# Indigenous Knowledges and Canadian Copyright Law

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Indigenous Knowledges and Canadian Copyright Law

https://library.usask.ca/copyright/indigenous-knowledges.php

Note: The information obtained from or through this site does not constitute Canadian nor Indigenous legal advice.

"The world needs a university in which Indigenous concepts, methodologies, pedagogies, languages, and philosophies are respectfully woven into the tapestry of learning, research, scholarship, creativity, and community engagement." (University Plan 2025)

BACKGROUND

“The First Nations had been practising their own forms of government for thousands of years prior to the arrival of newcomers to Canada.” (Office of the Treaty Commissioner, Treaty essential learnings: We are all treaty people, August 2008, page 43)

On this page, we have used the term Indigenous cultural heritage to mean all components of Indigenous cultures, including but not limited to: dances, artwork, designs, stories, (oral) histories, traditions, protocols, legal systems and knowledges.

There are many essential considerations and protections in different Indigenous cultures that must be respected when you are working with Indigenous cultural heritage. These protections for Indigenous cultural heritage have not been incorporated into Canadian copyright law, and so much Indigenous cultural heritage is not considered protected under current copyright laws. (Brigitte Vézina and Alexis Muscat, Sharing Indigenous cultural heritage online: An overview of GLAM policies, Creative Commons, August 8, 2020)

This problem was raised by Indigenous artists during the 2018 review of the Canadian Copyright Act, held by the Standing Committee on Industry, Science and Technology. The following recommendation was included in the Standing Committee on Industry, Science and Technology final report on the 2018 Copyright Act review:

"Recommendation #5:

- That the Government of Canada consult with Indigenous groups, experts, and other stakeholders on the protection of traditional arts and cultural expressions in the context of Reconciliation, and that this consultation address the following matters, among others: The recognition and effective protection of traditional arts and cultural expressions in Canadian law, within and beyond copyright legislation;
- The participation of Indigenous groups in the development of national and international intellectual property law;
- The development of institutional, regulatory, and technological means to protect traditional arts and cultural expressions..."
Respect for Indigenous cultural heritage is also supported by the Truth and Reconciliation Commission’s Calls to Action. For example, call #45 (subsection four) is to “[r]econcile Aboriginal and Crown constitutional and legal orders to ensure that Aboriginal peoples are full partners in Confederation, including the recognition and integration of Indigenous laws and legal traditions in negotiation and implementation processes involving Treaties, land claims, and other constructive agreements.”

In early December of 2020, the Liberal Government introduced a bill to "begin the process of bringing Canadian law into alignment with the United Nations Declaration on the Rights of Indigenous People (UNDRIP)." (Ryan Patrick Jones, Liberals introduce bill to implement UN Indigenous rights declaration, Canadian Broadcast Corporation News, December 3, 2020).

"On June 16, Canada’s Senate voted to pass Bill C-15, the United Nations Declaration on the Rights of Indigenous Peoples Act (the UNDRIP Act or the Act), into law. The UNDRIP Act received Royal Assent on June 21, marking a historic milestone in Canada’s implementation of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP or the Declaration).” (Sander Duncanson, Coleman Brinker, Kelly Twa, Maeve O’Neill Sanger, Federal UNDRIP bill becomes law, Osler, June 22, 2021)

Articles related to United Nations Declaration on the Rights of Indigenous People and Canada’s involvement:

- Here’s how Canada’s UNDRIP bill was strengthened to reject "racist" doctrine of discovery by Teresa Wright, The Canadian Press, Global News, June 19, 2021;
- Implementing the United Nations Declaration on the Rights of Indigenous Peoples in Canada, Department of Justice Canada, Government of Canada;
- UN declaration on the rights of Indigenous Peoples, Assembly of First Nations;
- United Nations declaration on the rights of Indigenous Peoples, article 11, sections 1 and 2, United Nations, Department of Economic and Social Affairs Indigenous Peoples;

WHY IS THIS IMPORTANT?

“Stories, you see, are not just entertainment. Stories are power. They reflect the deepest, the most intimate perceptions, relationships and attitudes of a people. Stories show how a people, a culture, thinks. Such wonderful offerings are seldom reproduced by outsiders.” Lenore Keeshig-Tobias (Stop stealing native stories, The Globe and Mail, January 26, 1990, Introduction to Indigenous literary criticism in Canada, 2016, page 33, Borrowed power: Essays on cultural appropriation, 1997, page 71)

Indigenous cultural heritage has been copied, claimed, misused and misappropriated countless times. An example of Indigenous Knowledges and misappropriation can be found in the use of a sacred emblem and belonging to the Zia people of New Mexico, United States of America. More information about the emblem and its use can be found at the following:
In Canada, the Maliseet First Nation lost many of their oral stories to Laszlo Szabo in the 1970s, when he obtained the copyright for making tape recordings of the stories. The community was able to reclaim and publish their own stories over forty years later. More information and details about this can be found at the following:

- Rethinking copyright for Indigenous creative works by Chidi Oquamanam, Policy Options, June 28, 2017;

Our goal in creating this web page is to acknowledge that existing Canadian copyright law is not enough, progress is needed, and we have much to learn. We must follow the laws, protocols, and processes (that is, as determined by Indigenous Elders) in order to respect the circumstances under which Indigenous cultural heritage may and may not be shared.

“Legislation must be subordinate to the Constitution...This means the Copyright Act cannot infringe on constitutionally guaranteed rights giving Aboriginal Peoples control over both their tangible and non-tangible property. This reality is recognized by the courts and underlined by Canada’s position on the United Nations Declaration on the Rights of Indigenous Peoples.” Marie Battiste (Copyright Act review an opportunity to press feds on Aboriginal issues, CAUT Bulletin, October 2016)

RESEARCH AND DATA

When conducting Indigenous research, there are many important considerations to ensure that the research is done in a respectful and good way. Memorial University has compiled a helpful, living web page of frequently asked questions about Indigenous research:

- For researchers: Doing Indigenous research in a good way

A few examples of questions included on the web page are:

- I want to work with Indigenous groups. Where do I start?
- Are there existing principles or best practices for doing research with Indigenous groups respectfully?
- How does intellectual property work with Indigenous peoples?

Per University of Saskatchewan policies: Responsible Conduct of Research Policy

- "University Members are responsible for familiarizing themselves with the scholarly standards and practices that are generally accepted within the relevant scholarly field and following them according to the highest standards of research integrity. University Members are responsible for:
e: Respecting the inherent and collective sovereign rights of First Nations, Métis and Inuit people to ownership and governance of their data."

"The starting point for any ethical research of Indigenous knowledge and heritage must be the law of the Indigenous people being studied, which defines what constitutes property, identifies who has the right to share knowledge and property, and determines who is to benefit from and who is to be responsible for such sharing. Indigenous peoples’ knowledge and heritage are not commodities, nor are they the property of the nation-states or their researchers. Indigenous knowledge and heritage are sacred gifts and responsibilities that must be honoured and held for the benefit of future generations." Marie Battiste and James [Sa’ke’] Youngblood Henderson (Protecting Indigenous knowledge and heritage: A global challenge, 2000, page 144)

Research and data – books/journal articles

- Seelye, M. *The protection of Indigenous intellectual property rights*, FIMS Presentations, 47, 2017;

Research and data – online resources

- [CARE principles for Indigenous data governance](#), Global Indigenous Data Alliance;
- [Collaboratory for Indigenous data governance](#), Research, Policy, and Practice for Indigenous Data Sovereignty;
- [Data conversations – Indigenous data and its discontents](#) by Deborah Lee, Kevin Read, Sarah Rutley, and Catherine Boden, October 20, 2020, Brain-Work: The C-EBLIP Blog, University Library, University of Saskatchewan;
• Decolonizing digital series, Indigenous innovation:
  o Decolonizing digital: Contextualizing Indigenous data sovereignty
  o Decolonizing digital: Empowering Indigeneity through data sovereignty
  o Decolonizing digital: Data's role in Indigenous data sovereignty
  o Decolonizing digital: The future is Indigenous
  o Decolonizing digital: Our data is our right
  o Decolonizing digital: Developing Indigenous digital innovation;

• Discussion Paper: Exploration of the impact of Canada’s information management regime on First Nations data sovereignty (August 2022), First Nations Information Governance Centre;

• Indigenous data sovereignty, Simon Fraser University;

• Indigenous research methodologies, University of British Columbia;

• Introduction to intellectual property rights and the protection of Indigenous knowledge and cultural expressions in Canada, Innovation, Science and Economic Development Canada, Government of Canada;

• Indigenous studies, research guide, University of Saskatchewan;

• IPinCH (Intellectual Property Issues in Cultural Heritage: Theory, Practice, Policy, Ethics), Simon Fraser University;

• Intellectual property and genetic resources, Traditional Knowledge and traditional cultural expressions, World Intellectual Property Organization (CC BY 3.0 IGO);

• Intergovernmental committee on intellectual property and genetic resources, Traditional Knowledge and folklore, World Intellectual Property Organization;

• Research data management: Indigenous data sovereignty, research guide, University of Saskatchewan;

• The First Nations principles of OCAP®, First Nations Information Governance Centre;

• United States Indigenous data sovereignty network.

OPEN EDUCTIONAL RESOURCES

If you are thinking about using an open education resource for your class, the Gwenna Moss Centre for Teaching and Learning provides detailed information on Open Education Practices to get you started. If you are starting the process of creating an open textbook that includes Indigenous Knowledges, there are some best practices that not only include the 5Rs of openness (retain, reuse, revise, remix, redistribute) as described by David Wiley in his article The access compromise and the 5th R (CC BY 4.0), but also when creating relationships with Indigenous partners and communities:

1. Relationship building must come first.
2. Nothing by us without us.
3. Integrate OCAP® principles into open educational resources development.
4. Not all Indigenous Knowledge wants to be open.
5. How information is shared matters.
These best practices are discussed in more detail in the white paper *Community first: Open practices and Indigenous Knowledge* by Krista McCracken and Skylee-Storm Hogan.

**Open educational resources - journal articles**

- [Open dialogues: Daniel Heath Justice on decolonizing open](https://example.com) by Will Engle and Valeria De La Vega, Centre for Teaching, Learning and Technology, University of British Columbia, August 19, 2020 (CC BY-NC 4.0);
- [Open science beyond Open Access: For and with communities. A step towards the decolonization of knowledge](https://example.com) by Chan, L., Hall, B., Piron, F., Tandon, R., and Williams, L., July 2020, Canadian Commission for UNESCO’s IdeaLab, Ottawa, Canada (CC BY-NC 4.0);
- [Perspectives on openness: Honouring Indigenous ways of knowing](https://example.com) by YorkSpace, York University, October 20, 2020 (CC BY-NC 4.0).

**Open educational resources – online resources**

- [Indigenous open educational resources: Respectfully uplifting community voices](https://example.com) presented by Kayla Lar-Son, BC Campus, May 24, 2022;
- [Research, data and Indigenous ways of knowing](https://example.com) presented by Chadwick Cowie, Johnson Shoyama Graduate School of Public Policy (past events archive), University of Regina, May 11, 2022;
- [Rez dogs and Open Access](https://example.com) presented by Jessie Loyer, Can we decolonize open? An Open Access week event at KPU Richmond, October 22, 2019, Kwantlen Polytechnic University.

**DIGITIZATION**

- [Community digital archives toolkit](https://example.com), Saskatchewan Polytechnic;
- [Indigitization](https://example.com) - Tools for digitizing and sustaining Indigenous knowledge;
- [Indigitization: Supporting an Indigenous path to digital](https://example.com) by Gerry Lawson, Museum of Anthropology at The University of British Columbia;
- [Social Networks and Archival Context](https://example.com)
  - Using SNAC for research - [History research tool](https://example.com);
- Wemigwans, J. [A digital bundle: Exploring the impact of Indigenous knowledge online through FourDirectionsTeachings.com](https://example.com), Thesis, June 2016;
  - [FourDirectionsTeachings.com](https://example.com)
    - "The goal for the project was to create an engaging site where people could experience Indigenous knowledge and philosophy and where educators could incorporate the site into their curriculum. FourDirectionsTeachings.com honors oral traditions by creating an environment where visitors are encouraged to listen with intent as each elder/traditional teacher shares a teaching from their perspective on the richness and value of cultural traditions from their nation."

**Databases**

• [Indigenous newspapers digitalization pilot project](#) - Library and Archives Canada;
• [Xwí7xwa Library](#), The University of British Columbia;
  - [Open Indigenous content](#)

**CURRICULUM**

• [Aboriginal research resources](#), University Library, University of Saskatchewan;
• [First Nations, Métis, and Inuit content & perspectives across the curriculum](#) (FNMI, First Nations, Métis, Inuit, Aboriginal, Aboriginal ways of knowing, Aboriginal perspectives, K-12 curriculum) research guide, University of Saskatchewan;
• [Indigenizing academia](#) by Stryker Calvez, Gwenna Moss Centre for Teaching and Learning, University of Saskatchewan;
• [Indigenous films](#), research guide, University of Saskatchewan;
• [Indigenous inclusion](#), The Learning Portal, College Libraries Ontario, (CC BY-NC 4.0);
• [Indigenous Saskatchewan encyclopedia](#), University of Saskatchewan;
• [iPortal](#) (Indigenous studies portal research tool), University of Saskatchewan;
• [ReconciliAction resources](#), research guide, University of Saskatchewan.

**ART AND MEDIA**

• [Indigenous protocols for the visual arts](#), Canadian Artist's Representation;
• [On-screen protocols & pathways: A media production guide to working with First Nations, Métis and Inuit communities, cultures, concepts and stories](#) by Marcia Nickerson.

**STYLE GUIDES**

• [Editing and reviewing Indigenous research & writing](#) by Geoffrey Boyd and Vanessa Welz (CC BY-NC-SA 4.0) – Based on *Elements of Indigenous style: A guide for writing by and about Indigenous Peoples*. 


CITATION GUIDES

University of Saskatchewan Citation style guides: Citation styles research guide (citing Indigenous Elders and Knowledge Keepers in both APA and MLA styles):

- **APA** page;
- **MLA** page;
- in-text citation page of the APA citation style guide; and
- Indigenous Elders and Knowledge Keepers on the APA citation style guide.

These templates were first developed by Lorisia MacLeod, a librarian at NorQuest College in Edmonton, in consultation with Elders and other librarians. We appreciate and acknowledge the time and effort it took to develop these guidelines. ([CC BY-NC-SA 4.0](https://creativecommons.org/licenses/by-nc-sa/4.0)) ([NorQuest details and exceptions](https://norquestcollege.ca/library/services/research/referencing-indigenous-elders-and-knowledgekeepers))

- NorQuest College Library: Referencing Indigenous Elders and Knowledge Keepers;
- MacLeod, L. More than personal communication: Templates for citing Indigenous Elders and Knowledge Keepers. *KULA: Knowledge Creation, Dissemination, and Preservation Studies* 5 (1), 2021 ([CC BY-NC-ND 4.0](https://creativecommons.org/licenses/by-nc-nd/4.0)).

SUI GENERIS PROJECTS

*Sui generis* is a Latin phrase that means "Of its own kind or class; i.e., the only one of its own kind; peculiar." ([The Law Dictionary](https://www.lawdictionary.org/), featuring Black's Law Dictionary Free Online Legal Dictionary 2nd Ed.). "In the context of the Traditional Knowledge discourse, the term is commonly used to describe new laws and legislation developed exclusively to protect Traditional Knowledge." (Greg Young-ing, *Intellectual property rights, legislated protection, sui generis models and ethical access in the transformation of Indigenous Traditional Knowledge*, Thesis, October 2006)

There are ongoing projects from countries and regional organizations which help to protect Indigenous cultural heritages. It is the goal of these projects to offer ways of protecting Indigenous heritage that are not included in colonial copyright laws.

- The Biocultural Label Initiative (Enrich)
  - "The Biocultural Label initiative brings together expertise in Indigenous rights, intellectual property law, genomic science, and data science, which is aligned to international Indigenous data sovereignty networks, institutions (CRI’s/Universities/Museums) and existing research networks...";
- Compilation of information on national and regional sui generis regimes for the intellectual property protection of Traditional Knowledge and traditional cultural expressions, dated May 7, 2020, World Intellectual Property Organization;
- Local Contexts (Traditional Knowledge labels and licenses) ([CC BY-NC-ND 4.0](https://creativecommons.org/licenses/by-nc-nd/4.0))
  - "...an initiative to support Native, First Nations, Aboriginal, and Indigenous communities in the management of their intellectual property and cultural heritage specifically within the digital environment.";
- Mukurtu (MOOK-oo-too) content management system
Examples

- **Sq’éwlets & Stó:lō-Coast Salish community in the Fraser River Valley**
  - "Our goal for this project is to tell our Sq’éwlets history in our own way. It is important to connect our youth with their history so they know who they are."
  - Example of Local Contexts (Traditional Knowledge labels).

- **Voices of the Land**
  - "is a digital public space that supports communities to create, share, discover, and celebrate Indigenous content online."
  - Example of Mukurtu CMS and Local Contexts (Traditional Knowledge labels).

“Some years ago, Elders told stories at a conference; they had a storytelling conference. The people who brought this gathering together took those stories which were told…and the editor, a non-Indigenous person, then put this collection together, for which a copyright was made to her. So Indigenous peoples are asking, ‘If I give you this [story], you take it and say: this is my property, when it’s my story. And my story belongs not to me but it is created by a collective effort of my community. The story doesn’t come because I’m an individual. It comes because I’m in a particular culture, in a particular language, in a particular situation that has been collectively acquired and developed through the collectivity’. So it’s a collective effort, it’s a collective issue. In the book that we wrote about protecting Indigenous knowledge and heritage, this was one of the issues: Who owns the works of Indigenous people when they are collectively created?” Marie Battiste (Prepared by Lee, Deborah, Smith, David A., and contributions by Gagné, Mary-Lynn, University library report on the Ithaka S+R study on improving library resources and services for Indigenous studies scholars: University of Saskatchewan context, University of Saskatchewan, October 30, 2018)

CULTURAL APPROPRIATION

What examples come to mind when you think about cultural appropriation? If you do an online search of Native American Halloween costumes, results will include an abundance of images of non-Indigenous people of all ages wearing "inspired" costumes with headdresses, weapons and are then posed in a stereotypical fashion. Or Pharrell donning a headdress for a magazine cover. Is this cultural appropriation? What about Grey Owl? An Englishman assuming the identity of an Indigenous person and their heritage. Imagine you attend a gallery exhibit of art "inspired" by Indigenous art but created by a non-Indigenous person. Does that art still have the same meaning and value behind the style, shapes, lines, patterns, form, beings, and colours represented in it? Consider the following articles:
These examples of cultural appropriation, as well as additional readings listed in the book/journals and online subsections below, demonstrate the importance of respecting and protecting the traditions, stories, spirituality and culture present in much Indigenous art. There are inherent issues in non-Indigenous peoples capitalizing on Indigenous work without acknowledgement or permission. For so many years, the cultures of Indigenous groups and Indigenous people of Canada have been stripped from them because of the Indian Act enacted in 1876, residential schools (1880s to late the 1990s) and the Sixties Scoop. In its own way, cultural appropriation is a continuation of this mistreatment.

### Cultural appreciation

But what if I want to wear something that was designed and sewn by an Indigenous artist like moccasins or beaded jewelry, or wear a ribbon skirt for a Grounding Circle or Ceremony at the Gordon Oakes Red Bear Student Centre? Yes, yes and YES!

Author and radio host Rosanna Deerchild states that cultural appreciation, "truly honours our nations’ arts and cultures. You take the time to learn and interact, to gain understanding of a culture, or cultures, different from your own. It is a cultural exchange based on mutual respect and the key is consent and participation. If it is about us, it must include us." (Cultural appropriation vs. appreciation, Canadian Broadcasting Corporation News, June 1, 2017)

- Cultural appreciation of contemporary Indigenous music in Canada, UBC Wiki, University of British Columbia;
- Cultural appropriation of Indigenous cultures in North America by Natasha Byrne, U Multicultural Channel, January 11, 2021;
- Cultural appropriation vs. appreciation, Elementary Teachers' Federation of Ontario;
- How to culturally appreciate and not culturally appropriate by Donia Tazi, Dazed, December 9, 2015;
- Racially conscious guide, Canadian Cultural Mosaic Foundation.

### Cultural appropriation – books/journal articles

• Udy, Vanessa, *The appropriation of Aboriginal cultural heritage: Examining the uses and pitfalls of the Canadian intellectual property regime*, Robic, December 10, 2014;

• Young, James O. (2008). *Cultural appropriation and the arts*, Blackwell Publishing;


### Cultural appropriation – online resources

- [Curbing cultural appropriation in the fashion industry](#) by Brigitte Vézina, *CIGI Papers* No. 213, April 3, 2019, (CC BY-NC-ND 3.0);

- [Cultural appropriation vs. artistic licence: How far have we really come?](#) by Zuelkha Nathoo, CBC News, updated May 14, 2017;

- [Cultural appropriation in fashion: Is copyright the answer?](#) by Brigitte Vézina, *ABC Copyright Conference 2019* presentation (CC BY-NC-SA 2.5 CA), HARVEST;

- [Ensuring respect for Indigenous cultures: A moral rights approach](#) by Brigitte Vézina, *CIGI Papers* No. 243, May 29, 2020, (CC BY-NC-ND 3.0);

  - [Indigenous Voices Awards](#), organized by *Indigenous Literary Studies Association*;

- [Guide to intellectual property and copyright](#), Shared Spaces, University of Saskatchewan Art Galleries & Collection;

- [Native/American fashion: Inspiration, appropriation, and cultural identity](#) symposium (April 22, 2017 - YouTube, PDF guide), *National Museum of the American Indian*;

- [On cultural appropriation, Canadians are hypocrites](#) by Robert Jago, *The Walrus* updated November 11, 2019;
  - [Introducing B.C.’s hairy giants](#) by J. W. Burns, *Maclean’s*, April 1, 1929;

- [Protect and promote your culture - A practical guide to intellectual property for Indigenous Peoples and local communities](#), 2017, World Intellectual Property Organization (CC BY 3.0 IGO);


### REMATRIATION AND REPATRIATION


• *Rematriation*
  - "Rematriation is a Haudenosaunee-led, digital storytelling platform connecting Haudenosaunee and Indigenous women across Turtle Island and around the world."
ADDITIONAL RESOURCES

Books/journal articles

- Callison, C., Ludbrook, A., Owen, V. and Nayyer, K. Engaging respectfully with Indigenous knowledges: Copyright, customary law, and cultural memory institutions in Canada, KULA: Knowledge Creation, Dissemination, and Preservation Studies, 5 (1), 2021 (CC BY 4.0);
- Loyer, J. (2021). Collections are our relatives disrupting the singular, white man’s joy that shaped collections, The Collector and the Collected: Decolonizing Area Studies Librarianship, Library Juice Press (CC BY-NC-ND 4.0);

Online resources

- Ay, there’s the rub: When you cannot (or should not) copy something despite its lack of copyright protection by Hugh Stephens, Hugh Stephens Blog, Insights on International Copyright Issues, January 18, 2021;
- Can copyright law protect Indigenous culture? If not, what is the answer? by Hugh Stephens, Hugh Stephens Blog, Insights on International Copyright Issues, October 8, 2019;
- Office of the Treaty Commissioner;
- Saskatchewan Indigenous Cultural Centre.

LAND ACKNOWLEDGEMENT

"As we gather here today, we acknowledge we are on Treaty 6 Territory and the Homeland of the Métis. We pay our respect to the First Nations and Métis ancestors of this place and reaffirm our relationship with one another." University Council

As Treaty people, we recognize that treaties are “mutually beneficial arrangements that guarantee a co-existence between the treaty parties. Newcomers and their descendants benefit from the wealth generated from the land and the foundational rights provided in the treaties. They built their society in this new land where some were looking for political and religious freedoms. Today, there are misconceptions that only First Nations people are part of the treaties, but in reality, both parties are part of treaty. All people in Saskatchewan are treaty people." (Office of the Treaty Commissioner, Treaty essential learnings: We are all treaty people, August 2008, page 16)

If you are interested in writing your own land acknowledgement for your class, presentation, personal or reconciliation reasons, find below some resources to help guide you.
• Indigenous voices program, Gwenna Moss Centre for Teaching and Learning, University of Saskatchewan;
• Keeptwo, S. (2020). We all go back to the land: The who, why, and how of land acknowledgments, Brush Education Inc;
• Land acknowledgements, Gwenna Moss Centre for Teaching and Learning, University of Saskatchewan.

“as long as the sun shines, the grass grows and the rivers flow” (Statement of treaty issues: Treaties as a bridge to the future, Office of the Treaty Commissioner, October 1998, page 61)

GETTING HELP

If you have any questions or concerns about copyright, please let us know!
Kate Langrell, Copyright Coordinator
122.13 Murray Library
(306) 966-8817, copyright.help@usask.ca

Do you have questions about the articles or books that have a Creative Commons license? Check out the About CC Licenses page!

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