



Open Educational Resource: Creative Land-based Teaching at Universities with Indigenous Partners

Pictured above: Circle dance at the first meeting of the Indigenous Advisory Circle, 2023. Photo by Marissa Largo.

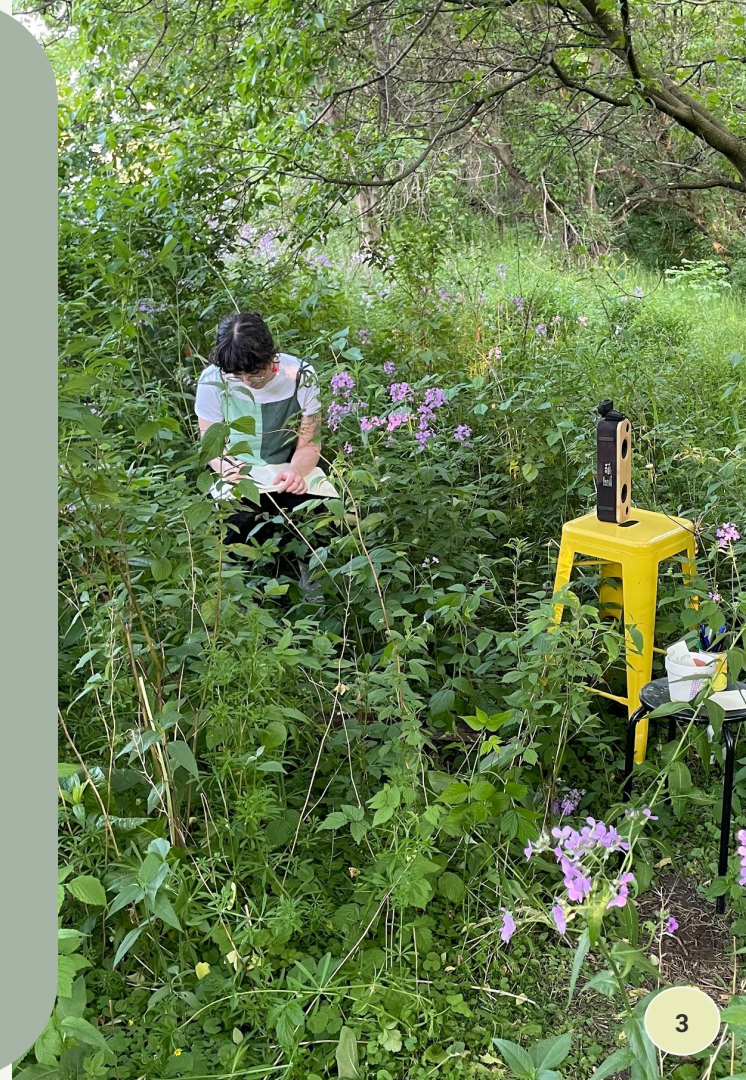
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Introduction

What follows are examples and documentation of a Experiential Education project which ran 2022-2025 at York University, funded by a grant from the Academic Innovation Fund (AIF), entitled: *Building Mutually Beneficial EE Initiatives in Creative Technologies with Indigenous Partners at the New Markham Campus.*

Pictured right: A student presents a final project during a land-based learning class. Photo by Rebecca Caines.



Thank you to
our funders



We acknowledge the support of the Academic Innovation Fund at York University.

Thank you to the School of the Arts, Media, Performance and Design and York's new Markham Campus for hosting this project.

Who we are

We are a group of artists, community members, and academics seeking to build mutually beneficial education, research, and art partnerships connecting settlers and Indigenous artists and communities. This work was initiated by faculty at York University's brand new Markham Campus who are part of the brand new [Creative Technologies program at Markham](#) working with community partners.

Pictured right: A walk during the first Indigenous Advisory planning meeting. Photo by Marissa Largo.



Who is this for?

This Open Educational Resource is intended for anyone interested in similar creative land-based pedagogical projects with Indigenous partners.

Pictured right: Prof. Rebecca Caines presenting the work of the Indigenous Advisory Circle at a public event. Photo by York Markham Library Staff.



What is “creative land-based learning?”

“Land-based learning” is a term that comes from Indigenous communities and Indigenous education (see Brass 2018; Bowra, Mashford-Pringle, and Poland 2021; Simpson 2014; Tuck and McKenzie 2014). We combined this with site-specific artistic practices (see Pearson 2017 and Kupperts 2022) and tools and techniques from the field of Creative Technologies (see Caines and Watson 2023; Caines, Seibel and Kenny 2014) which offer additional opportunities for students, faculty and partners to explore the land together.



Pictured above: a drone test flight during class. Photo by Rebecca Caines.

"Land-based learning has been practiced by Indigenous peoples across Turtle Island since time immemorial. While these practices vary to match the diversity of the land and its people, Indigenous education has always centred around land as first teacher."

–Bowra, Mashford-Pringle and Poland 2021, pp.133

How to use this guide

The most important insight we can offer to others beginning creative land-based learning initiatives is that there is no “model.” Land-based learning is intrinsically local and specific. We can only offer our example as a jumping-off point to help others think about their own unique initiatives.



Pictured above: a student writes out “Whose land?” in found ash, soil, and water as part of a land-based graduate course. Photo by Rebecca Caines.

What is this guide?

This is a summary of our creative land-based learning journey, in the hopes it can help you when planning yours. While everyone's process will be different, we have organized ours into seven steps:

- Step One: Get funding
- Step Two: Training
- Step Three: Forming an Indigenous Advisory Circle
- Step Four: Working with partners
- Step Five: Developing classes
- Step Six: Evaluation
- Step Seven: Sustainability



Step One: Get Funding

- **Land-based learning and working with community costs money** (transport, food, artist and consultant fees, etc.)
- In 2022, Rebecca Caines, Marissa Largo, and a team of professors from York University's School of the Arts, Media, Performance and Design, were hired to work at the new Markham campus. They collaborated with knowledge keeper Clay Shirt along with the Office of Associate Vice-President of Indigenous initiatives to prepare an application for funding from the Academic Innovation Fund (AIF), York University.
- The idea was to start our new program in a good way, connected to Indigenous communities and artists in the Markham area, and to help our students, staff and faculty learn about the history of the land and the Indigenous territories the new campus is situated on through innovative education projects.
- We wanted to push back against colonizing histories and practices in education in Canada by collaborating with an Indigenous Advisory Circle and planning creative land-based teaching projects together that could also encourage real partnered learning and change by supporting local community priorities.

Step Two: Training

- **Educating yourself is foundational to future work.**
- In our case, this looked like using AIF funds to ensure multiple team members were able to complete training to learn about history, cultural competency, and trauma-awareness (through York's Glendon Campus, led by Dr. Maya Chacaby (leader of our partner project Biskaabiiyaang)).
- Team members have also been able to complete OCAP[®] (Ownership, Control, Access, and Possession) training through the First Nations Information Governance Centre.
- We provide a list of readings at the end of this Open Educational Resource, which informed our own work.

Indigenous Cultural Competency and Trauma-Informed Training



Step Three: Relationship is Everything

- **Land-based learning can only work through collaboration with community.**
- We reached out to people we had worked with before because trust and **relationship is central to everything.**
- This allowed us to build an Indigenous Advisory Circle that we continue to work with.
- We then were lucky to find more people inside and outside the university who wanted to work with us (artists, staff, faculty, consultants, etc.)
- Before the University campus at Markham was finished, on the advice of this incredible growing team of artists and Indigenous leaders, professors, students, and guests, we began planning how we might build community partnerships together.

“To Indigenous people relationship building has always been our way to engage, heal from the past and grow together for a fruitful future for the next seven generations. Simply taking up space and allowing for the space makes Indigenous students feel that they matter and that they belong at York Markham campus.”

–Feedback from our informal evaluations

Planning our early events

We began this work with an event featuring talks by community partners at the Royal Ontario Museum entitled “Art, Tech, Education and Listening to the Land,” and during which Circle member Professor Marissa Largo did a private guided tour of the Kent Monkman exhibition.

The following day, we invited everyone to join us at YSpace in Markham to start planning work together. This marked the beginning of the Circle’s activities.



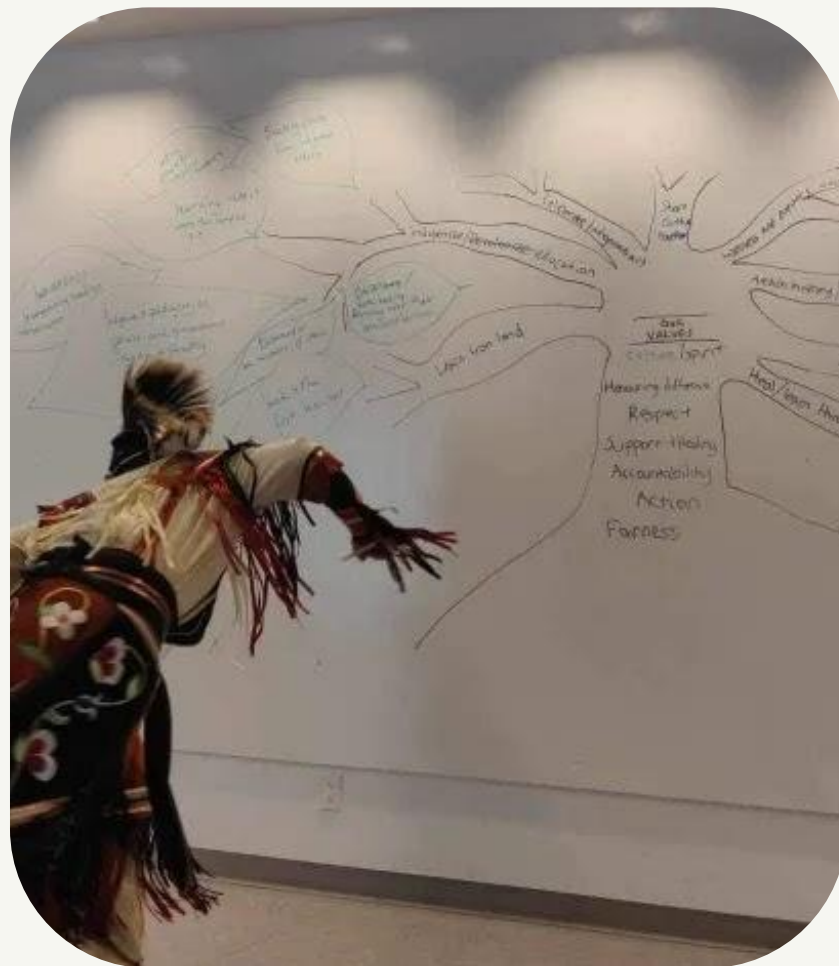
“I was most thrilled by the serendipitous connections that were made when we had our gatherings. Meeting with Indigenous artists, academics, and community members and learning and bearing witness to their critical practices was both inspiring and motivating for me to continue my decolonial work parallel to theirs. For an Indigenous grad student who I invited to one meeting, it was one of the few opportunities that they felt a sense of community at York University.”

–Feedback from our informal evaluations

Forming our Indigenous Advisory Circle

AIF support allowed the Indigenous Advisory Circle to continue to meet regularly to discuss opening the new Markham campus in a good way: supporting current Indigenous students and faculty, as well as making the University a welcoming place for future Indigenous students to pursue their studies.

Pictured right: Circle member Shayne Martell doing a traditional grass dance in front of the a white board where the Circle had just worked through shared goals and values visualized as a tree, April 2024. Photo by Nora Rosenthal.



“I also enjoyed participating in the round dance, it is such a great way of showing an aspect of dance; it is community building and when we participate in this dance it gives the opportunity for non-Indigenous and Indigenous folks to engage with each other, and in my opinion it takes away the awkwardness that non-Indigenous folks may feel if they have not been exposed to anything Indigenous oriented.”

–Feedback from our informal evaluations

Official Launch

In August 2024, we officially launched the Circle at the Varley Art Gallery in Markham. The launch event included a talk by guest artist Archer Pechawis, a dance by Circle member Shayne Martell, prayers and guidance from knowledge keeper Phil Cote, and a chance to eat together (food from Dashmaawaan Bemaadzinjin, an Indigenous catering company that uses profits to support Indigenous seniors & unhoused people).

Indigenous Futurities & Land-Based Creativity

Join us for performances, land-based learning workshops, and dinner provided by Dashmaawaan Bemaadzinjin.

**5pm-9pm,
Thursday, May 16, 2024**

Free, family-friendly, all welcome!

Activities will begin at the Varley at 5pm before heading to Toogood Pond, returning to the Gallery for dinner.

**Varley Art Gallery of Markham,
216 Main St Unionville,
Unionville, ON L3R 2H1**

Please RSVP: rcaines@yorku.ca



Building Mutually Beneficial Experiential Education Initiatives in Creative Technologies with Indigenous Partners at the New Markham Campus with support from the Academic Innovation Fund



Members of our Indigenous Advisory Circle

Circle Members:

Joanne Bear
Dustin Brass
Rebecca Caines
Hector Centeno Garcia
Philip Cote
Michael Darroch
Nancy Johnson
Marissa Largo
Nancy Louit-Gonzalez
Shayne Martell
Tristan Martell
Andrew McConnell
Ostoro Petahtegoose
Clayton Shirt
Jasmine Swimmer

Additional Consultants:

Jackson 2Bears
Maya Chacaby
Jimmy Dick
Susan Dion
Carolyn King
Taynor Simpson



“I really enjoyed that there was a diverse group of York staff/students because everyone brought a unique perspective from their lived and work experience. They also brought knowledge from the other departments that we may never cross paths with.”

–Feedback from our informal evaluations

Report

Circle member Joanne Bear is an art therapist with a social justice background and experience working in community engaged arts, originally from Muskoday First Nation and of Cree descent. Joanne was hired as a Research Associate to work on creating a report to ground the Indigenous Advisory Circle in deeper understandings of healing (through her own work in art therapy), while thinking about what the Circle's priorities should be in working with youth/students and communities.

The report, “(Un)Occupying Education and Mental Health Institutions Through Art,” is hosted on the Indigenous Advisory Circle's Website.

(Un)Occupying Education and Mental Health Institutions Through Art

A report for the Indigenous Advisory Circle, Creative Technologies Program, York University
(Based on work completed in conjunction with the postgraduate level Diploma in Art Therapy program at Vancouver Art Therapy Institute, and additional materials)

By Joanne Bear, BSW



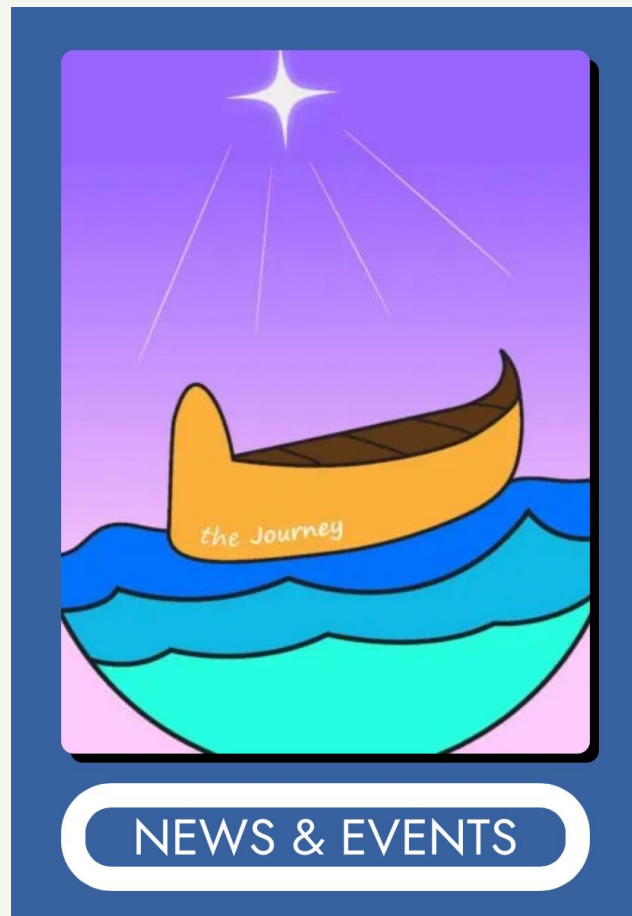
Website

Sharing our work with others has been a key outcome of this work.

As part of this we developed a website for the Indigenous Advisory Circle:

<https://listeningpaths.com/> (this website serves as its own ongoing knowledge-sharing strategy, including images, links to partnered initiatives, outcomes for past projects, profiles of members, etc., and will continue after our initial funding comes to an end).

This Open Educational Resource, located at [YorkSpace](#), will inform our future Experiential Educational activities at Markham and we hope, support others as they engage in similar projects at other universities.



Acknowledging Ongoing Colonial Harms

It is important to acknowledge the violence and harm perpetuated by colonial institutions, including universities. Our work continues to seek action, not just talk, on decolonizing/Indigenizing our institutions.

We encourage people to go to the [Truth and Reconciliation Commission \(TRC\)](#) Calls to Action and to read [The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls](#) for specific actions you can take.



Truth and
Reconciliation
Commission of Canada

Truth and Reconciliation Commission of Canada: Calls to Action



Step Four: Working with Partners

- **Identify creative land-based learning organizations and initiatives that already exist that you want to support!**
- Look inside and outside of your university to see where people are already working in this area.
- Examples of where we found connections have included:
 - University student-support, and research centres, student clubs and associations, independent land-based artists, and relationships with student research assistants and neighbouring reserves
- Our Advisory Circle is also in partnership with two ongoing and long-running initiatives so far:
the [Moccasin Identifier Project](#), & [Biskaabiyaang: the Indigenous Metaverse](#)



Moccasin Identifier Project

The Moccasin Identifier Project was founded by historian Carolyn King, the former Chief of the Mississaugas of the Credit River First Nation. This partnered project is integrating AR and Moccasin stencilling on York University's Markham campus and trails as part of new land-based Experiential Education programming in the Creative Technologies Program at Markham.

In October 2024 we were able to welcome the team from the Moccasin Identifier Project to Markham campus to work with first year students in the Creative Technologies program and members of the public. Indigenous Advisory Circle member Tristan Martell offered opening prayers at the event.





Pictured: Faculty, students and public gathered for an event with the Mocassin Identifier Project. Photo by Nora Rosenthal.

Biskaabiiyaang: the Indigenous Metaverse

Biskaabiiyaang: the Indigenous Metaverse, is a project working with Indigenous youth on characters, story, and soundscapes through a game delivering Anishinaabe language and First Nation cultural competency programs.

Biskaabiiyaang is led by Professor Maya Chacaby, who is Anishinaabe, originally from Opwaaganisiniing (Red Rock Indian Band).

Members of the Circle will be participating in this project, which includes involvement in game design camps supporting Indigenous youth, community visits, and experiential education for York students.





Pictured: Biskaabiiyang game play as part of a partnered event with Connected Minds. Photo by Nora Rosenthal.

Connecting with partners also means bringing people together

As part of our creative land-based initiatives, we held a series of public events that students were invited to attend and during which Indigenous Circle members presented.

We also invited guests from across Canada who were working on art and research projects partnered with Indigenous communities.

Guests we invited included:

- Evie Johnny Ruddy ([Buffalo Futurisms AR project](#))
- Dustin Brass ([Key First Nation](#))
- Archer Pechawis ([Independent artist](#))
- Phil Cote ([Independent artist](#))
- Jimmy Dick ([Knowledge-keeper](#))
- Clay Shirt ([Knowledge-keeper](#))
- Carolyn King ([Mocassin Identifier](#), [MCFN](#))



“I was humbled to take part in the events we attended throughout the course and witness the wisdom of many teachers.”

–Feedback from an unsolicited student email.

Step Five: Developing Classes

- **When considering how to teach creative land-based courses, consider what knowledge is appropriate and timely to share with your student base.**
- Work collaboratively with a community partner to decide what knowledge to share, and in what ways.
- Creative land-based exercises are going to be culturally specific, tied to the land you are on, and the particular Indigenous groups you are partnered with are on. For this reason we are not including step by step instructions or example exercises
- In our case, with our partners, we agreed that this learning would be passed down orally by direct mentoring of future learners and teachers. Co-teachers Dustin Brass and Rebecca Caines are working on developing mentorship strategies for future iterations of these classes.
- What follows is an overview of how three of our land-classes were developed, in what ways, and with which community partners, but every process will of necessity be different.

“It is important to bring in introductory information of Indigenous Knowledge and practices into the classroom. In order to decolonize the educational system, it is imperative to inform students and staff of the land the campus resides on and the surrounding area.”

–Feedback from our informal evaluations

Practical Considerations

While there is no “model” to running a land-based course, there follow some ideas/things we learned from our experiences.

Remember that students arrive in class with different lived experiences and need different levels of care when engaging with land.



- We chose outdoor locations we could walk to from campus
- We prepared for rain, insects, emergencies, and washroom access
- We worked through risks and accessibility with both students and the university
- We discovered that it takes considerable time to setup and waterproof equipment and to get files of devices/backup files for students and put gear away, charge batteries etc. at the end of the day
- We created an access guide for people with different mobility needs and to communicate outdoor safety to students potentially less familiar with spending time outdoors
- We regularly communicated to students that they needed to dress appropriately for the weather and independently take care of their needs (sunscreen, water, etc.) and as schedules inevitably changed
- We adjusted plans as partner's needs developed and/or changed
- We created a "basecamp" for gear with tarps, fold up chairs, drawing materials, extra sunscreen and bug repellent, etc.



Pictured above: batteries charging for next day's class. Photo by Nora Rosenthal.

Working with students

In May of 2024 Circle member Dustin Brass visited from Key First Nation in Saskatchewan to share his knowledge with the Indigenous Advisory Circle, as well as with undergraduate and graduate students through the development of creative land-based learning strategies.

Dustin, co-teaching with York Professor Rebecca Caines, engaged students in a series of site visits to York centres and partners, as well as site visits to a new campus at Markham to plan our future experiential education courses.



Summer
2024:

THST 6350 – Land-based Learning Through Creativity, Summer 2024 (Graduate, 8 students enrolled, 4 additional auditing students)

A three-week intensive in partnership with the Department of Theatre, Dance and Performance at Keele Campus, focusing on performance and creative arts on the land, with one week on Zoom and two weeks outside on the land, joined by additional guests and including multiple external field trips to existing creative land-based initiatives. We felt this format was appropriate because it can be difficult for partners to commit to fitting an entire academic semestre into their schedules. Co-taught by Rebecca Caines and Dustin Brass.



“The content of your course changed me for the better, as a student, an educator, and a human. I am so grateful that I got to learn from both of you and the land as first teacher.”

–Feedback from an unsolicited student email.

Centres and partners visited:

- [The York University Centre for Indigenous Knowledge and Languages](#)
- [The York University Centre for Indigenous Student Services](#)
- [Maloca Community Garden](#)
- [Flourishing Commons Forest Bathing](#)
- [The Faculty of Environmental Urban Change](#)



Notable examples of student work included:

- A ceremonial performance artwork using 3D-printed fabric that integrated with the landscape while referencing gender and cultural difference
- An interactive storytelling work that included facial-recognition software and plant-based learning
- A number of politically-engaged mixed-media sculptural works utilizing sand, water, clay, soil, and ash gathered on the campus



Winter
2025

CRTE 1400 – Experiential Education, Winter 2025 (Undergraduate, 30 students enrolled)

A twelve week full-term academic course at York University's Markham Campus. Taught by Hector Centeno Garcia with advising by Rebecca Caines and the Mocassin Identifier Project.



Visits back to community

York professors Hector Centeno Garcia and Rebecca Caines had multiple meetings with Carolyn King and Susan Robertson at the Moccasin Identifier Project, taking the time to develop a relationship.

They then worked on integrating the developing partnership with the Moccasin Identifier Project (Mississaugas of the Credit First Nation), into an undergraduate Creative Technologies course.



"Land-based learning moves beyond the limited western perspective offered by place-based learning by centring Indigeneity and honouring the relationships that Indigenous peoples have with the land and all in creation."

–Bowra, Mashford-Pringle and Poland 2021, pp.134

Planning future projects

As part of their coursework, undergraduate Creative Technologies Students made sample Augmented Reality Projects about Treaty relationships using 3D scanning and Augmented Reality (AR) software that were designed to be added to mocassin stencils from the Moccasin Identifier Project.

This had a number of goals:

- Help students learn about the Indigenous history of the land they are on
- Produce AR samples for the MCFN community for possible use in a future public artwork
- Help students gain skills in AR technologies

Note: Part of the Experiential Education involved students signing an agreement with the partner.



“This project provided a priceless opportunity for the students to engage in learning activities that benefited them across diverse areas.”

–Feedback from our informal evaluations

Notable examples of student work included:

- 3D scans of trees, plants and landscapes from around the Markham Campus
- Creative and appropriate use of symbols from the Mocassin Identifier Project Website
- Specific references to Treaty
- Use of environmental sound



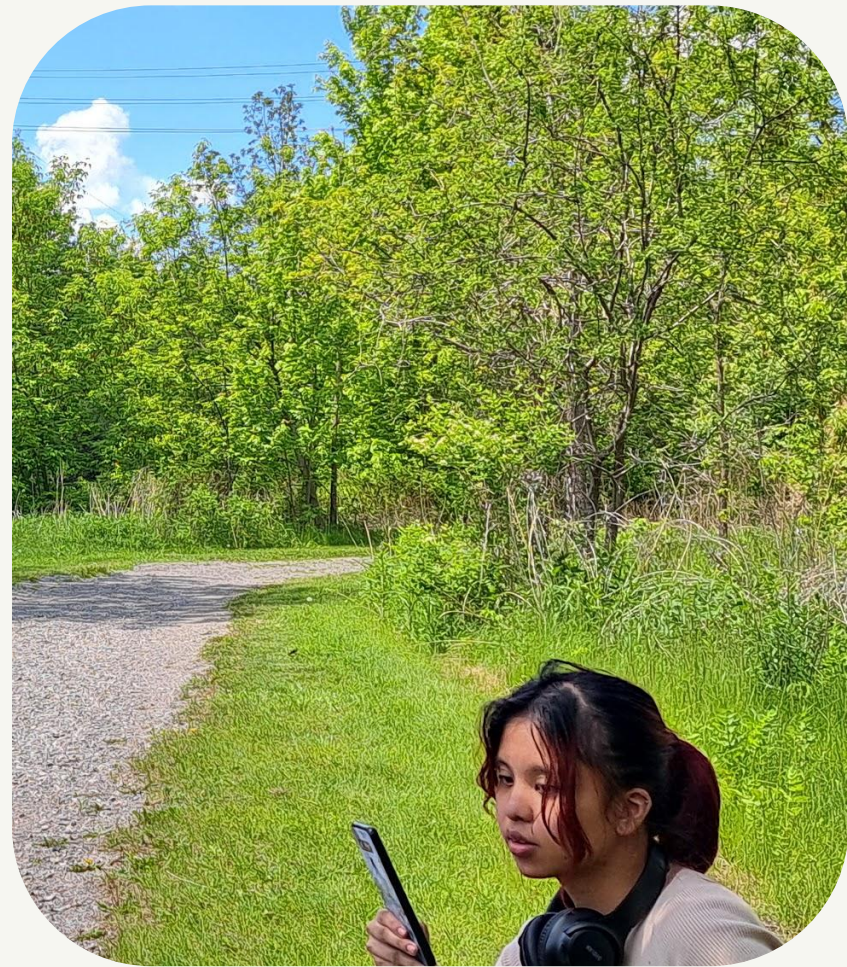
“Being first year students, for most of them this was the first time they encountered a project brief that directly connected them with a real organization working on real projects of high social value. In the process of fulfilling the assigned goals, [students] had to go through a learning journey spanning the whole term and passing through a gradual approach that included, on the conceptual and critical aspects, learning concepts of identity and their personal identity in the social context, learning introductory concepts of geo-philosophy and critical thinking about the relationship between people and places, learning about the social context and histories of First Nation communities including their relationship to the land and the history of the First Nations Treaties.”

–Feedback from our informal evaluations

Summer
2025

CRTE 2400 – Land-based Art and Technology, Summer 2025 (Undergraduate & Graduate, 23 students enrolled)

We repeated the three-week intensive format (one week over Zoom and two weeks on the land) but this time the focus was on art and technology. Co-taught by Rebecca Caines and Dustin Brass.



Working with students in 2025

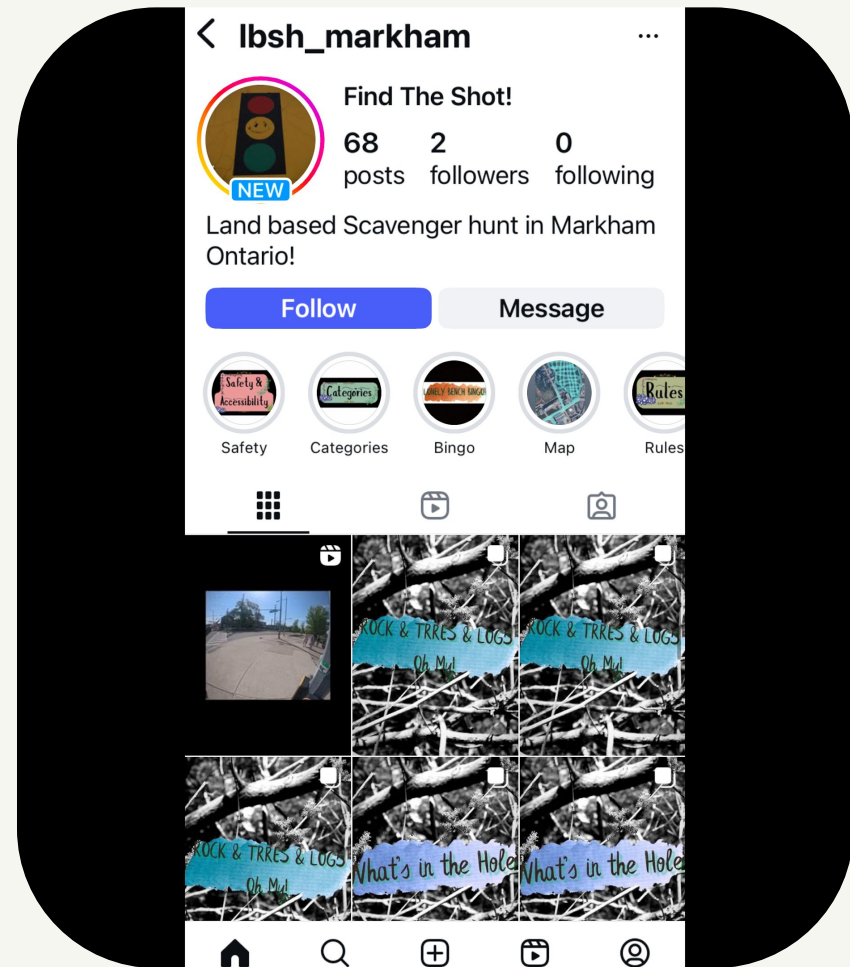
In May of 2025, Circle member Dustin Brass visited once again from Key First Nation in Saskatchewan.

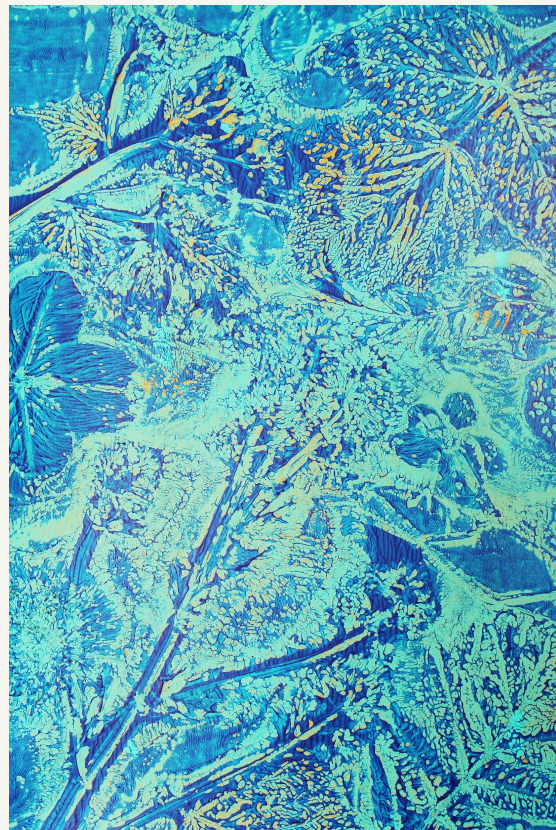
Students learned a series of creative technologies tools including: drones, 360 cameras, action cameras and various audio recording techniques, across multiple field trips and site visits.



Notable examples of student work included:

- Poetry combined with drone footage talking about urban wild spaces
- Augmented Reality poster design including panoramic photographs and spacial audio
- Microfilms about political discourses and grief in urban gardening
- Social media scavenger hunts encouraging people to engage with natural spaces and the Indigenous history of the land in their urban landscapes
- GoPro projects that took audiences in and out of urban river systems





“Bringing knowledge to students in a gentle way is helpful, it helps gain interest. As much of Indigenous history is difficult, to begin engagement, it needs to be a gentle intro. I found the students were interested (and very respectful) and felt some may likely learn to seek out more information on their own. Engaging in immersive art is such a great way to learn! Technology is so easily picked up by young students, it is part of their daily learning and informs and aids them of many aspects of learning.”

–Feedback from our informal evaluations

Step Six: Evaluation

- We used an adapted version of the SPELT Model (Huber 2017) to gather informal feedback on the project.
- We have incorporated quotes from this feedback throughout this guide.
- This model was designed to support small teaching and learning projects.
- We adapted the model as appropriate to our timelines and the nature of the partnerships involved.
- A small group of professors, students, and partners answered our questions. We will be incorporating their feedback to guide future projects.
- The feedback was overall positive, with great suggestions for room to improve.

The SPELT model

- The SPELT model includes six steps for evaluation but also leaves data-gathering methodologies open-ended for users of the model by proposing “a flexible evaluation plan that is relevant to their contextual needs” (Huber 2017, p. 2).
- These steps are:
 - Define the purpose and scope
 - Identify the stakeholders
 - Develop key evaluation questions
 - Collect and analyse data
 - Define measures of success
 - Report or dissemination strategies and recommendations



2017

Introducing a New Learning and Teaching Evaluation Planning Framework for Small Internally Funded Projects in Higher Education

Elaine Huber
Macquarie University, elaine.huber@uts.edu.au

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Recommended Citation

Huber, Elaine, Introducing a New Learning and Teaching Evaluation Planning Framework for Small Internally Funded Projects in Higher Education, *Journal of University Teaching & Learning Practice*, 14(1), 2017.
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Implementing the SPELT Model

- Our purpose and scope:
 - To evaluate whether it is possible to build experiential educational frameworks with Indigenous partners in the area of art and technology at York's Markham Campus, and to see whether these can become sustainable.
- Our stakeholders:
 - Faculty members, Advisory Circle members, undergraduate and graduate students, community partner representatives
- Our evaluation questions:
 - We chose to do an informal survey by email with four guiding questions. We also invited respondents to give general feedback in any form, as well as collating student feedback.
- Data:
 - We received a small but useful number of responses. Evaluation was limited by time and funding. York students are expected to fill in a standard course evaluation form, but unfortunately none chose to do so for these classes.
 - We pulled out specific recommendations and helpful critiques, as highlighted in this Open Educational Resource, which we will be working on. These will form the agenda for our upcoming Circle meetings and subsequent work in our university.
- Measures of success:
 - Our measure of success was the receipt of positive feedback, alongside tangible evidence of sustainability and the production of creative land-based student works.
 - We received enthusiastically positive feedback in class, in our informal surveys and from unsolicited student emails.
 - We were delighted that both our community partners and Indigenous Advisory Circle members wish to continue work together and have helped to develop funding applications with us. This is an indication of trust and long-term relationship building, which demonstrates that our goal of a sustainable initiative was met.
- Reporting:
 - We have decided that this Open Educational Resource, in conjunction with the earlier Report by Joanne Bear, are the best way to communicate our results, and the context of our work, to our partners.

“I hope that this note (albeit in the mundane form of an email) communicates the profound effect your course had on my lifelong learning journey.”

–Feedback from an unsolicited student email.

Step Seven: Sustainability

By securing institutional support and research grants, we ensure we can continue the work after the end of the project.

We have been successful in two large external grants:

1. Connected Minds Seed Grant: Towards Socially-Responsible “Transfer Learning”: Connecting Artists, Engineers, Neuroscientists and their Partners through Interdisciplinary Knowledge Mobilization
(PI: Rebecca Caines)
2. SSHRC Grant: Biskaabiiyaang: Creating a path towards Healing and Reconciliation through an Indigenous metaverse
(PI: Maya Chacaby)

Connected Minds

In March 2024, Connected Minds gave a Seed Grant to support our Advisory Circle's work and partnered projects. The project "Towards Socially-Responsible "Transfer Learning": Connecting Artists, Engineers, Neuroscientists and their Partners through Interdisciplinary Knowledge Mobilization" has helped to support our explorations of creative land-based learning through augmented reality and moccasin stencilling, as well as through a range of explorations of how knowledge can transfer between spheres to make positive change in the world.

We are delighted that they have now given us a large Team Grant to further support our future work with Indigenous youth.



SSHRC Grant

As part of the Social Sciences and Humanities Research Council (SSHRC) Grant (Reconciliation Network in response to Call to Action-65) we will be running a hybrid-delivery Indigenous Youth games camp connected to service-learning courses for Creative Technologies at Markham as well as helping develop Biskaabiiyaang: the Indigenous Metaverse with Prof. Maya Chacaby.

We found ways to help fund our Indigenous Advisory Circle through this grant by connecting it to consultation and outreach activities.

We encourage you to be creative to help make your projects sustainable.



Suggestions and feedback we are working on

We thank the partners, students, and staff, who provided the feedback and comments scattered throughout this Open Educational Resource in the form of quotes. We have also gathered some suggestions from this evaluations process here to guide us moving forward:

- *“Some of our [Circle] members live with precarity and very unstable conditions. [...] perhaps we can have education around resources available lead by an Indigenous social worker integrated on the website or communicated to our members?”*
- *“I would like to see collaboration with the student engagement/success department.”*
- *“More collaboration means more resources for programming.”*
- *“Set parameters on where the institution is in terms of decolonizing.”*

“I feel more equipped to assist Indigenous students in my classes and, frankly, all students in a good way.”

–Feedback from an unsolicited student email.

Looking Forward

We continue to work with our community and academic partners on future projects and new grant proposals to support future work.

We reiterate once again that there can be no model for land-based learning.

Learning from the land is intrinsically local, and intrinsically entwined in the communities and treaty-holders on that land.



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"[L]and-based learning, as led by Indigenous peoples, centres Indigenous voices, and is a powerful tool for the reclamation and revitalization of Indigenous ways of being. It is also a powerful tool in the decolonizing process of engaging non-Indigenous peoples in discourse surrounding Indigenous ways of knowing, teaching, and learning on the land."

–Bowra, Mashford-Pringle and Poland 2021, pp.139