

# BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES



Harmony Walkers Inc.  
Environmental Consultants



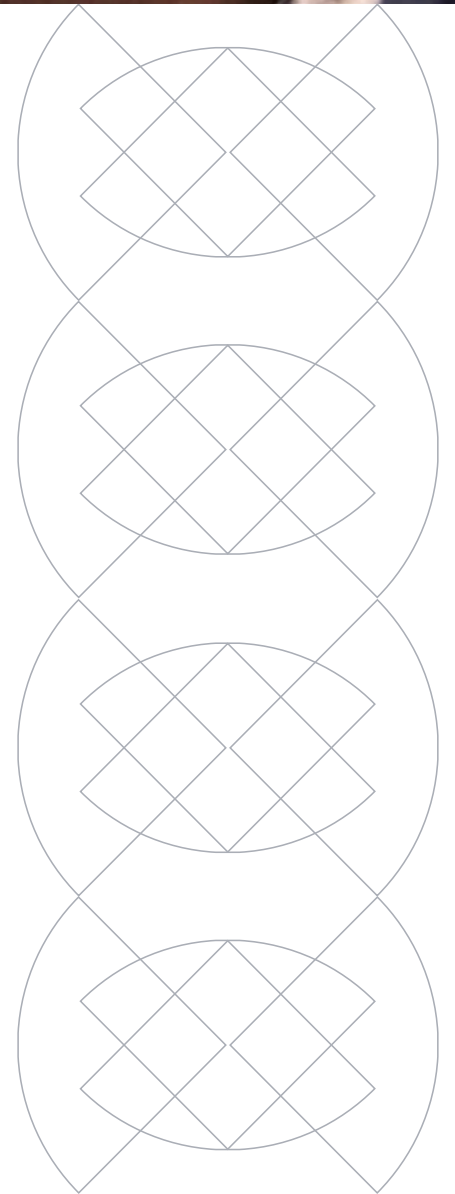
Benefits-Driven  
Procurement, Public Art,  
and Indigenous Peoples

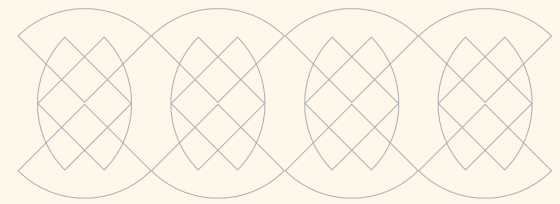
## Final Report

January 31, 2021

**Public Art Program  
Supply Management  
Indigenous Relations Office  
Moh'kinsstis Public Art Guiding Circle**

*Facilitated by:*  
Paulette Fox, Harmony Walkers Inc.  
Alexandra Hatcher, Alexandra Hatcher Consulting Inc.



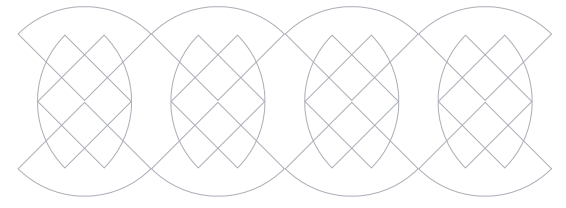


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Photo courtesy of Blackfoot Language Revival, Sheldon First Rider



# The City of Calgary Land Acknowledgement

Our Elders teach us that it is important to acknowledge the land that we gather on and the peoples who traditionally lived here. This acknowledgement gives respect for the first peoples who traditionally lived on the land on which we gather as well as to urban Indigenous Calgarians. It also pays homage to Indigenous ways of knowing.

We would like to take this opportunity to acknowledge that we are gathered on the traditional territories of the people of the Treaty 7 region in Southern Alberta. The Nations of the Treaty 7 region are: the Siksika (Seeg-see-gah), Piikani (Pee-gah-nee), and Kainai (G-ai-nah) First Nations, who, altogether, form the Siksikaitsitapi (Seeg-see-gate-see-ta-pee) (Blackfoot Confederacy). The Chiniki (Chin-ick-ee), Bearspaw, and Wesley First Nations, who, altogether form the Iethka Nakoda Wicistabi (ee-Yith-ka Na-ko-da We-chi-staw-bee) Stoney Nakoda First Nations; and the Tsuut'ina (Soot-tenna) First Nation. The city of Calgary is also homeland to the historic Northwest Métis and to Métis Nation of Alberta, Region 3. We acknowledge all Indigenous urban Calgarians who have made Calgary their home.



# THE SEASONAL ROUND

## BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES

Public Art Program  
Supply Management  
Indigenous Relations Office  
Moh'kinsstis Public Art Guiding Circle

*Facilitated by:*

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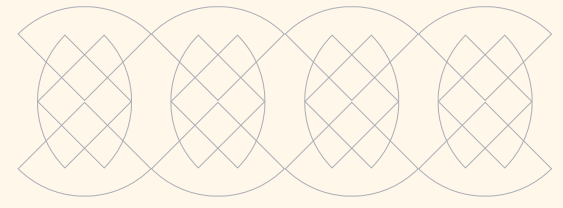
## Acknowledgements

We would like to thank all of the individuals who participated in the Benefits-Driven Procurement, Public Art, and Indigenous Peoples project, November 2019 to January 2021, and contributed to the recommendations for a parallel procurement process for the City of Calgary's Public Art Program.

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# Recommendations Summary

## Benefits-Driven Procurement, Public Art, and Indigenous Peoples Project

### A PARALLEL PROCUREMENT PROCESS FOR THE CITY OF CALGARY'S PUBLIC ART PROGRAM:

- **respects** and recognizes the rights of Indigenous Peoples,
- is rooted in the Truth and **Reconciliation** Commission principles and Calls to Action,
- includes a renewed **relationship** with Indigenous Peoples and
- is grounded in **reciprocity**, resurgence and resiliency.

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## SHARED VALUES

### RESPECT COMMUNICATION APPROACH – ACCESS AND OPENNESS

HOW DO WE DO THIS?

*“Moving forward together in understanding”*

~ Paula Smith, April 8, 2020

- demonstrate integrity
- recognize that everyone at the table has something to contribute
- find common ground
- amplify voices
- look to Indigenous knowledge for solutions to challenges
- open ourselves to receive the learnings and teachings and to be receptive to continued learning
- participate with open minds and open hearts

## DEFINING RESPECT:

### AS A VALUE:

- holding others in high esteem, high regard
- humbling oneself
- acknowledging each other as relations
- having social value

### AS AN ACTION:

- willingness to listen
- recognition of what is of value to another
- consideration of another
- openness to receive the learning
- be available

### AS AN APPROACH:

- circular
- consistent
- balanced (imbalance is disrespect)

## CRITERIA FOR MEASUREMENT

### Respect for:

#### Land:

- Recognizing the land in all aspects of process from planning projects and Call to Artists through to installation.

#### Each Other:

- Welcoming and embracing Elders from the beginning through to the end of the project.

#### Action:

- Working in openness; accepting that things may change in the process because of learnings.



# ACTION

## DEFINING RECONCILIATION:

*“Bring back to harmonious state: restoring balance”*

~ Peter Weasel Moccasin

RECONCILIATION IS A VERB, IT IS ACTION. **Action involves, but is not limited to:**

- making space for Elders during the entire process;
- hiring an Elder to participate throughout the artist’s process;
- ensuring that protocol is followed, for example by offering tobacco at the beginning of each project and understanding that this is a gesture of respect and is integral to building relationships;
- creating and participating in ceremony, which validates how we are feeling and provides balance;
- supporting the inclusion of Elders at the table during the next round of Trade Agreement talks;
- including youth voices in the process;
- expanding on what Land Acknowledgements actually mean, especially when installing public art on the land, and recognizing the importance of the land in the practice of public art; and
- training staff and community to understand the relationship with the land and the use of Land Acknowledgements.

## CRITERIA FOR MEASUREMENT:

### Reconciliation:

#### Land:

- Protect ecosystems, species, culture, and language by passing down stories and sharing experiences. The environment is connected to everything.
- The importance of the land is respected in the practice of public art.

#### Each Other:

- Indigenous and non-Indigenous perspectives are braided and blended; actively seeking out where there are connections and complementarity.
- Procurement policies and process are based in the concept of Ethical Space.

#### Action:

- Identification of systemic barriers, and unconscious and conscious bias, and actively changing processes to support inclusion.

# OUTCOMES

## ETHICAL OUTCOMES

Each Camp was grounded in Ethical Space. The general principle of “do no harm” was elevated to how can we create mutual-gains-mutual benefits that will be sustained in Ethical Space understandings over the long term.

## ENVIRONMENTAL OUTCOMES

Each Camp was grounded in a connectedness to the environment including specific place-based or land-based outcomes recommendations throughout each Camp.

## SOCIAL OUTCOMES

Social outcomes were framed around Treaty 7 communities and the First Nations Peoples, Métis and Inuit that make Calgary their home. Outcomes also related to a better understanding by Calgarians of the meaning and importance of Treaty and reconciliation and to inform a parallel procurement process.

## SUSTAINABLE OUTCOMES

Sustainable outcomes are based on the fourth Seasonal Camp:

### Defining Reciprocity, Resilience, Resurgence

- Reciprocity – ensuring mutual benefit in an exchange
- Resilience – survival and growth, strength and openness
- Resurgence – revitalization, renewal, and recovery that comes from working in equity; supporting growth and thriving for all

### CRITERIA FOR MEASUREMENT:

#### System Performance Criteria

- meaningful and relevant;
- measurable;
- rigorous and reliable;
- comparable;
- no cost to obtain; secondary data only; culturally appropriate; and stand-alone indicators.

VALUES CONNECTION  
 SYSTEM PERFORMANCE CRITERIA  
 MEASURABLE OUTCOME  
 INDICATOR OF SUCCESS

**DEFINITIONS:**

**Values Connection** — shared values identified by participants of the Benefits-Driven Procurement, Public Art and Indigenous Peoples project

**System Performance Criteria** — criteria that identifies the change

**Measurable Outcome** — specific, measurable statements that clearly identify what success looks like: e.g. changes in knowledge, attitudes, skills, and behaviours

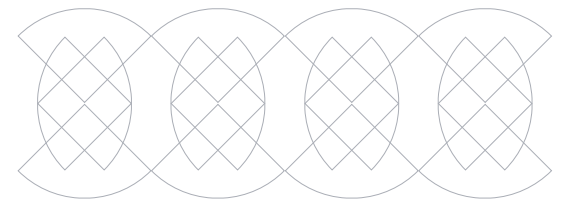
**Indicator of Success** — qualitative and quantitative metrics, including trends in data over time



Photo by Paulette Fox



Photo courtesy of Blackfoot Language Revival, Sheldon First Rider



# An Introduction – Parallel Procurement Process for Public Art

In 2018, The City of Calgary recommended that “a parallel procurement strategy [for Public Art] better suited to encourage applications”<sup>1</sup> should include local, national, international, and diverse artists. “Recommendation on Amendments to the Corporate Public Art Policy” (June 6, 2018), in the heading labelled *Selection* (page 7), states:

*[I]t has been noted that other cities provide alternate approaches to procuring art which could enhance Calgary’s ability to fully support a diversity of practitioners and the needs of emerging artists as well as Indigenous and culturally appropriate artists.*

The *Seasonal Round: Benefits-Driven Procurement, Public Art, and Indigenous Peoples* project was initiated in November 2019 to co-create recommendations for a parallel process and to support Indigenous artists, community members, and vendors in the successful selection and installation of public art works in Calgary. The Seasonal Round started with a Spring Camp, in the east, and concluded with a Winter Camp in the north. After March 2020, to adhere to Public Health Order requirements, participants met virtually for all Camps and mid-point discussions.

Bringing together the Public Art Program, Supply Management, Indigenous Relations Office, the Moh’kinsstis Public Art (Guiding Circle), and Elders from Treaty 7, this project was developed with a view to collaboration, building shared understanding, and embracing Ethical Space. Braiding an Indigenous worldview and a Western worldview has allowed for open, honest, and courageous discussion at the Guiding Circle table around issues of accessibility, capacity, the use of language, and systemic barriers due to cumbersome processes, communication challenges and unconscious/conscious bias.

As an introduction to the project, a session was held on November 18, 2019 for City staff of the Supply Management and Public Art teams. A place-based approach was designed to complement and enhance the outcomes associated with Benefits-Driven Procurement: *Ethical, Environmental, Social & Sustainable*.

*Every purchase has an economic, environmental and social impact, whether intended or not. Social procurement [benefits-driven procurement] is about capturing those impacts and seeking to make intentional positive contributions to both the local economy and the overall vibrancy of the community. 2*

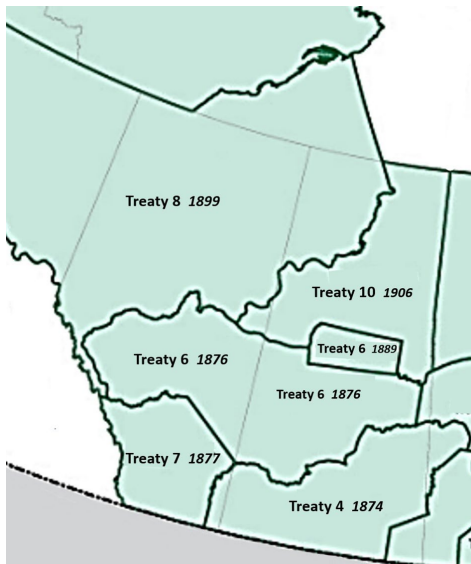
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1 City of Calgary. *Recommendations on Amendments to the Corporate Public Art Policy*. Community Services Report to SPC on Community and Protective Services. June 6, 2018.

2 Buy Social Canada. *Social Procurement: State of Practice & Recommendations*. C2018-1379 ATTACHMENT 1. November 29, 2018.

To support this approach, an introduction to the Treaties of Alberta, and specifically Treaty 7, Indigenous languages spoken in Treaty 7, Métis Region 3, and City of Calgary documents supporting Reconciliation were presented and discussed. The documents listed below were used as guides throughout this process.

- White Goose Flying Report: A Report to Calgary City Council on the Indian Residential School Truth and Reconciliation Calls to Action (2016).<sup>3</sup>
- Indigenous Policy Framework (2017) <sup>4</sup>
- Truth and Reconciliation Commission Calls to Action (2015) <sup>5</sup>



Alberta Treaty Map <sup>6</sup>



Treaty 7 Languages <sup>7</sup>



Map of Métis Nation of Alberta Regions <sup>8</sup>

In January 2020, the Moh'kinsstis Public Art Guiding Circle (Guiding Circle) provided additional input to the project design. Including a clarification of themes to ensure that a meaningful and appropriate parallel approach was developed that:

- **respects** and recognizes the rights of Indigenous Peoples,
- is rooted in the Truth and **Reconciliation** Commission principles and Calls to Action,
- includes a renewed **relationship** with Indigenous Peoples and
- is grounded in **reciprocity**, resurgence and resiliency.

<sup>3</sup> Calgary Aboriginal Urban Affairs Committee (CAUAC). *White Goose Flying Report: A Report to Calgary City Council on the Indian Residential School Truth and Reconciliation Calls to Action*. City of Calgary. 2016. <https://www.calgary.ca/content/dam/www/csps/cns/documents/cauac/white-goose-flying-calls-to-action-cauac.pdf>

<sup>4</sup> City of Calgary. *Indigenous Policy Framework*. 2017. <https://www.calgary.ca/csps/cns/first-nations-Métis-and-inuit-peoples/first-nations-Métis-inuit-peoples.html>

<sup>5</sup> Truth and Reconciliation Commission of Canada, *Truth and Reconciliation Commission: Calls to Action*. 2015. [http://trc.ca/assets/pdf/Calls\\_to\\_Action\\_English2.pdf](http://trc.ca/assets/pdf/Calls_to_Action_English2.pdf)

<sup>6</sup> Government of Canada. *Maps of Treaty-making in Canada*. 2013. <https://www.rcaanc-cirnac.gc.ca/eng/1100100032297/1544716489360>

<sup>7</sup> Alberta Teachers Association. "We Are All Treaty People Map", *Digging Deeper*. Alberta Teachers Association. 2017. <http://empoweringthespirit.ca/digging-deeper/>

<sup>8</sup> Métis Nation of Alberta, Maps of MNA Regions, retrieved November, 2019: <http://albertaMétis.com/governance/>

The following table summarizes the Seasonal Round approach that helped guide conversations throughout each Seasonal Camp, which took place virtually.

CAMP	SPRING	SUMMER	FALL	WINTER
<b>BIOCULTURAL</b>	LANGUAGE	LAND	LIFEWAYS	LINKAGES
<b>THEME</b>	RESPECT	RECONCILIATION	RELATIONSHIPS	RECIPROCITY
<b>SSEPP</b>	ETHICAL	ENVIRONMENTAL	BENEFITS-DRIVEN (SOCIAL)	SUSTAINABLE
<b>BASE</b>	DIVERSITY	INCLUSION	EQUITY	JUSTICE

- **Biocultural** refers to the interconnectivity inherent in Indigenous worldviews including the linkages between language, landscapes and lifeways; recognizing that this triad creates resiliencies in cultures and ecosystems.
- **Theme** refers to the four Rs: Respect, Reconciliation, Relationships and Reciprocity provide guidance to Indigenous engagement.
- **SSEPP** refers to the foundational aspects of Benefits-driven procurement: Social, Sustainable, Ethical, and Environmental Procurement Policy and associated outcomes.
- **Base** refers to the baseline or minimum considerations to ensuring Diversity, Inclusion, Equity and Justice from an Indigenous perspective and relative to a parallel procurement process.

## Overview of Process

The *Benefits-Driven Procurement, Public Art, and Indigenous Peoples* project was initiated in alignment with The City of Calgary's Indigenous Policy Framework and a systems approach:

**Ways of Knowing;  
Ways of Engaging;  
Ways of Building Relationships; and  
Ways Towards Equitable Environments.**

Each theme was then explored through the Seasonal Round gatherings that took place with the group over the course of 2020, providing an opportunity for participants to learn from each other and to build upon the process collectively, with new knowledge and understanding. To ground the process, the project was rooted in Shared Values, and each Seasonal Camp built upon the knowledge gained from previous discussions, which resulted in a truly iterative process.



### **Respect** (*Spring*)

- The process was designed to start from a place that supports building cultural awareness among all those involved.

### **Reconciliation** (*Summer*)

- The next stage of the work focused on gaining an understanding of the work of reconciliation within the Canadian context, and specifically within The City of Calgary.

### **Relationships** (*Fall*)

- This stage of work explored the importance of continuing to nurture the relationships between the Public Art program, Indigenous Artists and communities, and The City's Supply Management department through Treaty Renewal.

### **Reciprocity** (*Winter*)

- Building on what had been accomplished in the previous Camps, we showed how reciprocity is based in a true exchange of ideas and perceptions of space, co-creating a procurement process for Public Art and Supply Management.



**Definition of Ethical Space:**

“Ethical space is formed when two societies, with disparate worldviews, are poised to engage each other. It is the thought about diverse societies and the space in between them that contributes to the development of a framework for dialogue between human communities.”<sup>9</sup>

It requires focusing on the in-between space to share and build common ground.

## Shared Values

The *Benefits-Driven Procurement, Public Art, and Indigenous Peoples* project began from a place of shared values and building shared understandings. When the Moh’kinsstis Public Art Guiding Circle was established in July 2017, it collaboratively developed a series of Agreed Understandings to ground its work. This document was shared with project participants as a starting point for discussion and to build upon on these shared values.

### **MOH’KINSSTIS PUBLIC ART GUIDING CIRCLE AGREED UNDERSTANDINGS**

*(for the full document please see Appendix 1)*

**Relationships**  
**Communication**  
**Decolonization**  
**Approach**  
**Awareness**  
**Protocols**  
**Capacity Building**  
**Resources and People**

<sup>9</sup> Elder Willie Ermine. “The Ethical Space of Engagement.” *Indigenous Law Journal* 6, No. 1 (2007): 193-203.

## WHAT ARE OUR SHARED VALUES?

During the Introduction Sessions, held in November 2019 and January 2020, a values exercise identified a number of shared values amongst the participants. The exercise explored the participant's personal values and those values that the group wanted to embrace during the project. The following section outlines the values that formed the foundation of this project and were referred to throughout each Seasonal Camp.

### BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

#### SHARED VALUES

RESPECT	<ul style="list-style-type: none"> <li>• respect, empathy, patience</li> <li>• empathy of each other's blind spots, "Yes and" attitude, Openness to working through challenges</li> <li>• respectful environment, learning opportunity</li> <li>• respectful work environment, open communications, creative solutions, empathy for roles</li> <li>• inclusivity</li> <li>• open minds, open communication, understanding/empathy, creative thinking/creative solutions</li> <li>• equity, diversity, openness, learning</li> </ul>
COMMUNICATION	<ul style="list-style-type: none"> <li>• defining and communicating objectives to the team</li> <li>• open communication, empathy for our roles, solutions oriented</li> </ul>
APPROACH – ACCESS AND OPENNESS	<ul style="list-style-type: none"> <li>• decreasing barriers</li> <li>• commitment to resiliency, to working through issues</li> <li>• open to new ideas, live in the realm of possibilities, clear expectations</li> <li>• understanding of our trade agreements, understanding of timelines</li> <li>• safe space, clear directions</li> </ul>

## WHAT DOES SUCCESS LOOK LIKE?

Participants were then asked to identify what project success looked like and to define their expectations. This question was the starting point for developing metrics for the project and the success of the process.

## BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

## WHAT DOES SUCCESS LOOK LIKE – AREAS FOR CONSIDERATION:

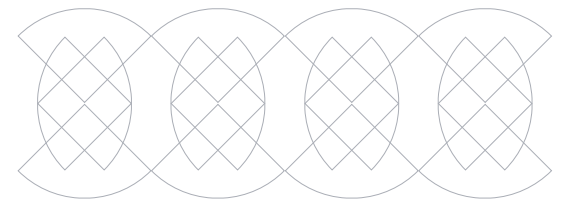
LEARNING	<ul style="list-style-type: none"> <li>• mentor up-and-coming artists to assist them with expertise and resources</li> <li>• mutual understanding and movement toward common values</li> <li>• being able to move beyond current standards and procedures and expectations and languages</li> </ul>
DIGNITY	<ul style="list-style-type: none"> <li>• completed projects everyone is proud of and stands behind</li> <li>• working together</li> <li>• to have a process and results which people understand and can navigate that produces amazing public art for our community</li> <li>• positive impact to all communities</li> <li>• greater relationships between the City / Procurement and the Nations</li> </ul>
ACCESSIBILITY	<ul style="list-style-type: none"> <li>• to ensure public art calls are more accessible to Indigenous artists</li> <li>• nimble procurement process that enables efficient and transparent hiring of Indigenous artists</li> <li>• reach out to the Indigenous art communities while maintaining our procurement guideline and policies</li> <li>• The City recognizes that it is not a level playing field for all and that ensuring inclusivity and accessibility means having a diversity of approaches to engage and hire artists from different backgrounds and experiences</li> <li>• accessibility</li> <li>• inclusivity</li> <li>• increased access to City work by Indigenous businesses/people</li> </ul>
EFFICIENCY AND EFFECTIVENESS	<ul style="list-style-type: none"> <li>• defining roles and responsibilities</li> <li>• achieve outcome of objectives within a reasonable framework and timeline</li> <li>• a program of procurement process that doesn't inhibit artistic and creative processes, and that allows for an inviting hiring process that connects local Indigenous artists to meaningful and contextual projects</li> <li>• better processes = better relationships = better projects</li> <li>• completion of the tasks and goals</li> <li>• business friendly</li> </ul>

LINGUISTIC  
DIVERSITY

Spring Camp

RESPECTING DIVERSITY IN  
TREATY 7 AND THE RIGHTS  
OF INDIGENOUS PEOPLES

APRIL 8, 2020



## “Dancing Around the Table”

In preparation for discussion and participation at the Spring Camp, participants were asked to view the documentary *Dancing Around the Table, Part One* and *Part Two*. The documentaries showcase the crucial role Indigenous Peoples played in shaping the Canadian Constitution. They provide a direct view into the confrontation between federal and provincial government leaders who wanted to reduce Indigenous rights and Indigenous leaders who wanted to enshrine their Peoples rights in the Canadian Constitution.



The Spring Camp that took place on April 8, 2020, provided an opportunity to gain knowledge of our joint history, share feelings and thoughts about what took place during the 1980s Constitutional Conferences, and how today we can use those lessons to inform the development of a parallel procurement process. Elders from Treaty 7 were invited to provide context and share their wisdom and knowledge with the group.



## LESSONS LEARNED: DOCUMENTARY

Elders Peter Weasel Moccasin and Sykes Powderface shared the active role that First Nations, Métis, and Inuit Leaders and Elders played in the crafting of Section 35 of the Constitution via the **A Declaration of The First Nations**. Our Elders witnessed the lack of understanding that was rooted in disrespect during the Constitution Crisis, and they shared their experiences with the group. Learning about how the government invaded hotel rooms and disrespected Elders and Indigenous Peoples reminded the group of the importance of stories and storytelling in preserving the oral histories of Indigenous Peoples. We learned to put our Knowledge Keepers, who guide us, first and of the need to protect and shield our advisors.

## DANCING AROUND THE TABLE – GROUP SHARING AND DISCUSSION

### PARTICIPANTS' REFLECTIONS:

- *Painful to watch how Elders were disrespected*
- *Not about collaboration, it was about power*
- *Lack of finding common ground*
- *Words and body language were disconnected*
- *Need integrity and open heart – didn't see this in the documentary*
- *Lack of desire of government to recognize everyone at the table has something to offer and contribute*
- *Government was so flippant – and not willing to recognize voices*
- *Shocked at how disrespect still continues and exists (personal experience)*
- *Seems like progress hasn't really happened (Wet'suwet'en situation as example)*
- *Look to Indigenous knowledge for solutions – and this is important to remember now*
- *Was disturbed, embarrassed, disappointed – had to walk away from watching*
- *Open minds, open hearts – didn't see this in the film*

**WHAT TO DO MORE OF BASED ON  
VIEWING EXPERIENCE OF DOCUMENTARY:**

*“Moving forward together in understanding”*

~ Paula Smith, April 8, 2020

**Demonstrate integrity**

**Recognize that everyone at the table has something to offer and contribute**

**Find common ground**

**Amplify voices**

**Look to Indigenous knowledge for solutions to challenges**

**Open ourselves to receive the learnings and teachings,  
and to be receptive to continued learning**

**Participate with open minds and open hearts**



# Language Diversity: Respect

*“Language is connected to everything – the land, plants, male, female, everything that was created”*

~ Peter Weasel Moccasin, April 8, 2020

Participants were asked to share their definition of the word **respect**, and to explore the languages they speak and/or write, and to reveal their learning to the group.

## LANGUAGES EXPLORED:

### BLACKFOOT

**inna'kotsiysin** (pronounced: n na got see sin) – from the root: innakowa has variations from dialect to dialect among the Blackfoot speaking tribes.

### NAKODA

**Ahogichipabi** (pronounced: A ho gei che pa be) – respect is shown for life until it is broken or otherwise

### SIoux – DENE – TSUUT'INA

Hold in high regard

### DENE ZHATIÉ,

**ts'edjhcá** – to hold in high esteem

### MICHIF

Relationship ... it's earned  
“I see you and I know your worth” – it's not a word, it's

a long phrase; three different ways to say it depending on who you are talking to i.e. masculine / feminine / child

### OJIBWE (SOUTHWESTERN)

**manaaji'** – go easy on h/; treat h/ with respect/care (verb)

**manaaji'aa** – s/he is respected; they respect h/ (verb)

**manaajitooon** – go easy on it; respect it; treat with care (verb)

**manaaji'idiwag** – they go easy on one another; they respect each other (verb)

**manaajichige** – s/he does things in a respectful manner; goes easy on things; treats things with care (verb)

**manaaji'iwe** – s/he is respectful of people; goes easy on people; treats people with care (verb)

**manaaji'idiwin** – mutual respect; respect for one another (noun)

**manaajichigewin** – respect for things (noun)

**manaaji'iwewin** – respect for beings (noun)

### SPANISH

**el respeto** – having social value

### VIETNAMESE

Action – example: it is respect to acknowledge as a relation, even if not biological

### DANISH

Respect is about being reverential to authority, and about being disrespectful = chastised for being disrespectful

### WELSH

**parch** – admiration

Focusing on one value as a common ground, opened the discussion to other equally important values that Indigenous communities embrace and that are reflected throughout languages and cultures. One participant shared that the Tipi Lodge Poles represent the values that hold up and secure our lodges; embracing the teachings in our everyday life. There are commonalities from First Nation to First Nation in expressing these values, albeit in different languages. One way of overcoming this in trade, prior to contact, was the use of Indigenous Sign Language which is still used today. Other forms of communication include syllabics and symbols on animal hides, crafts, and rock walls.





The importance of recognizing the diversity of languages among Indigenous Peoples aids in the understanding and awareness of the diversity in worldviews among Indigenous cultures. Common values and common ground are a form of respect.

## LESSONS LEARNED: LANGUAGE

BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

### WHAT TO DO MORE OF BASED ON DISCUSSION OF LANGUAGE AND RESPECT:

#### DEFINING RESPECT:

##### AS A VALUE:

- hold in high esteem, high regard
- humble oneself
- acknowledge each other as relation
- having social value

##### AS AN ACTION:

- willingness to listen
- recognition of what is of value to another
- consideration of another
- openness to receive the learning
- be available

##### AS AN APPROACH:

- circular
- consistent
- balanced (imbalance is disrespect)

BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

#### RESPECT FOR:

##### LAND

- recognition of land in all aspects of process from planning projects to Call to Artists through to installation on the land

##### EACH OTHER

- embrace involvement of Elders from beginning of project

##### ACTION

- work in openness; things may change in the process because of learnings



## Indigenous Indicators - Moving Forward

As the discussions progressed, we delved further into establishing metrics that truly measure indicators relevant to Indigenous Peoples and specifically as they relate to benefits-driven procurement. As a means to summarize and synthesize, the following list of powerful questions delineated by Dafina-Lazarus Stewart, take diversity and inclusion efforts to a deeper, broader and more transformative level, an equity and justice yardstick to measure true and lasting progress in the workforce; and associated policies.

Applying these thoughtful questions to a parallel process for procurement and establishing Indigenous Indicators, will require that such metrics be reflective of Indigenous Peoples *Diversity* in worldviews, in which place-based knowledge is significantly tied to language and culture.

**DIVERSITY** asks, “Who’s in the room? *Equity* responds: “Who is trying to get in the room but can’t? Whose presence in the room is under constant threat of erasure?”

**Inclusion** asks, “Has everyone’s ideas been heard?” **Justice** responds, “Whose ideas won’t be taken as seriously because they aren’t in the majority?”

**DIVERSITY** asks, “How many more of [pick any minoritized identity] group do we have this year than last?” *Equity* responds, “What conditions have we created that maintain certain groups as the perpetual majority here?”

**Inclusion** asks, “Is this environment safe for everyone to feel like they belong?” **Justice** challenges, “Whose safety is being sacrificed and minimized to allow others to be comfortable maintaining dehumanizing views?”

**DIVERSITY** celebrates increases in numbers that still reflect minoritized status [in the workplace] and incremental growth. *Equity* celebrates reductions in harm, revision to abusive systems and increases in support for people’s life chances as reported by those who have been targeted.

**Inclusion** celebrates awards for initiative and credits itself for having a diverse candidate pool. **Justice** celebrates getting rid of practices and policies that were having disparate impacts on minoritized groups.<sup>10</sup>

There are three linguistically diverse Indigenous groups among the seven Treaty 7 First Nations. In addition, there are multiple dialects within each group. Additional Indigenous languages representation were shared among the group including Dene, Ojibwe and Michif. There are significant gaps in Indigenous language due to residential and industrial schools and the separation of children from their extended families. The Guiding Circle has begun to ensure language representation takes place within the public art process and this has informed indicators going forward.

<sup>10</sup> Dafina-Lazarus Stewart. “Language of Appeasement.” *Inside Higher Ed*. March 30, 2017. <https://www.insidehighered.com/views/2017/03/30/colleges-need-language-shift-not-one-you-think-essay>



As an example, the inclusion of Blackfoot syllabics by Sheldon First Rider on the sculpture **Wolfe and the Sparrows** by Brandon Vickerd, as seen in the image below.

Ensuring that Public Art, as a start, aids in the education of citizens on the importance of respecting and recognizing the First Peoples of the land and their unique language and culture will go a long way to building meaningful and lasting relationships.

> 1 V    ᑭᑭᑭᑭ    ᑭᑭᑭᑭ    > 1 ᑭᑭᑭᑭ    ᑭᑭᑭᑭ    ᑭᑭᑭᑭ

*Wolfe and the Sparrows* is not the traditional monument that it first appears to be, although it is cast in bronze and raised on a pedestal. As the viewer moves closer to the work, *Wolfe and the Sparrows* reveals itself to be different: a flock of sparrows explodes from the figure of Wolfe, distorting his head and shoulders. This sculpture is not commemorating a historical figure; instead, this monument is transformative.

*Wolfe and the Sparrows* is modelled after the statue of General James Wolfe, sculpted by John Massey Rhind in 1898 and located in the Mount Royal neighborhood of Calgary. General Wolfe was a British army general most famous for commanding the British army to victory over the French during the Battle of the Plains of Abraham in 1759.

By transforming the look of the original statue with a flock of sparrows – a bird species native to England, Wolfe's place of birth – *Wolfe and the Sparrows* offers a new perspective on the ways that traditional monuments reflect and celebrate moments from our history. This work challenges citizens to explore how our ideas of nationhood evolve as we expand our understanding of the past.

The concept for *Wolfe and the Sparrows* is the result of numerous conversations and exchanges with the citizens from surrounding communities, a process that was essential to the development of the artwork.

*Wolfe et les moineaux* n'est pas le monument traditionnel qu'il semble être à première vue, bien qu'il soit moulé en bronze et monté sur un socle. Au fur et à mesure que le spectateur se rapproche de l'œuvre, le monument *Wolfe et les moineaux* se révèle différent : une volée de moineaux explose sous le visage de Wolfe, lui déformant la tête et les épaules. Cette sculpture ne commémore pas une figure historique, elle se veut plutôt la réinterprétation d'un monument.

Le monument *Wolfe et les moineaux* est inspiré de la statue du général James Wolfe, sculptée par John Massey Rhind en 1898 et située dans le quartier de Mount Royal à Calgary. Le général Wolfe était un général de l'armée britannique connu surtout pour avoir mené l'armée britannique à la victoire contre les Français lors de la bataille des plaines d'Abraham en 1759.

En transformant la statue originale en lui ajoutant une volée de moineaux – une espèce d'oiseau originaire d'Angleterre, le lieu de naissance de Wolfe – le monument *Wolfe et les moineaux* offre une nouvelle perspective sur la manière dont les monuments traditionnels reflètent et célèbrent les moments de notre histoire. Cette œuvre met les citoyens au défi de réfléchir à la façon dont nos idées sur la nation évoluent à mesure que nous approfondissons notre compréhension du passé.

Le concept de *Wolfe et les moineaux* est le résultat de nombreuses conversations et échanges tenus avec les citoyens des communautés environnantes, processus qui a été essentiel au développement de l'œuvre.



Sheldon First Rider and Brandon Vickerd at unveiling of *Wolfe and the Sparrows*

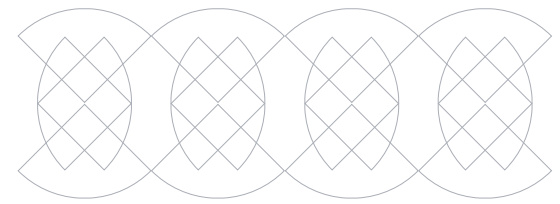
*Wolfe and the Sparrows*  
 Brandon Vickerd, 2019  
 Interpretation Plaque  
 Blackfoot Syllabics, translation by Blackfoot language Expert,  
 Sheldon First Rider. Photos by Alexandra Hatcher.

# INDIGENOUS INCLUSION

## Summer Camp

RECONCILIATION AND  
PLACE-BASED KNOWLEDGE

JUNE 30, 2020



The Summer Camp, which took place on June 30, 2020 and focused on gaining an understanding of the work of reconciliation within the Canadian context, and specifically within The City of Calgary; placed-based knowledge; and connections to cultural landscapes and ethical outcomes for procurement.

## Reconciliation at The City of Calgary: Indigenous Relations Office

Terry Poucette, Team Lead for the **Indigenous Relations Office (IRO)**, provided an overview of the history of how The City of Calgary’s engagement in truth and reconciliation led to the establishment of the IRO.

**Calgary Aboriginal Urban Affairs Committee (CAUAC)** was established in 1979 as a collaborative effort between The City of Calgary and Indigenous communities to address and resolve issues pertaining to urban Aboriginal residents.<sup>11</sup> In CAUAC’S Strategic Plan 2014 – 2023, the need for an Indigenous Relations Office was identified.

**The Truth and Reconciliation Commission of Canada (TRC)** was established in 2008 to “inform all Canadians about what happened in **Indian Residential Schools (IRS)**. The Commission will document the truth of survivors, families, communities and anyone personally affected by the IRS experience.”<sup>12</sup> In 2015, The TRC published its final report, *Honouring the Truth, Reconciling for the Future* and the resulting 94 Calls to Action.

In response to the TRC Report and through direction from The City of Calgary’s City Council, CAUAC authored the *White Goose Flying Report* in 2016, that outlines which of the 94 Calls to Action were “actionable by Calgary’s municipal government”.<sup>13</sup>

In 2017, The City’s **Indigenous Policy and Indigenous Policy Framework** were established to “recommend and guide meaningful long-term efforts to bring Indigenous identities, histories, cultures, languages, traditions, principles, world views, relationships and ways of knowing into municipal planning, advising and decision-making efforts.”<sup>14</sup>

11 City of Calgary. *What is CAUAC?* <https://www.calgary.ca/csps/cns/first-nations-Métis-and-inuit-peoples/calgary-aboriginal-urban-affairs-committee/calgary-aboriginal-urban-affairs-committee.html>

12 Truth and Reconciliation Commission of Canada. *What is the TRC?* <http://www.trc.ca/about-us/faqs.html#:~:text=What%20is%20the%20TRC%3F,affected%20by%20the%20IRS%20experience>.

13 CAUAC. *White Goose Flying, A Report to Calgary City Council on the Indian Residential School Truth and Reconciliation Calls to Action* (City of Calgary, 2016): 7.

14 City of Calgary. *Aboriginal, First Nations, Métis and Inuit*. <https://www.calgary.ca/csps/cns/first-nations-Métis-and-inuit-peoples/first-nations-Métis-inuit-peoples.html>



In early 2020, the **Indigenous Relations Office** was officially established and a mission statement and series of goals were drafted. The strategy of the IRO is focused on the Four Ways Forward that form the foundation of the Indigenous Policy Framework:

**ways of knowing  
ways of engaging  
ways of building relationships, and  
ways towards equitable environment.**

Harold Horsefall, Strategist with the IRO, presented and led a discussion on the document, *International Indigenous Design Charter*<sup>15</sup>, which outlines a series of best practice protocols for sharing Indigenous knowledge.

These include:

1. **Indigenous led**
2. **Self-determined**
3. **Community specific**
4. **Deep listening**
5. **Indigenous knowledge**
6. **Shared knowledge (collaboration, co-creation, procurement)**
7. **Shared benefits**
8. **Impact of design**
9. **Legal and moral**
10. **Charter implementation**

As the conversation evolved, it focused on inclusion. Participants expressed the importance of a number of specific principles to keep in mind for the parallel procurement process. A lengthy discussion focused on the concept of **Deep Listening**, the fourth protocol listed in the Design Charter document. It states:

*Ensure respectful, culturally specific, personal engagement behaviours for effective communication and courteous interaction. Make sure to be inclusive and ensure that recognized custodians are actively involved and consulted.*<sup>16</sup>

Deep Listening has a direct connection to the Guiding Circle’s *Agreed Understandings* and Guiding Principles, specifically ‘Communication’ and ‘Approach’, where the group has stated that it will be “mindful of language, communication tools, and distribution of information to ensure it is inclusive, expressed clearly, and that expectations are identified”, and that it will “work with the Indigenous communities to ensure that the appropriate protocols and traditions are implemented and respected.

<sup>15</sup> Dr. Russell Kennedy, Dr. Meghan Kelly, Mr. Jefa Greenaway, and Prof. Brian Martin, *International Indigenous Design Charter: protocols for sharing Indigenous knowledge in professional design practice*. (Australia: 2018): 8.

<sup>16</sup> *Ibid*, 16.



Indigenous communities include all Treaty 7 Nations, Métis Nation Region 3, Inuit living in and around Calgary, and urban Indigenous communities from Nations outside of Treaty 7 and Métis Nation Region 3.” (see Appendix 1 for full Agreed Understandings).

Discussion within the group included clarification of the **United Nations Declaration on the Rights of Indigenous Peoples** (UNDRIP)<sup>17</sup> and the need for free prior and informed consent. Comments concluded that the Design Charter document realizes the principles of UNDRIP but is more simply stated.

## BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

### RECONCILIATION IN THE PROCUREMENT PROCESS

#### INVOLVES (BUT IS NOT LIMITED TO):

- make space for Elders through the procurement process (from start to finish); hire an Elder for participation throughout the artist’s process
- ensure the offering of tobacco takes place first, understanding that this can be a gesture of respect and integral to building relationship
- create ceremony, which validates how we are feeling and provides balance
- support Elders participating in the next round of Trade Agreement talks
- include youth voice in the process
- expand on what Land Acknowledgements actually mean, especially when installing public art on the land, and recognizing the importance of the land in the practice of public art
- training staff and community to understand the relationship with the land and the use of Land Acknowledgements

## Lived Experience

During the Summer Camp, Elder Peter Weasel Moccasin shared his residential school experiences with the group. He disclosed that he had to relearn everything when he returned home because of the experience and the trauma he suffered, and he told the group about having to follow his Elders and his mother as his teachers in order to regain his culture. He conveyed his learning about reconciliation which was that it is about “bringing back what we lost”. Elder Weasel Moccasin stated that we “have to heal the inside first” and that we should be “reconciling with whatever we disconnected to in the past, to today.”

<sup>17</sup> United Nations, *United Nations Declaration on the Rights of Indigenous Peoples* (2007). <https://www.un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html>



DEFINING RECONCILIATION

*“Bring back to harmonious state: restoring balance”*

~ Peter Weasel Moccasin

**Reconciliation is a verb, it is action.**

## Ethical Outcomes

We moved the ideas expressed by the group from inclusion within the process to a discussion about measurable outcomes. This allowed us to identify the changes that will happen because of a parallel procurement process for Public Art and the metrics that will indicate success.

Participants were provided questions for reflection and shared their responses during a discussion between the Summer and Fall Camps. Their responses directly influenced the development of the performance measurement criteria for a parallel procurement process (see page 42).

**Supply Management Team:**

*How can we incorporate these meanings (respect, reconciliation, inclusion) to help identify systemic barriers and issues along with unconscious bias related to current procurement policies and practices?*

**Public Art Team:**

*What actions would support enhanced procurement for Indigenous artists going forward for a successful parallel procurement process?*



## RECONCILIATION

### LAND

- protect ecosystems, species, culture, and language by passing down stories and sharing experiences. The environment is connected to everything.
- the importance of the land is respected in the practice of public art (throughout the process).

### EACH OTHER

- braiding and blending Indigenous and non-Indigenous perspectives and actively seek out where there are connections.
- procurement policies and process are based in Ethical Space.

### ACTION

- identification of systemic barriers, unconscious and conscious bias, and actively change processes to support inclusion

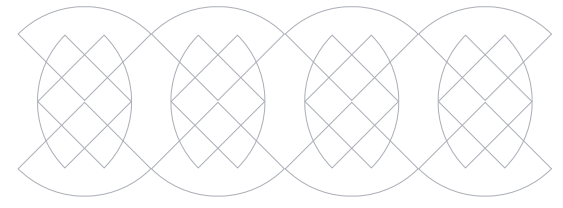


# Fall Camp

HONOURING TREATY

SEPTEMBER 22, 2020

EQUITABLE  
RELATIONSHIPS



The Fall Equinox is the time of year when Day and Night are equal. The nights will be longer than the days now.

*Áó'kosi* - in the Blackfoot Culture means the time when: "nights start to get longer".

## Respecting Indigenous Life-ways & Renewing Treaty Relations with Indigenous Peoples to Enhance Benefits- Driven Outcomes

The Fall Camp explored the importance of continuing to nurture the relationships between the Public Art program, Indigenous artists and communities, and The City's Supply Management department. The Fall Camp focused on building understanding of Treaty history and historical context of traditional trade in what is now Alberta, and Canada. Participants learned that Indigenous Sign Language was at the heart of treaty discussions and a consensus among Treaty 7 Nations that the land would be shared to one plow depth<sup>18</sup>, expressed as two fists, one over the other, and motioning towards the earth, as to signify the breaking of land for agricultural purposes.

To ground the conversation held on the 143rd anniversary of the signing of Treaty 7, September 22, 1877, and the transition to the Fall season, which occurred at 7:30 a.m. (MST), September 22, 2020, participants were asked to offer tobacco at a special place of significance to each individual, to collectively acknowledge the following:

- Treaty 7 Relationship renewal — past, current and future; reflecting on “We are all Treaty People” and how we can activate our collective individual responsibilities.
- Our Leadership — Past, Current and Future, to fully embrace Truth & Reconciliation.
- Our project that it will be successful, equitable and beneficial for everyone.
- Our collective health as a group including our families and social bubbles as well as the health of our lands and nations

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<sup>18</sup> Participants were invited to review the information presented by over 80 elders from Treaty 7 in *True Spirit and original Intent of Treaty 7*. (Hildebrandt, Walter, Dorothy First Rider, and Sarah Carter. *The true spirit and original intent of Treaty 7*. Montreal: McGill-Queen's University Press. 1996.)



# Trade Agreements

Currently, procurement of goods and services at The City of Calgary are subject to the following trade agreements:

- New West Partnership Trade Agreement<sup>19</sup>,
- Canadian Free Trade Agreement, and
- Comprehensive Economic and Trade Agreement.

A discussion regarding set-asides, percentage of procurement specifically identified for Indigenous vendors to support Indigenous Inclusion (1% – 5%), did not go very far. The challenges set by Provincial procurement precedents create inherent and systemic barriers, in stark contrast to Federal efforts of which Indigenous Peoples maintain Section 35 Constitutional Rights, inclusive of Treaty rights. Canadian federal strategies include a two-track approach<sup>20</sup> to advance the interests of Indigenous peoples through free trade agreements by:

1. *Reservations and Exceptions* — continuing its longstanding approach of including reservations and exceptions that provides the Government of Canada with the flexibility to maintain or implement measures and programs related to Indigenous peoples and Indigenous businesses.
2. *Increasing International Trade and Investment Opportunities* — pursuing innovative provisions designed to increase Indigenous Peoples’ access to and participation in trade and investment opportunities created by the agreement.

Though Trade Agreements are created at the Provincial and Federal levels of government and municipalities are legislated to follow their direction, when considering this process, the connection to the **Shared Values** identified by the group and the alignment with Benefits-Driven Procurement principles, are critical and directly informed the agreed upon outcomes and objectives.

## BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

### CONNECTION TO SHARED VALUES:

*Intention for traditional trade was to have respect for each other. conducted in a peaceful way. and had to give something in exchange. When you enter into another's territory. you were there to learn from each other. exchange ideas. live in harmony and always in a peaceful manner.*

~ Raymond Many Bears, September 22, 2020

19 New West Partnership Trade Agreement. <http://www.newwestpartnershiptrade.ca/index.asp>

20 Government of Canada. *International Trade Agreements and Indigenous Peoples: The Canadian Approach*. [https://www.international.gc.ca/trade-commerce/indigenous\\_peoples-peuples\\_autochtones/approach-approche.aspx?lang=eng](https://www.international.gc.ca/trade-commerce/indigenous_peoples-peuples_autochtones/approach-approche.aspx?lang=eng)



## System Performance Criteria

System Performance Criteria provides clarity and consistency and creates opportunities to take snapshots along the way as well as take measurements at milestones in terms of evaluating success of the Parallel Procurement Process. Key criteria recommendations were developed from a similar approach for Treaty 6, 7, and 8 Indigenous Health Indicators<sup>21</sup> and were presented to the group to launch a conversation about the criteria for a Parallel Procurement Process.

### BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

#### PERFORMANCE CRITERIA:

- develop indicators that are based on “balance” and “connectedness” with “meaningful results”.
- develop indicators that are inclusive and provide a sense of unity.
- develop indicators that are based on community vision and pride.
- guided by Knowledge Keepers and Wisdom Keepers.

#### ***In addition to adopting the following criteria:***

- meaningful and relevant;
- measurable;
- rigorous and reliable;
- comparable;
- no cost to obtain; secondary data only; culturally appropriate; and stand-alone indicators.

These criteria provide guidance moving forward and are not meant to be restrictive. Considering how Public Art projects will be weighted as well as system performance show that indicators developed in this process are holistic. An indicator can be adapted to inform the overall efficacy with respect to system performance of the parallel procurement process. The same indicator can be further refined and adapted to individual selection criteria applied to rating and weighting of projects. The *Indigenous Health Indicators* report, as example, draws attention to linguistic commonalities with no English equivalents. For example, the word collectiveness made intuitive sense to the language speakers from Treaty 6, 7 & 8 but could not be found in the dictionary. The Seasonal Round recognized the holistic threads that are common among First Nations, Inuit, and Métis to inform the renewal of Treaty, equitable relationships, and social outcomes.

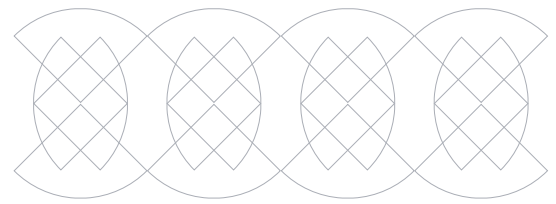
<sup>21</sup> Paulette Fox, *Indigenous Health Indicators*. Alberta First Nations Information Governance Centre. 2018. <http://www.afnigc.ca/main/includes/media/pdf/digital%20reports/Indigenous%20Health%20Indicators.pdf>

# Winter Camp

RECIPROCITY, RESILIENCE,  
AND RESURGENCE

JANUARY 6, 2021

RECIPROCAL  
JUSTICE



*Our way of connecting is based on oneness.  
We are all equal. created by the Creator.*

~ Sykes Powderface, January 6, 2021

As per our Seasonal Round custom, the group was asked to honour the earth with tobacco, and to take time on the Winter Solstice (6:30 a.m. MST on December 21, 2020) to make an offering at a place of meaning and reflect on reciprocity, resilience and resurgence. Their reflections were based on the following three questions.

## RECIPROCITY, RESILIENCE AND RESURGENCE

1. What do these mean to you in your work and also in the context of our benefits-driven parallel procurement project?

How can our final outcomes reflect these themes?

2. What linkages are important for you?

How can we translate these to the project under a JUSTICE theme?

3. How would you express these reflections in terms of language, art, song, poetry, quietness.... in a way that resonates with you?



## Reflections

Elder Alice Kaquitts opened the Winter Camp in a good way with a blessing in her language of the Stoney Nakoda. She shared perspectives on wintertime and the solstice gatherings and feasts and her experience growing up Stoney Nakoda. She remembered that people would be sent to check on each person in the community to ensure that everyone had provisions to survive harsh and, at times, unforgiving winters. Resiliency—helping each other and connecting through stories and visiting—was embedded in the Stoney way of life.

Each member of the group had the opportunity to share their thoughts on the questions posed in the reflection, and a number of common threads began to emerge. There were many stories about connection and connecting to family, friends, and community. Participants spoke about bringing community together, celebration and feasting together, and how connection was missing for them this year because of the current global pandemic.

Another common thread was the awareness that this time of year provided the opportunity to reflect on their lives, on what is happening, and to reset, to look forward. This then led into the idea of preparation. Preparing for winter, but also preparing for what life may bring in the coming year. This past year has been difficult, but there has been a lot of learning within these challenges. Applying this learning is resilience, or the ability to handle the tough times and build strength.

*“A musical note is never wrong.  
it is only inside or outside of the tonal system”*

~ Mary Welin, January 6, 2021

Inclusion is a significant part of this process and was been discussed in many different ways. During the group’s reflections during the Winter Camp, inclusion was raised again as an important concern. The group emphasized that this process and the resulting recommendations need to reinforce how important all voices are, and that specific to a parallel process for public art, the quality of the artistic voice needs to be maintained.

As the group has learned, The True Spirit and Original Intent of Treaty 7 was to exist in peace, harmony, and respect with each other. The values of the parallel procurement process need to ensure that ONENESS (“collectiveness”, connections and inclusivity) is not only supported but asserted. A concept from music is the linking or de-linking of notes. Taking this forward to the parallel process, it is not about integration, it is about linking the voices together to create a stronger process. As one participant reflected, “oral histories and the written word complement each other, we are weaving these together”, which is one way to illustrate Ethical Space, and bringing together of the Indigenous worldview and the Western worldview to find the common ground in the in-between shared space.





## Sustainability Outcomes

Participants considered sustainability, reciprocity and justice, in the context of linkages towards the evaluation and baseline of the Indigenous Indicators of the parallel procurement process. They made the following observations:

- You cannot have justice without reciprocity, and vice versa.
- To get a snapshot of success at intervals, the process will need time to be implemented, baselines captured, and measures taken into the future, over horizons. It will not happen overnight.
- In its *ways towards equitable environments*, the City's Indigenous Framework refers to the need for a mechanism that provides an ability to assess the success of efforts to build, promote, and sustain equitable environments with Indigenous Communities. This will lead to a corporate culture shift that recognizes and supports the shared histories and foundations that the city is built on.
- The Preliminary Resilience Assessment indicated that The City has an obligation to help support our local economy in whatever way possible. The assessment also referenced that Calgary is faced with a changing labour market composition and needs to include more Indigenous Peoples and people with disabilities. The report also highlights the value immigrants and newcomers bring to the local economy and workforce. The City's resiliency is a function of Treaty 7 resiliency. The two are inter-connected; linked.

BENEFITS-DRIVEN PROCUREMENT, PUBLIC ART, AND INDIGENOUS PEOPLES PROJECT

### RECIPROCITY, RESILIENCE, RESURGENCE

- **Reciprocity** – ensuring mutual benefit in an exchange
- **Resilience** – survival and growth, strength and openness
- **Resurgence** – revitalization, renewal, recovery that comes from working in equity; supporting growth and thriving of all in the process

The Participants were informed of next steps in the parallel procurement process for Public Art including the differentiation of the outcomes of the Seasonal Round approach and the administrative work that the City will need to undertake as we move forward.

### PROCESS VS DELIVERY METHOD

- Process is defined as the flow of activities to arrive at an end point, whereas delivery method is the legal agreement detailing the organizing and financing of design, construction, operations, and maintenance services.
- The Seasonal Round process was designed for successful engagement with Indigenous artists and communities in procurement with Public Art at the City of Calgary. It does not propose the legal documents required for the municipality.

## BENEFITS-DRIVEN PROCUREMENT

- The philosophy behind Benefits-driven Procurement connects directly with the Agreed Understandings of the Moh'kinsstis Public Art Guiding Circle as it supports building capacity and considers work from the perspective of the whole including impacts to the environment. Social procurement, as defined in the Report to Council on November 28, 2018 submitted by Buy Social Canada, "is a means to leverage an added and intentional social value from existing procurement"<sup>6</sup> bringing awareness to the economic, environmental and social impact of the purchase.
- The development of a new Benefits-driven Procurement process for The City of Calgary, as recommended in C2018-1379, "will be descriptive in outcomes, not prescriptive in application to all procurement. The actual implementation of criteria and weighting will have to vary across the items purchased and type of service contracts"<sup>22</sup>. The Seasonal Round provided context for the approach, allowing the objectives and process for Public Art procurement with Indigenous artists and communities to be developed organically by those who are impacted directly.
- As stated in the Agreed Understandings, capacity building is an important principle of the Guiding Circle and its relationship with the City of Calgary. "Provide appropriate supports to encourage and build capacity with the Indigenous arts community". The recommendations in the City Council Report state the need to provide "coaching" to increase awareness and participation" and offer "training sessions for current and potential suppliers". The Seasonal Round project was designed to be in alignment with these recommendations and to provide artists and vendors associated with public art the opportunity to participate together in the process.

22 Buy Social Canada. *Social Procurement: State of Practice & Recommendations*. C2018-1379 ATTACHMENT 1. November 29, 2018.

The Wandering Island, Elbow River, Calgary, 2019  
 Interpretation Signage  
 Photo by Alexandra Hatcher



The following table summarizes the metrics, indicators and system performance criteria related to Values and Measures of Success as co-created by the Participants of the Seasonal Round:

## A Parallel Procurement Process for Public Art

### DEFINITIONS:

**Value Connection:** *Shared Values identified by participants of the Benefits-Driven Procurement, Public Art and Indigenous Peoples project.*

**System Performance Criteria:** *criteria that identifies the change*

**Measurable Outcome:** *specific, measurable statements that clearly identify what success looks like: e.g. changes in knowledge, attitudes, skills, and behaviors*

**Indicator of Success:** *qualitative and quantitative metrics, including trends in data over time*

Value Connection	System Performance Criteria	Measurable Outcome	Indicator of Success
RESPECT	Cultural awareness	Artists and community respect the land and Indigenous Peoples who are connected to it.	<ul style="list-style-type: none"> <li>cultural awareness statement and land acknowledgement are included in all calls to artists</li> <li>number of calls</li> <li>number of statements and acknowledgements</li> </ul>
			<ul style="list-style-type: none"> <li>cultural awareness and education workshops are critical components to artist orientation and project initiation</li> <li>number of workshops</li> <li>number of projects</li> </ul>
		Artists and community understand Indigenous histories, specifically Calgary and southern Alberta—Treaty 7 lands.	<ul style="list-style-type: none"> <li>cultural awareness statement and land acknowledgement are in all calls to artists</li> <li>number of calls</li> <li>number of statements &amp; acknowledgements</li> </ul>
			<ul style="list-style-type: none"> <li>cultural awareness and education supports exist for artist orientation and project initiation</li> <li>number of supports accessed</li> <li>number of project orientations</li> </ul>
		Artwork concept includes a clear understanding of and respect for the land and influences the artwork as required in the application and submission guidelines.	<ul style="list-style-type: none"> <li>required description of connection to the land in all calls to artists is reflected in the artwork and enhances understandings by all Calgarians</li> <li>descriptors and outcomes are evaluative and qualitative</li> </ul>




Value Connection	System Performance Criteria	Measurable Outcome	Indicator of Success
RESPECT	Representation matters	Indigenous Peoples are represented on public art project teams.	<ul style="list-style-type: none"> <li>Indigenous Elders and Knowledge Keepers are included on each public art project as a paid advisor throughout the initiative</li> <li>number of Elders and Knowledge Keepers</li> <li>number of project teams</li> <li>Indigenous artists and community members are included on public art selection committees</li> <li>number of artists</li> <li>number of committees</li> <li>Indigenous artists are equitably represented along with diverse community perspectives on the Public Art Committees</li> <li>number of artists on board</li> <li>number of community members on board</li> <li>Indigenous Peoples are hired into permanent, strategic decision-making roles at the City and in the (future 3rd party/external) Public Art Program</li> <li>The Moh'kinsstis Public Art Guiding Circle is involved in the development of calls to artists for all projects including Indigenous-led or non-Indigenous-led projects</li> <li>number of Guiding Circle participants per call</li> </ul>
		Public art includes Indigenous artist-led projects.	<ul style="list-style-type: none"> <li>targets are set for a specific number of public art projects annually to require in-depth knowledge of Indigenous worldview</li> <li>number of targets achieved or not achieved in year 1 — evaluative and qualitative explanations</li> </ul>

Value Connection	System Performance Criteria	Measurable Outcome	Indicator of Success
RESPECT	Representation matters	Indigenous artists can access sole sourced and existing artwork for projects over the \$75K threshold.	<ul style="list-style-type: none"> <li>the City has a clear definition, plan, and mandate to move forward on Indigenous exemptions to trade agreements (e.g. provincial precedents and number of set asides)</li> <li>Indigenous Nations contribute to the co-creation of the process (e.g. how to influence the province into setting precedent, the number of participants, the number of targets)</li> </ul>
		Procurement policies and practices are based in ethical space that blends Indigenous and non-Indigenous perspectives and actively seeks connections. Policies support inclusion by identifying and removing systemic barriers and unconscious and conscious bias.	<ul style="list-style-type: none"> <li>review procurement policies, procedures, and practices</li> <li>identify needed changes, revisions</li> <li>remove barriers</li> </ul>
COMMUNICATION	Inclusive marketing calls to artists and accessible processes	Calls to artists received by Indigenous artists increase.	Year 1 benchmark <ul style="list-style-type: none"> <li>number of submissions received</li> </ul>
		Responses by Indigenous artists to calls to artists increase.	<ul style="list-style-type: none"> <li>calls to artists are distributed and received by each Treaty 7 Nation</li> <li>Treaty 7 Nations (and others) notify artists, and the Nations support the artists to apply to artist calls (use existing supports for Nations to support artists)</li> </ul>
		Alternate submission opportunities such as oral application are accepted.	Year 1 benchmark <ul style="list-style-type: none"> <li>number of written, oral, and video submissions received</li> </ul>
		Indigenous artists view the parallel procurement process as a better reflection of an inclusive and equitable approach.	Year 1 benchmark <ul style="list-style-type: none"> <li>percentage of artists surveyed</li> </ul>
	Diverse perspectives in public art	Indigenous-led projects are selected.	Year 1 benchmarks <ul style="list-style-type: none"> <li>number of installations by Indigenous artists</li> <li>panel discussions with Indigenous artist participation</li> <li>events and performances with Indigenous performers</li> </ul>



Value Connection	System Performance Criteria	Measurable Outcome	Indicator of Success
COMMUNICATION	<b>Collaborative community-based work</b>	Opportunities for Indigenous communities and leaders to participate in public art increase.	Year 1 benchmarks <ul style="list-style-type: none"> <li>• number of partnerships and collaborations</li> <li>• identified level of satisfaction and areas for improvement by Indigenous communities and leaders</li> </ul>
	<b>Open and respectful communication</b>	Opportunities for Indigenous communities and leaders to participate in public art increase.	Year 1 benchmarks <ul style="list-style-type: none"> <li>• number of partnerships and collaborations</li> <li>• identified level of satisfaction and areas for improvement by Indigenous communities and leaders</li> </ul>
APPROACH	<b>Increased capacity</b>	Relationships, skills, and abilities for Indigenous artists are cultivated and strengthened throughout the procurement process.	<ul style="list-style-type: none"> <li>• supports exist for Indigenous artists throughout the procurement process</li> <li>• number of applicants including successful bids</li> </ul>
		Emerging and youth artists are mentored and provided with expertise and resources.	<ul style="list-style-type: none"> <li>• number of opportunities for Indigenous artists such as emerging or youth artists to partner with non-Indigenous artists or Indigenous artists who have participated in previous public art projects</li> <li>• number of projects</li> </ul>
			<ul style="list-style-type: none"> <li>• supports in place for Indigenous emerging or youth artists to partner with non-Indigenous artists or Indigenous artists who have participated in previous public art projects</li> <li>• number of youth mentored</li> </ul>

A photograph showing a detail of a stone with Inuktitut text. The stone is dark grey and rectangular, resting on a snow-covered ground. The text is written in black ink and consists of three lines: "Hiriagtugigma", "ublug", and "tamaan". The background shows a snowy landscape with bare, reddish-brown branches of a shrub or tree. The lighting is bright, casting shadows on the snow.

Hiriagtugigma  
ublug  
tamaan

*The Stepping Stones, Detail*  
Kabusiak, 2019  
Photo by Alexandra Hatcher

# APPENDICES





# Appendix 1

## Moh'kinsstis Public Art Guiding Circle

### Agreed Understandings

*“Art is the story-telling of a history.”*<sup>25</sup>

The name of the group and the following principles were orally validated by those present at the first gatherings where these were discussed and decided upon.

### Moh'kinsstis Public Art Guiding Circle

We acknowledge that the name of the group signifies the location within Treaty 7 where the work is taking place, There are many words used by different nations in the area to identify Calgary, and the group chose Moh'kinsstis, the Blackfoot word for Calgary, meaning elbow.

Public Art is included to identify the connection between the group and its relationship with the City of Calgary's program. Guiding Circle was chosen to describe the role of the group as guiding and supporting, and to signify the unending relationship between Indigenous artists and communities and the Public Art team.

### Intention

The purpose of the **Moh'kinsstis Public Art Guiding Circle** (Guiding Circle) is to actively respond to the Truth and Reconciliation Commission (TRC) *Calls to Action* as detailed in the City of Calgary's *White Goose Flying Report*.

#### **STREAM B: *Spiritual Healing, Culture and Arts Commemoration***<sup>26</sup>

#79. i, iii: create school site commemoration and framework

#82: establish monument

#83: create collaborative art that contributes to reconciliation

<sup>25</sup> Calgary Aboriginal Urban Affairs Committee. (2016). *White Goose Flying Report*. City of Calgary. p. 16.

<sup>26</sup> Ibid. pp. 15 – 16.

In its work, the Guiding Circle will embrace the City of Calgary's *Indigenous Policy Framework* four ways forward:

- Ways of Knowing
- Ways of Engaging
- Ways of Building Relationships
- Ways Towards Equitable Environments <sup>27</sup>

## Guiding Principles

### Relationships

- Nurture and encourage relationships between the Public Art Program and Indigenous artists through personal connection, outreach into Indigenous communities, and convening conversations within Calgary and area.
- The Guiding Circle will gather in comfortable spaces that are open and welcoming, inviting additional members of the arts, Indigenous, and city communities as appropriate, including Elders from Treaty 7 Nations. When possible, the Guiding Circle will meet on the land and take time to visit significant Treaty 7 historical sites.

### Communication

- Be mindful of language, communication tools, and distribution of information to ensure it is inclusive, expressed clearly, and that expectations are identified.

### Decolonization

- Know that the processes used in the past may not be the right processes in this conversation. A cultural shift is required – be mindful and open. There is a responsibility and accountability to include all.

### Approach

- Work with courage to change processes that need to be changed; be open and transparent, and consider the whole: mind, body, spirit, land and water, in the work of the Public Art Program.

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<sup>27</sup> Calgary Aboriginal Urban Affairs Committee. (2017). *Indigenous Policy Framework for the City of Calgary*. City of Calgary. pp. 35 – 43.

## **Awareness**

- Continually engage in conversation to be aware of the issues and concerns that the Public Art Program and the Indigenous arts community may encounter.

## **Protocols**

- Work with the Indigenous communities to ensure that the appropriate protocols and traditions are implemented and respected. Indigenous communities include all Treaty 7 Nations, Métis Nation Region 3, Inuit living in and around Calgary, and urban Indigenous communities from Nations outside of Treaty 7 and Métis Nation Region 3.
- Be mindful of those who choose to participate in the Guiding Circle and respect their individual choice to actively partake, or not, in any of the ceremony, ritual, or conversations that take place during the gatherings.

## **Capacity Building**

- Provide appropriate supports to encourage and build capacity with the Indigenous arts community.

## **Resources and People**

- That a specific budget within the Public Art Program be assigned for this work; and that the Program consider other individuals and organizations for participation in future conversations.

## **Actions:**

The Guiding Circle will support the Public Art Program in order to respond and act appropriately in its relationship with the Indigenous communities and the citizens of Calgary.

The Guiding Circle will work with the Public Art Program on the commemoration of significant Treaty 7 historical sites in Calgary, including the Residential School site in southeast Calgary, future Indigenous Artist Residencies, and the installation of contemporary Indigenous work through the Public Art Program.

The Guiding Circle will work with the Public Art Program so that the appropriate approach and protocols are followed as defined in the Guiding Principles.

The Public Art Program will provide updates, written and oral, on projects that they have been working on, and specifically focusing on the suggestions and recommendations provided by the Guiding Circle, to demonstrate how these have been implemented.

**Accountability:**

Having an open mind and no preconceived ideas of results, will provide the opportunity for discussion and working collaboratively to agree on potential outcomes.

There is an awareness that engagement processes through the Public Art Program are not just based in geography and that there is an understanding the protocols of the different Treaty 7 Nations, and the protocols between Nations.

There is an expectation that everyone involved is educated on the history of Indigenous peoples in southern Alberta, and Canada.

There is an expectation that everyone involved is educated on the TRC *Calls to Action*, *White Goose Flying Report* and the City of Calgary’s *Indigenous Policy Framework*, and the connections to the Public Art Program.

There is agreement that Public Art may look different to what has traditionally been included in the definition of public art, including for example, pictographs, and land based Indigenous public art.

**Detail on the TRC Calls to Action pertaining to the City of Calgary Public Art Program <sup>28</sup>:**

<p><b>#79. i, iii: create school site commemoration and framework</b></p>	<p>Real Estate and Development Services, Law, Community Planning, Transportation Infrastructure, Water Resources, Customer Service &amp; Communications (engage!), Calgary Recreation (Arts &amp; Culture), Calgary Parks, Calgary Neighbourhoods</p> <ul style="list-style-type: none"> <li>• work collaboratively to seek real estate, appropriate infrastructure, public buildings, gardens and parkland for Indigenous ceremonial, cultural,</li> </ul>	<p>While none of the Calls to Action in this stream specifically name land, buildings, or physical structures to be donated in the pursuit of reconciliation, each will only be realized when these foundational pieces are in place, as these Calls to Action are functional in nature, and require space to conduct them.</p>
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<sup>28</sup> Calgary Aboriginal Urban Affairs Committee (CAUAC), (2016). *White Goose Flying Report*. City of Calgary. pp 15 – 16.

	<p>commemorative activities, as well as healing</p> <ul style="list-style-type: none"> <li>• acknowledge and respect Calgary’s Indigenous archaeological sites</li> </ul>	<p>Through an Indigenous world-view, cultural practices are expressed through relationship to place, land and stewardship for the environment.</p> <p>For Indigenous peoples, archeological sites are not historical, but rather active sites that connect place to culture, language, history and relationships to ancestral knowledge, all via the land itself.</p>
<p><b>#82: establish monument</b></p> <p><b>#83: create collaborative art that contributes to reconciliation</b></p>	<ul style="list-style-type: none"> <li>• identify principles of reconciliation in vetting processes for projects (including commissions and art installations) throughout the city, pertaining to Indian residential school and other types, of cultural commemoration</li> </ul>	<p>Restoring lost cultural and spiritual practices provides grounding in identity for Indigenous peoples, thereby restoring health, well-being and spirit within individuals and communities.</p> <p>Current land-based initiatives and heritage reclamation occurring at The City provide existing infrastructure to realize Indigenous cultural expression and quality of life.</p> <p>Commemoration cements the fact that once there were Indigenous peoples living here before newcomers came—monuments and collaborative art helps Calgarians to never forget this.</p> <p>Art is the story-telling of a history.</p>

## Appendix 2

### Truth and Reconciliation Calls to Action

**Selection of TRC Calls to Action that pertain to Supply Management and Public Art (from *White Goose Flying Report*) that support the *Benefits-Driven Procurement, Public Art, and Indigenous Peoples* project**

Call to Action #57: support awareness training to public sector staff

- Public sector staff training on Indigenous issues, intercultural competency, conflict resolution, human rights and anti-racism is a high priority, and the most important investment The City can undertake.

Call to Action #79: i, iii: create school site commemoration and framework

Call to Action #82: establish monument

Call to Action #83: create collaborative art that contributes to reconciliation

Call to Action #92: apply reconciliation in corporate sector policy and core operational activities

## Appendix 3 A Declaration of The First Nations

We the Original Peoples of this Land know the Creator put us here.

The Creator gave us Laws that govern all our relationships to live in harmony with nature and mankind.

The Laws of the Creator defined our rights and responsibilities.

The Creator gave us spiritual beliefs, our languages, our culture, and a place on Mother Earth which provides us with all our needs.

We have maintained our freedom, our

Languages, and our traditions from time immemorial.

We continue to exercise the rights and fulfill the responsibilities and obligations given to us by the Creator for the land upon which we were placed.

The Creator gave us the right to self-determination.

The rights and responsibilities given to us by the Creator cannot be altered or taken away by any other Nation

### Treaty and Aboriginal Rights Principles

1. The aboriginal title, aboriginal rights and treaty rights of the aboriginal peoples of Canada, including;
  - (a) All rights recognized by the Royal Proclamation of October 7, 1763;
  - (b) All rights recognized in treaties between the Crown and nations or tribes of Indians in Canada ensuring the Spiritual concept of Treaties;
  - (c) All rights acquired by aboriginal peoples in settlement or agreements with the Crown on aboriginal rights and titles;
 are hereby recognized and affirmed;
2. "Aboriginal people" means the First Nations or Tribes of Indians in Canada and each Nation having the right to define its own Citizenship.
3. Those parts of the Royal Proclamation of October 7, 1763, providing for the rights of the Nation or tribes of Indians are legally and politically binding on the Canadian and British Parliaments.
4. No Law of Canada or the Provinces, including the Charter of Rights and Freedoms in the Constitution of Canada, shall hereafter be construed or applied so as to abrogate, abridge or diminish the rights specified in Sections 1 and 3 of this Part.
5. (a) The Parliament and Government of Canada shall be committed to the negotiations of the Full realization and implementation of the rights specified in Sections 1 and 3 of this Part.
  - (b) Such negotiations shall be internationally supervised, if the aboriginal peoples parties to those negotiations so request.
  - (c) Such negotiations, and any agreements concluded thereby, shall be with the Full participation and the Full consent of the aboriginal peoples affected.
6. Any amendments to the Constitution of Canada in relation to any constitutional matters which affect the aboriginal peoples, including the identification or definition of the rights of any of those peoples, shall be made only with the consent of the governing Council, Grand Council or Assembly of the aboriginal peoples affected by such amendment, identification or definition.
7. A Treaty and Aboriginal Rights Protection Office shall be established.

8. A declaration that Indian Governmental powers and responsibilities exist as a permanent, integral fact in the Canadian polity.

9. All pre-confederation, post-confederation treaties and treaties executed outside the present boundaries of Canada but which apply to the Indian Nations of Canada are international treaty agreements between sovereign nations. Any changes to the treaties requires the consent of the two parties to the treaties, who are the Indian Governments representing Indian Nations and the Crown represented by the British Government. The Canadian Government is only a third party and cannot initiate any changes.

Joint Council of the National Indian Brotherhood  
November 18, 1981

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Chief, Charles Wood  
Chairman, Council of Chiefs

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Delbert Riley, President  
National Indian Brotherhood

(Retyped March 14, 2005 for clearer print out)



# Appendix 4

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**BENEFITS-DRIVEN  
PROCUREMENT, PUBLIC ART,  
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