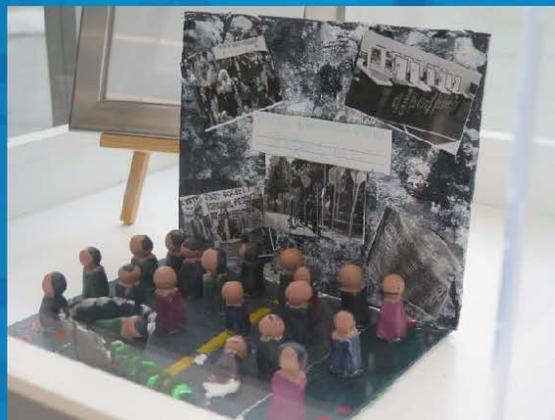


# ArtShare Guide: Facilitating the ArtShare Program in Schools



2022  
by the  
Alberta Civil Liberties Research Centre

ACLRC  
Alberta  
Civil Liberties  
Research  
Centre

ACLRC

# **ArtShare Guide: Facilitating the ArtShare Program in Schools**



by the  
**Alberta Civil Liberties Research Centre**

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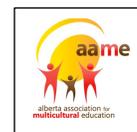


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## Language

This section will clarify language that will be frequently used throughout this document. For additional terms, there is a glossary of terms which can be found in *Appendix A*. The language used below refers to individuals and groups who have been involved in previous ArtShare programs.

**Indigenous Community Members** - In this document, refers to Indigenous persons who come into the classroom to share their knowledge. This includes (but is not limited to) Elders, Knowledge Keepers, and Storytellers within Indigenous communities. It is important to know that Indigenous communities are diverse, and the roles and language used to describe roles within these communities may differ. In working with Indigenous community members, it is essential to clarify and confirm the culturally appropriate terminology with the Community Members you will be working with and how they wish to be addressed.

**Teachers** - In this document, refers to teachers who are part of the Calgary Board of Education (CBE). However, this program is transferable to different venues, so teachers can be from any Board of Education or educational setting.

**Facilitator** - Refers to human rights educators and facilitators from the Alberta Civil Liberties Research Centre (ACLRC). Facilitators are people who have a deep knowledge of human rights, racism and anti-racism, and how it affects, and has affected individuals, groups, and communities.

**Students** - Refers to the students participating in the ArtShare program. It should be noted that the ArtShare program has predominantly been facilitated with Junior High students, however, the ArtShare program can be adapted and modified to be suitable for other ages and grade levels.

**Indigenous Students** - Refers to students who identify as Indigenous.

**Non-Indigenous Students** - Refers to a diverse group of students, including racialized and white students.

## Introduction: About the ArtShare Program

The ArtShare program evolved from the Students for Change program created by the Alberta Civil Liberties Research Centre and was developed in conjunction with Indigenous community members. This program provides an opportunity for students to learn about and understand topics relating to Indigenous history, culture, Truth and Reconciliation, colonization, and historical and current racism. The collaborative nature of teaching the program with teachers, Indigenous community members and facilitators and diverse groups of students offers an opportunity for students to connect with others from backgrounds different from their own in order to build relationships, foster skills development, and enhance the learning process.

Through guest speakers, land-based learning, classroom activities, visual, audio, and other media, as well as research, students address several topics, for example: colonialism, misconceptions about Indigenous people, prejudice, racism, and the truth about Indigenous history in Canada. This program provides a safe space for students, teachers, Elders, Knowledge Keepers, and other Indigenous community guests to share experiences and learn from each other about these topics. The ArtShare program should not be facilitated without guidance and collaboration from and with Indigenous community members.

The program begins with the collaboration of teachers, Indigenous community members- preferably Elders or Knowledge Keepers- and anti-racism facilitators. Ideally, students in the program begin learning in the classroom about racism and discrimination from anti-racism facilitators. Students participate in developing and understanding respectful communication strategies/ground rules, anti-racism

exercises, begin a process of understanding anti-racism definitions, and gaining an understanding of domestic and international human rights instruments. As the program evolves, program leaders from Indigenous communities guide students in learning about Indigenous history through a variety of different ways of knowing and learning, for example land-based learning, storytelling, drumming and many more rich experiences that community members share with students.

In the final stage of the ArtShare program students are required to demonstrate their learning through a piece of art. The subject of the art piece may be chosen from a suggested list of topics and the art piece is accompanied by an Artist Statement. The Artist Statement requires the students to reflect on what they have learned, why they chose the topic for the art piece, and identify how they and the piece are personally connected. Students are engaged in the reflective process throughout the creation of their art and use their Artist Statement to express what they have learned and how they have felt throughout the program.

## About the Guide

This Guide provides information needed to assist teachers in facilitating the ArtShare Program in their schools. This Guide is not intended to be used as a complete lesson plan or program curriculum, rather it provides a skeletal structure for what the Program could include and how the Program might be facilitated. The Alberta Civil Liberties Research Centre has Educators who are available to assist teachers in facilitating this program.

The Guide begins with suggestions for facilitating the program. This section outlines several factors to consider while planning and facilitating the program. The Guide then provides information on how to prepare the students in the program for participation. The next section provides details and activities of the Anti-Racism component of the program. Under the Suggestions for Program Outlines, the Guide provides examples of activities that may form part of the program such as those with the involvement from the Indigenous community. A sample program outline is also provided in *Appendix D* for reference. After the program outline is discussed, the next section of the Guide looks at the research component of the program. The Guide presents a variety of research topics that can inform the students' artwork. The final section of the Guide details the art component of the program, including creating the art and the Artist Statements as well as the final art display. Included in this Guide are suggestions for Grading, these suggestions are based on examples of grading used in other iterations of the program and are offered as ideas that a teacher may wish to use. Appendices are referenced throughout the document and are located at the end of the document. These Appendices provide additional information for facilitating the program, such as resources and activities.

This Guide outlines the ArtShare program and offers examples and suggestions that teachers can use to facilitate the program in their classes. The Guide is not intended to be a static lesson plan or outline for the program. The nature of the program allows for flexibility and fluidity in its facilitation. Teachers are encouraged to reach out to the Educators at the Alberta Civil Liberties Research Centre for assistance.

## Suggestions for Facilitating the ArtShare Program

### **Factors to Consider Before Facilitating the Program**

There are many factors to consider in planning the facilitation of this program including how the program fits in with and complements the curriculum and class delivery, community connections, physical space requirements, cultural protocols, time and resources, and financial costs involved with the program. The program is adaptable and fluid, and flexibility within the structure of the program will be required due to the collaborative nature of the program and external forces (for example Covid-19).

### **Curriculum & Class Delivery**

One of the first elements to consider in facilitating the program, is how the program will be implemented. In the past, this program has been offered as an options-style class. However, this program, given its fluid nature and adaptability, can also be arranged within core subjects such as social studies. Teachers should note that this program enhances the collaboration and partnership with Indigenous Elders, Knowledge Keepers and community members envisioned in the CBE's 2021-2024 Education Plan and thus may be suitable for assisting teachers and schools in meeting the goals set out under the Education Plan.<sup>1</sup>

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<sup>1</sup> CBE 2021 - 2024 Education Plan

[https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKewjt2s7AiNX1AhWxFjQIHbgGCRcQFnoECAYQAQ&url=https%3A%2F%2Fce.ab.ca%2FFormsManuals%2FEducation-Plan.pdf&usg=AOvVaw1k2YRkjPoDe3mjfv\\_thQ\\_H](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKewjt2s7AiNX1AhWxFjQIHbgGCRcQFnoECAYQAQ&url=https%3A%2F%2Fce.ab.ca%2FFormsManuals%2FEducation-Plan.pdf&usg=AOvVaw1k2YRkjPoDe3mjfv_thQ_H)

## Core Subject

The ArtShare program can be successfully facilitated to complement the curriculum of core subjects, such as social studies. In looking to the Alberta social studies curriculum for Junior High students, the ArtShare program can effectively provide students with in-depth knowledge and learning on an array of subjects and skills, including (but not limited to):

- Indigenous perspectives, experiences, and ways of knowing
- Indigenous history
- Fostering an understanding and respect for diversity and inclusion
- Listening, communication, research, and critical thinking skills

The exact connections to a curriculum will vary program by program. As has been discussed above, the content of each Artshare program will be largely shaped by teachers in conjunction with Indigenous community members. Once again, we emphasize that consulting with Indigenous community members in the planning stage of the program is critical.

Additionally, if facilitating this program is part of a core subject, it is essential that the portion of the program dedicated to teaching students about racism and anti-racism be facilitated by an individual with training and experience in such facilitation. This portion of the program is essential for students, as it not only helps to foster a safe community in the classroom, but also provides students with foundational learning in anti-racism and racism that will aid them in later portions of the program. Human rights educators from the ACLRC can be contacted to assist in the facilitation of the program and the anti-racism portion of the program.

## **Options Class**

Previously, the ArtShare program has been facilitated as an options class, or as part of options classes, including leadership studies. In offering this program as an options class, an additional consideration for facilitating the program is the students involved. The topics discussed and the conversations that take place in the program can be somewhat complex and will require a certain level of maturity as well as the will to participate in discussions on the part of the students. If the course is being taught as an options class, students should be provided with information about the program prior to registering for the class. Previously, some teachers have found it useful to hold an information session for students and have a subsequent application process. The application could include questions regarding why the student is interested and what they are hoping to learn or take away from being a part of the program. This was found to be beneficial as the teacher and facilitators involved in the program were able to select students to participate, who had demonstrated a sincere interest in engaging with the content of the program and with their peers in the program. Further, offering the program as an options class can be beneficial as it can ensure the program size is conducive to the activities involved in the program. As peer-to-peer learning is a large component of this program, student ratios are an important factor for contemplation. For teachers facilitating the program as part of a core class, the application process may not be available to you, however, some of the same questions could still be asked of the students after the introductions to the class.

## **Community Connections**

Collaboration and involvement with Indigenous community members and facilitators is an essential component of the program and without these connections, the program cannot be facilitated properly. These connections should

be made early on so that the classroom schedule can be framed and built around Indigenous speakers' time and scheduled visits, as well as facilitators' suggestions for the anti-racism and human rights part of the program. Teachers are encouraged to reach out to Indigenous community members with whom a relationship has already been established, however, resources are also available in *Appendix B* for how to make these connections.

### **Physical Space**

One consideration for teachers to think about when preparing for this program, is the physical space in which the program will be facilitated. One of the main requirements is an open space (whether it is a classroom, library, gymnasium etc.) with moveable seating that can accommodate the class of students and allow for them to physically move about the room. A number of activities call for open space and movement, as well as flexibility in seating. Additionally, once students begin to work on their art projects, sufficient art supplies and space to work on these projects will be required.

### **Cultural Protocol**

When inviting Indigenous community members into the classroom it is important to observe the correct cultural protocol. Cultural protocols are traditional practices that demonstrate respect for approaching and working with Indigenous community members. Following cultural protocol is an important part of building and maintaining relationships with Indigenous communities and community members. These Protocols can vary from community to community, and it is therefore important to discuss with the Indigenous community the appropriate protocols at the beginning of the relationship. For more information on cultural protocols, the Calgary Board of Education and Alberta Teachers' Association both have

information on observing these protocols. Links to these documents can be found in *Appendix C*.

## **Time and Resources**

When preparing to facilitate the ArtShare program, there are additional factors that the school and teacher should take into consideration. First, there is the consideration of how long the program will operate. The ArtShare program has successfully operated both as half-year and full-year programs in schools. Both will provide students with multi-faceted learning opportunities; however, the full year option will allow for more in-depth learning and for more experiential opportunities to occur. This guide offers an example of a full year outline in *Appendix D*. Although there is an option for a one semester course, feedback from students and teachers in previous iterations of the Program has shown that a full year course offers the most benefit.

Another consideration is the length of class time. Many classes are approximately 55 minutes long which is not a lot of time to set up the classroom for the day's activity and then engage the students in productive ways. If possible, scheduling the class to occur before a lunch break so that the class can extend over into the lunch break, can provide additional time as needed, particularly if students bring their lunches or if lunch is provided for them.

## **Costs Involved with the Program**

Facilitating this program does not come without costs. In addition to the cost of art supplies and materials, financial resources may be required for certain activities and field trips. There will also be financial costs associated with working with Indigenous community members, for example providing cultural protocols, such as

an honoraria and gifts. Additional cost considerations also include expenses related to the Art Show, such as securing a venue and catering for the event.

In previous ArtShare programs, food has been another significant cost. When guest speakers have come to the class, food has been provided. Food has also been provided for classroom sessions that extended over the lunch break to accommodate guest speaker sessions and when students were required to stay over lunch to work on their art projects or research. In the past, food has been a large draw for students in the program, as efforts have been made by teachers and facilitators to incorporate and offer different types of food from Indigenous and other backgrounds. Sharing food from different cultures with their classmates, provides students with community-building opportunities and a chance to share their own culture with others. Although there are significant costs involved there are several sources of funding available and examples of these are included in *Appendix E*.

## Preparing Students to Participate

Early in the program, it is essential that teachers and facilitators prepare students to participate in the program. One of the key ways this can be done, is through working with students to foster a community in the classroom that is conducive to open discussion, listening and engagement.

### **Building Community in the Classroom**

In beginning to build a community in the classroom, activities that introduce and establish an environment in which students learn to listen to their peers, share their opinions and learn from one another are of great benefit. Following these activities with a set of ground rules which introduce and suggest guidelines for inclusive communication and behaviours will provide students with the framework necessary to build on throughout the program to interact with one another, guests and facilitators in the classroom and the content discussed in the program in a respectful and inclusive manner.

### **Example of Community-Building Activities**

#### **“Agree/Disagree/Neutral” Activity**

The objective of this activity is to create community in the classroom and to set the tone for creating a safe space where students can feel empowered to speak out, and provide teachers with an understanding of who is in the room. This activity sets the tone for how the program will move forward and how interactions in the class will occur moving forward. This activity will serve as a way to begin the conversation on diversity and racism and to get a sense of how much students know about racism and their comfort in discussing these topics.

Prior to discussing the contents of this activity, it is important to note that this activity must be facilitated by someone with training in racism and anti-racism. Although the activity appears to be straight-forward, the conversations and responses that come up will be nuanced and complicated. A facilitator experienced in discussing racism and anti-racism will be prepared to carefully address and manage any racism that may come up in discussion, and student comments about racism to the larger societal context. Facilitators reassure students participating that there are no right or wrong answers when sharing their opinions or asking questions, while at the same time ensuring a safe space where all students feel heard.

In this activity, students will gather in an open space where they can easily move around the room. Three areas will be marked out in the room. These areas will be labelled as “Agree”, “Disagree” and “Neutral”.

The facilitator presents students with a series of statements. These statements can be found in *Appendix F* of this guide. In response to those statements, students will move to the different areas in the room that align with their response to the statement. It is important that students know upfront, that they may be asked to share why they are standing where they are. As students share their thoughts and opinions during the activity, the facilitator will guide the conversation, tying in student comments and opinions to the larger societal context of racism.

During the conversation portion of the exercise, as students listen to and learn from their peer’s perspectives, they are allowed to change their minds and move to different spaces. The discussion portion of the activity provides students with an important opportunity to not only begin to engage in learning about racism and

anti-racism topics and themes, but also sets the tone for the way in which the program will be facilitated. Students will learn how to listen to their peers, engage with different perspectives and recognise that their own voices, opinions and perspectives are valued.

### **Ground Rules / Suggestions for Inclusive Communication**

Following the “Agree/Disagree/Neutral” activity, the community building aspect of the program will continue through discussing inclusive communication strategies/ ground rules. These strategies set expectations for an inclusive and respectful environment that is necessary in order to enhance learning and discussions, and help students to feel comfortable knowing that the classroom is a safe space to share ideas, information and experiences. These ground rules will apply to everyone involved in the program, including students, teachers, facilitators and any guests.

Introducing the ground rules can be facilitated through an in-class activity, where students are separated into small groups and asked to come up with three things that make them feel safe and listened to while in the classroom (for example, not interrupting others while speaking). The small groups will come together and as a class share and discuss their ideas for inclusive and safe communication. The ACLRC Human Rights educators have prepared a list of ground rules previously used in the ArtShare program, which can be found in *Appendix G*. The ideas the students provide will often tie into the previously used ground rules or can be added to them. These ground rules will largely depend on the needs of the class, and what the class determines are important to ensuring inclusive and safe communication throughout the program.

Once the ground rules have been discussed and agreed upon, they should be posted in the classroom, so that they are visible throughout the program. As the program progresses, students, facilitators, teachers and guests are able to refer back to these ground rules when necessary.

## Understanding Anti-Racism

Ideally, students will discuss and learn about racism and anti-racism at the beginning of the program right after establishing their classroom community and ground rules for inclusive communication. Learning about and discussing racism and anti-racism early on in the program is important, as it will provide students with a foundation of knowledge that they will continue to build on throughout the program. In learning about racism, students will not only learn about what racism is and how it can impact people and communities, but also how to recognise it.

It is noted that although having sessions dedicated to racism and anti-racism early on in the program is ideal, it may be necessary due to the availability of guest speakers that the order of the program sessions may need to be readjusted. The anti-racism part of the program can be returned to and will be revisited throughout the program.

### **Anti-Racism Activities**

#### **Definitions**

One of the first sessions, dedicated to racism and anti-racism, involves sharing with students a set of terms and their definitions that are instrumental in discussing racism. The ACLRC Human Rights Educators have compiled a list of simplified definitions that will be shared and discussed with students. These can be found in *Appendix H*. Facilitators will discuss definitions in detail, including providing examples of the terms and discussing why these specific terms are used.

## Exclusion Triangle Activity

An additional activity that can be used during this portion of the program, is the Exclusion Triangle Activity. This activity, as shown in *Appendix I*, is found on the CARED (Calgary Anti-Racism Education) website and adapted from the Arusha Centre Triangle activity. This activity is beneficial as it provides “participants with a visual representation of how racism is structured and perpetuated by individuals, institutions and ideologies.”<sup>2</sup> In debriefing this activity, students can explore and discuss how structural racism impacts Indigenous peoples in Canada.

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<sup>2</sup> Online: CARED <https://www.aclrc.com/exclusion-triangle>.

## Suggestions for Program Outlines

### **Indigenous Community Involvement**

In planning the organisation of the program, it must be reiterated that it is essential that teachers coordinate and collaborate with Indigenous community members during the planning stage. As had been mentioned throughout this guide, collaborating with and involving Indigenous community members is essential for this program to effectively represent Indigenous histories and ways of knowing.

The Indigenous community members that teachers and schools work with in the course of this project, will be able to provide insight and suggestions for what topics and learning activities can be done throughout the program. Working with the Indigenous community members at the planning stage of the program, will also allow teachers to shape the flow of the program to accommodate the availability and schedules of the Indigenous community members who will be collaborating with the program, as well as any other scheduling requirements. If possible, students should meet with and learn from Indigenous community members early on in the program, in order to establish the diverse systems of learning that they will encounter throughout the program.

Examples of previous activities facilitated by Indigenous community members include:

#### Land-Based Learning Field Trip

- In a field trip, students went to Head Smashed in Buffalo Jump and Frank slide in Southern Alberta, with an Elder. The Elder shared the history of

these sites with students, where students learned about the cultural and historical significance of these sites to Indigenous People.

#### Class on Drumming

- A Knowledge Keeper visited the classroom and led students through a session on drumming. Students learnt about the history of making drums, the materials and significance of those materials used to make drums and the significance of the drum.

#### Lunch Time Walk with An Elder

- Students were led on a lunchtime walk by an Elder. The walk would either take place on the school grounds or in a nearby park. During this walk, students remained silent as the Elder encouraged students to focus on their surroundings. These walks encouraged students to experience a different way of knowing and understanding themselves and their surroundings.

#### Field trips to Indigenous sites around the city

#### Class on the Medicine Wheel

- Knowledge Keeper spoke with students about the medicine wheel, its significance and cultural importance.

#### Class on Indigenous Art

- An Indigenous community member spoke with students about Indigenous art, ways of producing art and knowing and understanding art.

When the Indigenous community member is not in the class or working with students, it will be up to the teacher and facilitator to shape lesson plans on appropriate topics.

## **Program Outline**

The outline and schedule of the program will be largely shaped by the involvement of the Indigenous community members. The learning activities and topics explored will in turn shape what topics students will focus their own research and art works on. As the program continues and students learn more about the topics, students will gain clarity as to what topic they would like to focus their own research on. As the contents of each program will differ and the flow of the program will depend on the school, Indigenous community members availability and any other scheduling considerations, there is no one set program outline. However, to provide an example of how previous programs have been facilitated, an example outline can be found in *Appendix D*.

When examining the example outline, and in preparing your own program outline, there are several factors to take into consideration. First, it is important to keep in mind that when facilitating and planning the program, the teacher and facilitators have to be willing to adjust the plan as necessary. As seen in the example outline in *Appendix D*, certain learning activities and discussions may take more than one class period. It is therefore important that teachers and facilitators allow some flexibility and fluidity in the outline they prepare for the program.

## Suggestions for Research Topics

### **Research Topics**

As each student progresses through the program, they will begin to choose topics that interest them the most. The topic(s) they choose will form the basis for their art project. A list of topics previously explored by students is available in *Appendix J*. These topics have been developed by Indigenous community members and teachers in previous iterations of the program. Indigenous community members and speakers with whom you will be working may have their own suggestions for topics that may be different to those suggested in this guide. The topics discussed in the classes are not set and approaching this with flexibility is recommended so that any input from Indigenous community members can be incorporated.

Before students choose the topic(s) for their art piece, they will learn how to conduct ethical Indigenous research. Students will learn how to frame their research, what sources are reliable and ethical, and other research skills. It is recommended that at least two classes be devoted to learning about this process and ACLRC Educators are available to assist teachers who may not have experience in this. A list of sources is also available in *Appendix K*.

Throughout the research portion of the program, teachers and facilitators are there to guide students. The goal of the research is to allow students to learn more about the topic they have chosen but also to start connecting their topic to their own experiences and/or knowledge. Teachers and facilitators will encourage students to think about: (1) why they chose their topic, (2) how they are feeling as they complete the research, and (3) how they are connected personally to the topic.

These are some examples of questions that may be asked. Students will need to be

given plenty of class time to do their research and some students may benefit from working on their research over the lunch period or after school, if that can be arranged.

Teachers may wish to include reflection activities as part of the research classes or may prefer to have students keep journals to record their reflections and have these handed in after class. The questions students are asked and the reflections they do will also help students write their Artist Statements once their art projects are complete. The Artist Statement will be explained further below.

## The Art & Artist Statements

### **Process of Creating the Art**

Once the students have completed their research it is time for the art component of the program. Creating the art pieces takes time and can be a challenge for teachers with short class times. Time is required not only for working on the art but also for setting up the physical space with materials needed and cleaning up after each art session. It is crucial to ensure that enough time is devoted to creating the art piece and that plenty of class time is available for this. Teachers may wish to use lunch times or after school hours to allow students more time to work on the art projects.

As students work on their art pieces, teachers and facilitators will move through the class, working with students providing supplies, asking questions and guiding students through their pieces. Working with students in this way will also ensure that racist or stereotypical imagery is prevented. As mentioned previously, budgeting for art materials will be something to consider. Student art may take many forms. Previous projects have included paintings and drawings as well as journals, books, videos, different types of structures and, in one class, a music box. As the art pieces will take many forms, a variety of materials may be required. Students should be encouraged to be creative in engaging with, and connecting to, their chosen topic(s).

### **Artist Statements**

As students work through creating their art pieces, they will begin working on their Artist Statements. The Artist Statement is a written piece that will accompany the art the student creates and incorporates the process, feelings, materials and

experiences of the student and the topic they have chosen. The research as well as the reflections throughout the research process will also be incorporated into the Artist Statement.

Teachers may wish to suggest incorporating Indigenous ways of writing an Artist Statement to their students. Indigenous approaches to an Artist Statement may take many forms but may ask the student to consider concepts such as the materials they have used in creating their art piece. The following examples are modified from previous approaches to the Artist Statement in the ArtShare program as well as suggestions from this [webpage](#). Students may also consider how their art piece connects to them, their family, and their community as well as how their relationships with these groups may have influenced how they approached their topic or how these relationships have inspired them in their art or in the topic they chose. Students may also wish to explain any metaphors or symbolism in their art pieces and to consider and explain how their art ties into the world we live in today, such as the techniques they may use. For example, a student who creates a piece of art using technology may wish to consider how technology is used nowadays but may wish to discuss how technology has advanced in different forms. Additional considerations students may incorporate in their Artist Statement include why this topic is important to learn about, for themselves personally and Indigenous communities, what they want to teach people through their art piece, and what they have learned through their research and the creation of their piece.

Like the art pieces themselves, the students will need time to work on their Artist Statement. Some of the contemplation and reflection will be done before students begin creating their pieces, at the research stage for instance. Additional reflection will take place while the students create their art pieces, as teachers and facilitators

ask students questions. Students will complete their Artist Statements once their art pieces are finished to allow them time for additional reflection on the overall processes used to create their art. The Artist Statement should be completed before the Art Show, as it is important to have both the art and Artist Statement displayed together at the Art Show.

## **The Final Stage: Art Show**

The Art Show is an important conclusion to the class, because it provides a way to honour the students' art which has resulted from their hard work and their learnings throughout the class. Parents and guests are invited to engage with students at the show, to talk about their art and what they learned. The Art Show is a celebration of the students' work and their journeys of learning throughout the program.

It is recommended that the Art Show be planned early on in the class, in order to secure venue, catering, guest speakers and audience. It is recommended that the venue be close to the school and easily accessible by transit and with parking available, in order to have students and parents attend. Hosting the Art Show outside of the school is important for students to feel pride in showcasing their art.

The Art Show also provides an opportunity for the school to engage the wider community. The audience attending the Art Show can also be an important consideration. Inviting students, parents and teachers from the school, as well as CBE (or other Board officials) may also be beneficial. Invitations should also be extended to the Indigenous community members who have worked with the

students in the classroom and any Indigenous community members who have guided students through any of the activities throughout the program.

Serving food at the Art Show is an important part of the celebration. Food can be simple or complicated depending on the budget and should be catered by Indigenous chefs or caterers. This provides a way for all guests of the Art Show to sample Indigenous cuisine as well as support Indigenous caterers. There are a number of Indigenous caterers available in Calgary and surrounding areas.

It is recommended that an Indigenous Elder or Knowledge Keeper open the Art Show with a prayer. Other Indigenous members may be invited to participate in the art opening as well. In past Art Shows, there has been Indigenous entertainment, such as drumming. This enhances community building and provides opportunities for experiencing unique Indigenous cultural practices.

## Suggestions for Grading Throughout the Program

Although each teacher will decide how they grade their students in the program, this guide provides examples of how grades have been awarded in previous iterations of the program. Some suggestions include:

- Reflective exercises following in class discussions; what the students have learned, how they are feeling, what they want to say. When written, these reflections could be handed in and form part of a final grade.
- During the research session, students may keep a reflective journal. The journal and the research conducted could be handed in periodically for marks.
- Art & Artist Statements
  - The Artist Statement is a demonstration of the students' learning and the application of that learning in a creative form. Marks could be awarded for the completion of the art piece as well as for the effort and attention in the Artist Statement.
- Class participation
  - Teachers may wish to include marks for student participation. Students may participate in diverse ways and teachers may wish to consider awarding grades to reflect the variety of ways students participate.

## Examples of Previous Works

Students in the ArtShare program have successfully produced a wide array of art pieces, interpreting and exploring the information and lessons they learned during the program. In this section, examples of students' art pieces will appear alongside some of the Artist Statements.



“Overall, I’ve learned so much in this class. From how Canada’s government is hiding the real truth behind Indigenous people in relation to the inequalities that they have faced in history to now. The exploitation ranges from Indigenous peoples homes, land, and cultures, and even down to their basic charter rights. If I could share one message behind this project, it would be even if the overall population is trying to silence a marginalized community like the Indigenous peoples, there will be more awareness in generations like mine. My generation now has the tools to stand up to the injustice that is faced by the Indigenous people.” (Freedom of Speech)

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“While I was making this piece, I was angry and sad. I was mad that these women haven’t gotten justice after all these years. I was sad because these women had lives and people who love them. They had families and friends and communities. I wanted to show that in this piece, I chose this topic because it is so important to talk about, and as a girl, I can’t even imagine what it would be like to either go missing or have my mom go missing. I’m trying to get people to realize that these women are humans. They deserve the same respect and inquiry as anyone else. They are not garbage and our country needs to recognize that.” (Missing and murdered Aboriginal women)



“When I was doing my art I felt heartbroken because I always saw Canada as an innocent country. That welcomed people in need. Now that I know Canada’s history, we were not opened minded to other cultures and ways of life. Now it is mine and future generations to begin reconciliation” (Treatment of Aboriginal People in Canadian History)

“During the searching, the writing, the animating and the making of my art, I felt many things. I felt angry at the sight of the statistics of how many Indigenous women were murdered and missing in Canada alone. I felt sad when I was writing the story of Amber Redman from birth to her sad death. Then I felt happy when I was explaining what we can do to stop the numbers of these specific murders happening and ruling out the murderers. The music I added was to reflect these emotions. ...I had no connections with the topic, and yet I still felt like I needed to start making the world a better place for many people, starting with the country I live in. I hope that if we can show others how serious these problems are, we can start improving the truth in the Truth and Reconciliation project”. (Missing and Murdered Aboriginal women)



“During the process of creating this piece I thought a lot on who I was striving to be and how to get there. I thought about this mostly because for all the people who went through loss had to also think about this subject and I believe even if they didn’t want to or weren’t ready at some point they still had to acknowledge the question of who they were now and who they

would become. I think the idea I was trying to convey was even though you think you may have lost it all there is still hope. That even the road ahead has no light, you can still find your path. You may not be able to see that far ahead of you but you have the ability [to] make it through whatever may be ahead of you.” (Loss of culture, identity, of self)

## Conclusion

This guide provides teachers with suggestions, examples, and resources that may be used to organise and facilitate the ArtShare Program. At the outset, various considerations are outlined for teachers, including class delivery, costs, and time. The Guide then provides suggestions that will prepare students for discussing topics such as discrimination and racism as well as preparing students to learn about and engage with Indigenous history and Truth and Reconciliation. The ArtShare Program provides a unique opportunity for students to engage with Indigenous community members and build relationships within the community. This Guide provides support for teachers to organise the program in their classroom. The Guide is not intended to be used as a rigid outline or lesson plan and the nature of the program requires flexibility and fluidity. The [Alberta Civil Liberties Research Centre](#) can provide training and guidance as you consider implementing an ArtShare Program in your educational setting.

# Appendices

## **Appendix A - Glossary**

**Elder** - Refers to the highly respected members of Indigenous communities who have been recognised by members of that community as carrying important wisdom, oral traditions and knowledge of their culture. Elders share their understandings through teachings, ceremonies and stories and/or songs. Just as Indigenous Communities are diverse and different, the role of an Elder and the appropriate protocols for approaching an Elder, can vary from community to community.

**Knowledge Keeper** - Refers to an Indigenous community member who has been recognised and identified by Elders of a community as being knowledgeable about cultural practices, products or world views. Just as Indigenous Communities are diverse and different, the role of a Knowledge Keeper can vary from community to community.

**Storytelling** – Indigenous Storytelling is a traditional practice used to teach about cultural beliefs, values, customs, history, and ways of life.

**Protocol** - Refers to the appropriate cultural protocol necessary for approaching an Elder and Knowledge Keeper. These Protocols can vary from community to community. It is therefore important to discuss with the Indigenous Community the appropriate Protocols.

**Racialized Persons** - Racialization is the process in which groups came to be designated as being of a specific “race” and then subjected to differential and/or unequal treatment. Racialized persons are those persons who experience racialization.

**Land - Based Learning** - Learning that occurs on the land, often guided by an Elder or Knowledge Keeper.

**Ethical Indigenous Research** - Research that is conducted in an ethical manner, examining Indigenous history, culture and traditions. This research ensures that sources are accurate and inclusive of Indigenous voices and perspectives.

The terms found in this glossary are adapted from various sources, including definitions found in the CARED glossary, Alberta Teachers Association Walking Together, Canadian Race Relations Foundation and First Nations Pedagogy Online..

For the full CARED glossary, please visit their website [here](#).

Alberta Teachers Association Walking Together Terminology resource, available [here](#).

Canadian Race Relations Foundation glossary of terms available [here](#).

For the definition of Storyteller, please visit the First Nations Pedagogy website [here](#).

## **Appendix B- Connecting with Indigenous Community Members**

Contact your school board to inquire about existing relationships with Indigenous community members. Your school board may be in a position to introduce you to Indigenous community members and to help begin the relationship building process.

For example, the Calgary Board of Education Indigenous Education Team may be able to assist teachers and schools in this regard. You can find out more about this Team on their website here: <https://cbe.ab.ca/programs/supports-for-students/Pages/Aboriginal-Education.aspx>

## **Appendix C - Resources on Cultural Protocol**

For more information on proper cultural protocols when working with Indigenous community members, please visit the CBE website on protocols. This page contains links to several documents, which outline proper protocol. Please visit the website [here](#).

The Alberta Teachers Association's Walking Together resource also provides information on cultural protocols. You can find their resources on cultural protocol [here](#).

## Appendix D - Example of Program Outline

\*This example is not meant to be a static lesson plan.\*

Each program will need to be fluid and flexible.

<u>Class</u>	<u>Activity</u>
1st	Welcome and Guidelines for working together *This may take more than one class.
2nd	Anti-Racism: Introduction Agree/Disagree/Neutral
3rd	Anti- Racism: Important Definitions * This may take more than one class
4th	Anti-Racism: Exclusion Triangle Exercise
5th	Preparation for Pincher Creek Trip- This is a two-day trip, overnight to Head Smashed in Buffalo Jump and Frank Slide. You can organize other trips dependent on your location.
6th	Trip to the Land - Pincher Creek Gladstone Mountain Ranch
7th	Debrief trip to the Land * Each student shares a learning or two from the trip.
8th	Revisit Definitions, discuss examples
9th	Revisit the Exclusion Triangle Exercise *discuss examples of how & what we learn and how we can change behaviours

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10th	Definitions
11th	Definitions
12th	Indigenous Drums and Drumming Activity * With Indigenous community member
13th	Begin conversation about Residential Schools
14th	Prepare for Field Trip & Residential Schools Survivors stories discussion
15th	Whole Day Field Trip- Nose Hill (Sun Wheel) (Morning), Niitsitapi Learning Centre (Afternoon)
16th	Debrief Field Trip *Each student share a learning or two
17th	School Staff PD session on Protocols 9.00am – Noon
18th	“The Medicine Wheel” *Presentation by Indigenous Knowledge Keeper
19th	Debrief Medicine Wheel Presentation *Link to learnings from Nose Hill visit
20th	“Indigenous History including the Treaties and their Impact”
21st	Film “Fallen Feather” *This is a 90-minute film and will take at least two classes

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22nd	Debrief "Fallen Feather"
23rd	Presentation: "Residential Schools and their Impact"
24th	Debrief Presentation *Each student share one or two learnings from their journal writing
25th	Truth and Reconciliation: What does it mean for students?
26th	Homework - Students write in their journals
27th	Debrief: Students share one or two learnings from their journals
28th	Introduce International Human Rights Day- International Human Rights Day is December 10
29th	Missing and Murdered Indigenous Women & Girls and the Red Dress Project
30th	Preparation for Blackfoot Crossing Field Trip
31st	Blackfoot Crossing *All Day Field Trip
32nd	Beading Presentation/Workshop
33rd	Ethical Research, Sources and Topics (Session 1) *These sessions are for students to learn how to conduct Ethical Indigenous Research

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34th	Ethical Research, Sources and Topics (Session 2)
35th	Students select Topics to Research
36th	Begin Research
37th	Research - Students need to show evidence of plan to use 2 sources
38th	Discussion on Cultural Appropriation, Indigenous Art and materials
39th	Visit to Partner school (Covid allowing)
40th	Debrief Visit to Partner School
41st	Discussion about painting/ art skills (Estimate of canvases, sizes and painting & other materials required for projects)
42nd	Sharing ideas about Artwork *Students learn of a controversial art issue and use Retell/Relate/Reflect to discuss opinions with the class in a circle.
43rd	Class Discussion on personal connections to topics chosen and ideas for depiction. Final Topics and working groups for Art.
44th	Begin Art – thumbnails, techniques, practice (Research graphic organiser must be shared before beginning art)
45th	““Shannen’s Dream ”” Ted Talk”.

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46th	Complete research. Begin Art
47th	Final research. Confirm materials and medium.
48th	Art
49th	Teachings about the Big Dipper, Stars, Changing Seasons, Art Check-in
50th	Art
51st	Art
52nd	Art
53rd	Art
54th	Art
55th	Art
56th	Art
57th	Art

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58th	Art
59th	Art – begin brainstorming for Artist Statements (examples provided)
60th	Art
61st	Art- Completion lesson
62nd	In Class work on Artist Statements
63rd	In Class work on Artist Statements
64th	In Class work on Artist Statements
65th	Sit Spot Walking – Field Trip
66th	Art and Artist Statements due *This date is dependent on when Art is to be hung in Location
67th	End of Term/Year Celebration
68th	ART SHOW (Covid permitting)

## **Appendix E - Financial Resources**

Teachers should consult with their school administration and local school board on available program funding or grants that may be available. For example, see the Calgary Education Matters website on [Program Grant Eligibility Requirements](#).

In addition to funding from school boards, if the program is facilitated with the ACLRC Human Rights Educators, teachers may contact the ACLRC to inquire about information on potential funding.

## **Appendix F - Agree/Disagree/Neutral**

1. I have close friends who are from cultures different from my own.
2. I have experienced, or know of someone who has experienced racism at my school.
3. Racist jokes are sometimes funny.
4. I understand what racism is and how it works.

## **Appendix G - ACLRC Ground Rules**

*You are all role models for respectful and inclusive behaviour in the School. Please follow these Ground Rules in Group, in Class and wherever you go.*

1. One person speaks at a time
2. Listen attentively when someone speaks:
  - Look at the person
  - Do not carry on a side conversation, play around or disturb others
3. Treat everyone with RESPECT:
  - Do not use rude language – swearing or words that will hurt others
  - Do not call each other hurtful or insulting names, not even in teasing
  - Speak respectfully to everyone, do not shout at each other
  - If you disagree, say so in a good way, “I disagree with you because...”
  - Do not single people out for negative comments AND do not leave people out of your conversation or group because they are different from you
  - Do not make racist or discriminatory comments
  - Do not laugh, giggle or be rude when someone shares personal information
4. Do not hit or hurt each other physically – this is a violence free program and a violence free school
5. Do not display any negative body language, e.g., frowns, rolling eyes, etc.
6. Raise your hand when you want to ask a question or say something
7. Try new things or new ways of doing things – you might enjoy them
8. Be willing to share – opinions, ideas, experiences
9. Practice what you learn – in school, at home, everywhere you go
10. Ask if you need help
11. Do your homework assignments and bring them to next class

12. When other students share personal or confidential information in group discussions, this information is not to be shared with other students who are not in the ArtShare program

*I agree with these Ground Rules, I will practice them at all times and help others to do so.*

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## Appendix H - Definitions for Junior High Students

Many of the definitions were taken and adapted from the Canadian Race Relations Foundation Website: <https://www.crrf-fcrr.ca/en/>

### Definitions

**Stereotype** – A standardized mental picture or assumption about certain individuals or groups. Stereotyping is making general assumptions without knowing all the facts. A stereotype assumes that all members of a group share some general quality, e.g., that they are all smart, or hard-working, or bad drivers. Stereotyping of people or groups can be derogatory and can lead to prejudice and discrimination.

**Prejudice** – A judgment or opinion formed beforehand or without thoughtful examination of the facts and issues; a judgment about a person without knowing him or her. Prejudice often manifests itself as irrational hatred or dislike of a particular group, race or religion.

**Discrimination:** Treating a person or a group of people unfairly, usually because of prejudice about that person's race, ethnic background, gender, religion, sexual orientation, ability or other characteristic. Or, denying them a privilege, benefit or opportunity enjoyed by others, because of their race, ethnic background, religion, citizenship, family status, disability, sexual orientation, or other personal characteristics. Discrimination is an action that results from prejudice. **The Alberta Human Rights Act prohibits discrimination on the grounds of:** race, religious beliefs, colour, gender, gender identity, gender expression, physical disability, mental disability, age, ancestry, place of origin, marital status, family status, source of income, sexual orientation.

**Racism:** A belief that a particular group is superior or inferior based on supposed racial differences. Racism is reinforced by: 1) Individual behaviours, 2) Ways of

thinking – stereotypes, and 3) Institutional practices, policies and procedures. Racism is any individual action, or institutional practice which treats people differently because of their colour or ethnicity. This distinction is often used to justify discrimination.

**Systemic or institutional racism:** Consists of patterns of behaviour, policies or practices that are part of the social or administrative structures of an organisation, and which create or perpetuate a position of relative disadvantage for People of Colour and Indigenous People. These appear neutral on the surface but, nevertheless, have an exclusionary impact.

**Ethnic Group:** Refers to a group of people having a common heritage or ancestry, or a shared historical past, often with identifiable physical, cultural, linguistic and/or religious characteristics.

**Ethnicity:** The range of beliefs, behaviours and traditions held in common by a group of people bound by a particular linguistic, geographical, religious and/or racial similarity.

**Ethnocentrism:** The tendency to view others using one's own group and customs as the standard for judgement, and the tendency to see one's own group and customs as the best.

**The following are terms used to describe a group of people's experiences and/or participation in racism:**

**People of Colour:** This is a term which applies to non-White racial or ethnic groups; generally used by racialized peoples as an alternative to the term “visible minority.” The word is not used to refer to Aboriginal peoples, as they are considered distinct societies under the Canadian Constitution. When including Indigenous peoples, it is correct to say “people of colour **and** Aboriginal / Indigenous peoples.”

**Aboriginal People:** The descendants of the original inhabitants of North America. “Aboriginal Peoples” can be used to collectively describe three groups recognised in the *Constitution Act*, 1982: First Nation/Indians, Inuit, and Métis”. These are separate peoples with unique histories, languages, cultural practices, spiritual beliefs, and political goals. The word “Aboriginal” is an umbrella term for all three peoples, and is not interchangeable with “First Nations” but can be used interchangeably with “Indigenous peoples”, a collective name for the original peoples of North America and their descendants.

**Indigenous People:** First used in the 1970’s, when Aboriginal peoples worldwide were fighting for representation at the U.N., this term is now frequently used by academics and in international contexts (e.g., the United Nations Declaration of the Rights of Indigenous Peoples). Indigenous is understood to mean the communities, peoples, and nations that have a historical continuity with pre-invasion, pre-settler, or pre-colonial societies that developed on their territories, as distinct from the other societies now prevailing on those territories (or parts of them). Can be used more or less interchangeably with “Aboriginal,” except when referring specifically to a Canadian legal context, in which case “Aboriginal” is preferred, as it is the term used in the Constitution.

**White People:** The term is used to refer to people belonging to the majority group in Canada – people of European descent. It is recognised that there are many different people who are “White” but who face discrimination because of their class, gender, ethnicity, religion, age, language, or geographical origin. Grouping these people as “White” is not to deny the very real forms of discrimination that people of certain ancestry, such as Italian, Portuguese, Jewish, Armenian, Greek, etc., face because of these factors.

**Racialized Persons** - Racialization is the process in which groups came to be designated as being of a specific “race” and then subjected to differential and/or unequal treatment. Racialized persons are those persons who experience racialization.

**Settlers** - Within the context of race relations, the term refers to the non-Indigenous population of a country.

## Appendix I - Exclusion Triangle Activity

This exercise is found on the CARED Website. You can find it online [here](#).

Developed by the [Arusha Centre](#) for anti-racism training workshops

### Framing

The purpose of this Learning Action is to provide participants with a visual representation of how racism is structured and perpetuated by individuals, institutions and ideologies. Although this activity can be done with a large group, the small group format is most effective as it allows participants to physically form the sides of the triangle by positioning themselves along its edges, possibly making the participants feel more personally involved in the Learning Action. This may make participants feel physically, intellectually and emotionally connected to racism and how it operates.

Central to the triangle are the answers participants provide for the following questions:

1. Where do we learn to exclude?
2. What are the things we do to exclude?
3. What are the things we think/believe that exclude?

### Logistics

**Minimum Time Required:** 60 minutes

**Number of Participants:** 10-30 participants. Participants will be divided into 3 groups. This Learning Action can be adapted for larger groups. For instance, one can have 6 groups with 2 separate groups answering each question.

**Age Level:** Age 10+

**Suggested Material:** Whiteboard, Smartboard, or flip chart, markers and string.

Handouts - Triangle Diagrams (1 blank, 1 completed)

**Ground Rules:** Participants must be respectful when listing and discussing the stereotypes that will arise throughout this Learning Action. It may be helpful to use a generic phrase such as "these people" rather than naming the group.

How the Facilitator Participates

The facilitator provides participants with examples, if required. For example, if the group is working on individual behaviours, the facilitator might provide personal examples of some of his/her own excluding behaviours.

How Participants Contribute to the Group's Learning

The participants will build the triangle through their examples. Initially, this exercise is easy for participants because it does not require a personal investment or self-critique while they are participating. During the debrief, the facilitator promotes critical analysis and discussion where personal actions and ways of thinking can be addressed.

Facilitating

For Large Groups:

1. Either as one large group or a number of smaller groups, begin brainstorming the above three questions for 10-15 minutes and have one member of each group record the answers. If the group is large enough,

consider forming a number of smaller groups; each smaller group should then work on one of the questions.

2. After brainstorming, each group will provide 2-3 items from their list of answers for each question.
3. While the groups are presenting their answers, the facilitator will record them on a whiteboard, blackboard or Smartboard. However, if the group is too large, the facilitator can instead provide a PowerPoint slide with a pre-made list for each of the 3 categories: **Institution**, **Individual** and **Ideology**. In this case, the facilitator need not record answers as many of the answers on the pre-made slides will be the same as the participants' answers. An electronic presentation is also useful if the room is too large for participants to see answers on a whiteboard or blackboard.
4. As a visual representation of racism and how it operates, a slide with the completed triangle diagram should be shown

#### For Small Groups:

1. Divide participants into 3 small groups — **Group 1**, **Group 2**, and **Group 3**, with a maximum of 10 individuals in each group.
  - Each group selects a group recorder who will write down ideas generated by his/her group.
  - If the participants are going to form the sides of the triangle by standing along each side, have them write ideas on flipchart paper. String can also be used to help visualize the shape of the triangle; simply place the string on the ground.
  - If the facilitator is going to write ideas on the board, participants will write on regular notebook paper.

- Each group will select a group member to read their ideas to the large group.
2. Instruct **Group 1** to brainstorm a list of places where we learn excluding behaviours. The facilitator can ask: *Where do we learn behaviours and beliefs? In what places and through what organisations?*
  3. Instruct **Group 2** to brainstorm a list of ideas (things we think generally) that justify or legitimize excluding behaviour. These are the stereotypes that some people actually believe to be true. The facilitator can ask: *What do we say about certain groups of people that might exclude them from a larger group, an organisation, or a position of power?*
  4. Instruct **Group 3** to brainstorm the things that individuals do to exclude others. The facilitator can ask: *Can you think of a time when you behaved in a way that excluded someone?*
  5. Allow groups about 10-15 minutes to brainstorm ideas.
  6. When the 15 minutes has elapsed, invite participants back to the large group to share their lists.
    - If participants are forming the lines of the triangle, have each group put their list (on a piece of flip chart paper) on a corner of the triangle. String can also be placed on the ground or be held by participants to show the lines.
    - If the facilitator is writing on the board, he/she will write each list in the appropriate corner of the triangle. The corners of the triangle will not be connected until all of the participants' responses have been listed.

## Discussion/Debriefing

- Discuss what each group represents, naming groups **Group 1 - Institutions**, **Group 2 - Ideology**, and **Group 3 - Individual**.
- Discuss how each section is connected to the others. Form the triangle of exclusion or, in this case, the triangle of racism. (The diagram can be used to examine any ism).

**Note:** The triangle operates in either direction and can begin at any given place; institutions promote individual behaviours which perpetuate ideology. For example, a participant may learn things from their family and, as a result, they demonstrate certain behaviours that promote particular stereotypes. On the other hand, the experience may begin with ideology that promotes individual behaviours which are transferred to institutions. For example, the student may hear a stereotype that influences their behaviours and they then bring those behaviours into their school or religious institution.

- Discuss how inclusive and exclusive behaviour privileges some people while oppressing others and how it can be self-perpetuating. Often, individuals are unaware of their own behaviours that exclude others. It may be uncomfortable for participants to become aware of this and it is helpful for the facilitator to validate these feelings while still providing them with the necessary information.

## **Appendix J - Previous Research Topics**

1. Blackfoot Confederacy
2. Treaty 7
3. Indigenous Leaders:
  - a. Cindy Blackstock
  - b. Autumn Peltier – Young Water Carrier
  - c. Josephine Mandamin – The Water Warrior
  - d. James Gladstone – First Indigenous person appointed to the Senate
  - e. Louis Riel – Metis political leader
  - f. Murray Sinclair – Senator, Judge, Chairman of the TRC
4. Truth and Reconciliation – What does this mean to me?
5. The 60s Scoop
6. Smallpox Epidemic
7. Jordan’s Principle – Equitable access to all government services for Indigenous children
8. Colonization and its impact on Indigenous People
9. Plains Buffalo
10. Missing and Murdered Indigenous Women and Girls:
  - a. Red Dress Project
  - b. No More Stolen Sisters
  - c. Walking with our Sisters
11. Shannen’s Dream – Access to education for Indigenous children
12. Connection to Land, Learning from the Land
  - a. Head-Smashed-In Buffalo Jump
  - b. Writing-on-Stone
13. Chief Red Crow or Chief Crowfoot
14. Residential Schools in Alberta
15. Indigenous Music

## **Appendix K - Reliable Indigenous Research Resources**

### **1. Local Resources:**

Blackfoot Crossing Historical Park

<http://www.blackfootcrossing.ca>

Glenbow Museum

<https://www.glenbow.org/blackfoot/>

### **2. Truth and Reconciliation Resources**

Truth and Reconciliation Commission of Canada

<http://www.trc.ca>

Reconciliation Canada

<http://reconciliationcanada.ca>

National Centre for Truth and Reconciliation

<http://nctr.ca/map.php/>

Educational Resources, Truth and Reconciliation Commission of Canada

<https://education.nctr.ca/link-to-page-2/>

Truth and Reconciliation Calls to Action

[http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls\\_to\\_Action\\_English2.pdf](http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls_to_Action_English2.pdf)

### 3. **Federal/International Government Resources**

Library and Archives Canada, Indigenous Heritage

<http://www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/Pages/introduction.aspx>

Indian and Northern Affairs Canada (Kids' Site)

<https://www.rcaanc-cirnac.gc.ca/eng/1315444613519/1534942257655>

CBC News, Aboriginal

<https://www.cbc.ca/news/aboriginal>

Assembly of First Nations

<https://www.afn.ca>

Centre for World Indigenous Studies

<https://www.cwis.org>

UN Declaration on the Rights of Indigenous Peoples

[https://www.un.org/esa/socdev/unpfii/documents/DRIPS\\_en.pdf](https://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf)

Royal Commission on Aboriginal Peoples

<https://www.aadnc-aandc.gc.ca/eng/1100100014597/1100100014637>

Indigenous Foundations (UBC)

<https://Indigenousfoundations.arts.ubc.ca/home/>

#### 4. **Provincial Government Resources**

Manitoba First Nations Education Resource Centre

<https://mfnerc.org>

First Nations, Metis and Inuit Education Association of Ontario

<http://fnmieao.com/resources/>

Walking Together, Learn Alberta

<http://www.learnalberta.ca/content/aswt/>

<https://education.alberta.ca/media/3615876/our-words-our-ways.pdf>

Education for Reconciliation, Government of Alberta

<https://education.alberta.ca/first-nations-métis-and-inuit-education/education-for-reconciliation/?searchMode=3>

Alberta's Relationship with Indigenous Peoples, a path to reconciliation

<https://open.alberta.ca/publications/alberta-s-relationship-with-Indigenous-peoples-a-path-to-reconciliation>

Alberta Education Collaborative Frameworks: Building Relationships, Successful Practices in First Nations, Metis and Inuit Education using a Collaborative Model:

<https://education.alberta.ca/media/482147/collaborative-frameworks-building-relationships.pdf>

Assembly of First Nations (2002). *Top misconceptions about Aboriginal people*. Ottawa, ON: AFN Communications:

<http://tricitiesecd.ca/files/4013/3599/2965/FACTSandMisconceptions.pdf>

Justice Education Society. (2013). First Nations Journeys of Justice (Grades 1-7 unit plans provided). <http://www.lawlessons.ca/teaching-resources/first-nations-journeys-of-justice>

## **5. Community Resources/Residential School Resources**

Wawahte, Stories of Residential School Survivors

<http://wawahte.com>

Congress of Aboriginal Peoples

<http://www.abo-peoples.org>

Métis Nation

<http://www.metisnation.ca>

Office of the Treaty Commissioner

<http://www.otc.ca>

Our Elders: Interviews with Saskatchewan Elders

<http://www.sicc.sk.ca/archive/elders/index.html>

Our Legacy

<http://digital.scaa.sk.ca/ourlegacy/>

Saskatchewan Indian Cultural Centre

<http://www.sicc.sk.ca/index.html>

Sacred Relationships

<https://www.sacredrelationship.ca/videos/>

## 6. **Arts and Cultures**

Brunette, P. *An Annotated Bibliography of Books, DVDs, and Internet Resources on LGBTQ/Two-Spirit Native Americans and First Nations People:*

[http://www.ala.org/rt/sites/ala.org/rt/files/content/professionaltools/LGBTQ2S%20Resource\\_march18\\_2017.pdf](http://www.ala.org/rt/sites/ala.org/rt/files/content/professionaltools/LGBTQ2S%20Resource_march18_2017.pdf)

Aboriginal Peoples Television Network

<https://aptn.ca>

Adichie, C. “The Danger of a Single Story” [Ted Talk]:

[http://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story)

Indigenous Music and Culture

<http://rpm.fm/tag/Indigenous-music-culture/>

Indspire

<http://indspire.ca>

First Voices

<https://www.firstvoices.com>

Four Directions Teachings

<http://www.fourdirectionsteachings.com>

First Nations Drum (Canada's FN Newspaper)

<http://www.firstnationsdrum.com>

Reading While White

<http://readingwhilewhite.blogspot.com>

American Indians in Children's Literature

<https://americanindiansinchildrensliterature.blogspot.com>

Aboriginal Authors List

[https://library.usask.ca/Indigenous/holdings/az\\_list-childrens\\_authors.php](https://library.usask.ca/Indigenous/holdings/az_list-childrens_authors.php)

University of Regina, Aboriginal Perspectives

<http://www.aboriginalperspectives.uregina.ca>

Exploring Kainai Plants and Culture

<https://galileo.org/kainai/>

Aboriginal Education Research Centre

<https://aerc.usask.ca>

Movie Option for Shannen's Dream: Hi-Ho Mistahey! (English Version) by Alanis Obomsawin - NFB

[https://www-nfb-ca.ezproxy.lib.ucalgary.ca/film/hi-ho\\_mistahey\\_en/](https://www-nfb-ca.ezproxy.lib.ucalgary.ca/film/hi-ho_mistahey_en/)

Indigenous StoryTelling

<https://firstnationspedagogy.ca/storytelling.htm><https://words.usask.ca/historyofthebook2018/2018/09/22/the-power-of-indigenous-storytelling/>