Amplifying Indigenous Voices: A Comparative Analysis of Indigenous Publishing Initiatives in Canada and Australia

by

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Abstract

This project report investigates ways publishing institutions and organizations in Canada and Australia support Indigenous publishing. The main objectives of this project were to connect the many organizations, institutions, and individuals who are doing work in Indigenous publishing, to compile data which may inform their work in the form of an inventory, and to make observations about the data without imposing conclusions from a settler perspective. The inventory serves as a launch point and a working document. The inventory findings show similarities in the landscapes of Indigenous publishing in Canada and Australia, but also striking differences, particularly in areas regarding financial support. This project report further explores these findings through interviews with professionals working in or adjacent to Indigenous publishing initiatives and offers observations on the emergent themes from interviews in relation to the inventory data.

Keywords: Indigenous publishing; Indigenous publishing Canada; Indigenous publishing Australia; Indigenous publishing initiatives; Indigenous publishing organizations

Dedication

To Aaron, you lift me up, you keep me grounded, your love and support has made all the difference. *One single thread of gold tied me to you.*

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I first want to acknowledge that I primarily completed this project on land that has served as refuge for many Peoples over time, more specifically the Haudenosaunee and Anishinaabe Peoples; it is also the Treaty 3 lands and territory of the Mississaugas of the Credit.[a] Our acknowledgement of the land is our declaration of our collective responsibility to this place and its Peoples' histories, rights, and presence.

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[a] "Whose Land," accessed November 11, 2023, https://www.whose.land/en/.

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List of Acronyms

AIAS	Australian Institute of Aboriginal Studies
AIATSIS	Australian Institute for Aboriginal and Torres Strait Islander Studies
ASP	Aboriginal Studies Press
BIPOC	Black, Indigenous, and people of colour
BISAC	Book Industry Standards and Communications
BNC	BookNet Canada
CARFAC	Canadian Artists' Representation / Le Front des artistes canadiens
IAD	Institute for Aboriginal Development
IEA	Indigenous Editors Association
ILF	Indigenous Literacy Foundation
IRSSA	Indian Residential Schools Settlement Agreement
KALACC	Kimberley Aboriginal Law and Culture Centre
LGBTQIA+	lesbian, gay, bisexual, transgender, queer/questioning, intersex, asexual
SFU	Simon Fraser University
UNDRIP	United Nations Declaration on the Rights of Indigenous Peoples
UQP	University of Queensland Press

Introduction

> *"Many Indigenous Peoples and authors have cited cultural appropriation, misrepresentation, and lack of respect for Indigenous cultural Protocols as significant problems in Canadian publishing. Indigenous Peoples have frequently taken the stand that they are best capable of, and morally empowered to, transmit information about themselves."*
>
> –GREG YOUNGING*, Elements of Indigenous Style*

In recent years, interest in Indigenous[1] literature has grown significantly. According to BookNet Canada, print unit sales for books with an Indigenous or Native American/Canadian BISAC[2] have increased 527% from 2012 to 2021.[3] However, there are years of colonial baggage bearing down on the shoulders of the publishing industry which can make it difficult for Indigenous people to participate in these spaces safely and on their own terms.[4]

This begs the question, what is being done to support Indigenous publishing? What supports are given to Indigenous authors, illustrators, and publishers, and how is space being made for Indigenous people to join the industry?

The primary research for this project involved a quantitative phase where I collected data to create an inventory of Indigenous publishing initiatives[5] in Canada and Australia. This was followed by a qualitative phase where I conducted semi-structured interviews with select individuals working in or adjacent to Indigenous Publishing to enrich and broaden the perspectives of the inventory data.

This report is divided into three sections: Context, Methodology and Research, and Results and Discussion. In these sections I touch on the histories of Canada's and

---

[1] The term 'Indigenous' is used throughout this paper to designate First Nations, Métis, and Inuit Peoples in Canada, and Aboriginal and Torres Strait Island Peoples in Australia.

[2] BISAC stands for 'Book Industry Standards and Communications'. BISAC coding is a series of industry-approved subject descriptors for books that help communicate a book's genre and intended audience.

[3] "Indigenous Books in Canada: Subjects, Sales, and More," BookNet Canada, June 20, 2022, https://www.booknetcanada.ca/blog/research/2022/6/20/indigenous-books-in-canada-subjects-sales-and-more.

[4] Greg Younging, *Elements of Indigenous Style* (Brush Education, 2018).

[5] 'Indigenous publishing initiatives' refers to supports for Indigenous authors, illustrators, publishers and other creatives in the publishing industry, and is also referred to as 'initiatives' throughout this paper.

Australia's colonial legacies, as well as histories of Indigenous publishing which provide important context for this project. I also outline my work with the Indigenous Editors Association (IEA) on their digital strategies project, and my experience working to ethically and respectfully contribute to an Indigenous project as a non-Indigenous person. I end the report with an overview of observations extrapolated from the inventory data and explore some of the emerging themes from the interviews.

This project takes an autoethnographic approach. Although this project is not for me, or about me, I am the one documenting this information, and therefore I have a responsibility for what is recorded, and the conclusions drawn. I have endeavoured to provide context for the decisions made in the project to enable any future work on, or informed by, this project to have the information required to change, correct, adapt, and update what has been recorded.

I am a non-Indigenous scholar with both Thai and European-descended settler colonial[6] ancestry and am completing this project as a Master of Publishing student at Simon Fraser University (SFU), a settler colonial academic institution. The work on this project was done under the guidance of SFU as well as the IEA, for whom I worked as an intern from May to December 2023. I do not have a formal academic background in Indigenous studies but have learned about Indigenous publishing through the IEA and in my studies at SFU.

[6] The terms settler, settlers, and settler colonial are used throughout this paper. Though they may be used interchangeably, they all refer to white-settler colonizers and not to those who were settled without choice such as through slavery. Settler colonial is used wherever possible, as suggested by Daniel Heath Justice in *Why Indigenous Literatures Matter* to remind of the colonial histories; Daniel Heath Justice, *Why Indigenous Literatures Matter – WLU Press* (WLU Press, 2018), https://www.wlupress.wlu.ca/Books/W/Why-Indigenous-Literatures-Matter.

Chapter 1. Context

1.1. Balancing Definitions: Indigenous Publishing

Indigenous publishing can encompass publishing activities by or about Indigenous Peoples. However, publishing is a broad term that includes many activities; within an Indigenous context this may include storytelling and oral history, though with the colonial implications of publishing as an industry, some may prefer to distance these practices from notions of 'publishing'. 'Indigenous' is also a blanket term which encompasses many different groups of people with different cultures, beliefs, and experiences that cannot be homogenized. Indigenous Peoples in Australia are of two groups, Aboriginal Peoples and Torres Strait Islanders.[7] In Canada, there are three main Indigenous groups which are First Nations, Métis, and Inuit.[8] In both cases, there are many different language groups and Nations within these larger groups. As Syilx scholar, writer, activist, and Elder Dr. Jeannette Armstrong said to Renate Eigenbrod in an interview on August 6, 2001, "I would stay away from the idea of 'Native' literature, there is no such thing. There is Mohawk literature, there is Okanagan literature, but there is no generic Native in Canada."[9]

It is therefore essential to understand that Indigenous publishing is a term made of two complex, changing ideas full of contradictions. Neither 'Indigenous' nor 'publishing' can be reduced to a single definition.

Most importantly, as a non-Indigenous scholar, it would not be my place to define Indigenous literature. As non-Indigenous English scholar Devon Hancock explains, "White-settler readers need to appreciate Indigenous as a category they do not have the power to define. Instead of trying to pin down a definitive understanding of what it is to

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[7] Australian Institute of Aboriginal and Torres Strait Islander Studies, "Indigenous Australians: Aboriginal and Torres Strait Islander People" (Australian Institute of Aboriginal and Torres Strait Islander Studies, December 7, 2020), https://aiatsis.gov.au/explore/indigenous-australians-aboriginal-and-torres-strait-islander-people.

[8] Zach Parrott, "Indigenous Peoples in Canada," *The Canadian Encyclopedia,* 2023, https://www.thecanadianencyclopedia.ca/en/article/aboriginal-people.

[9] Renate Eigenbrod, Georgina Kakegamic, and Josias Fiddler, "Aboriginal Literatures in Canada: A Teacher's Resource," studylib.net, accessed December 14, 2023, https://studylib.net/doc/8236742/aboriginal-literatures-in-canada--a-teacher-s-resource.

be Indigenous, white-settler readers should listen to the voices from the many culturally specific communities negotiating positions within and around that designation without weighing in themselves".[10]

Although there is much that cannot be confined to categories and definitions, the heart of this project attempts to balance the need to organize information such that it is useful, while still allowing space for that which cannot be defined. This project focuses on traditional publishers and publications. Traditional publication structure in this case refers to a publishing house where less than 25% of a press' catalogue is authored by directors, principles or staff of the company (if greater than 25% this would be considered self-publishing).[11] It also refers to the publication workflow, whereby the publishing house pays an author for their work, and the publisher receives the earnings with the author receiving royalties. A workflow where an author pays for their work to be published, and the author receives the earnings, would be considered self-publishing.[12]

There are many different versions of publishing, but it is important to provide some definitions to be specific about what elements of the industry are being investigated. This report will focus on traditional publishing and the different initiatives designed to support Indigenous people participating in the traditional publishing process.

1.2. Comparing Australia and Canada

I chose to compare Australia and Canada because of the similarities in their historical landscapes and their publishing industries. Both countries have a common colonial heritage and systems of living derived from British common law, as well as similar histories where Indigenous Peoples were forced into colonial relationships with settlers and held minimal sway over the policies that were enforced upon them.[13] Both countries had residential schools, and now claim to be taking steps toward reconciliation (though many problematic systems continue to exist). Additionally, both publishing markets use

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[10] Devon Hancock, "Ceding Critical Authority: Responsible White-Settler Readings of Indigenous Literature in Canada" (McGill, 2020).

[11] J. Cook, personal communication, 9 May 2023.

[12] J. Cook, personal communication, 9 May 2023.

[13] Andrew Armitage, *Comparing the Policy of Aboriginal Assimilation: Australia, Canada, and New Zealand* (UBC Press, 1995).

English as a primary language and have a documented growing interest in Indigenous issues and literature. However, it must be made clear that a significant point of connection between Canada and Australia is settler colonial. The link I am focusing on between Indigenous groups in both countries is the shared violence and resulting issues created by colonization.

There is previous research which delves into relationships between Indigenous Peoples in Canada and Australia, such as Armitage's "Comparing the Policy of Aboriginal Assimilation: Australia, Canada, and New Zealand*".*[14] There is also research that compares the publishing markets of Canada and Australia, like Driscoll and Rehberg Sedo's, "The Transnational Reception of Bestselling Books between Canada and Australia".[15] However, there is a gap in comparing Indigenous publishing especially where initiatives are concerned. This information appears to exist more in conversation, privately, and with individual companies and institutions than it does in research and publicly available materials.

Another consideration when comparing Canada and Australia is the difference in population. Canada has a total population of 38.25 million, with approximately 1,807,250 people (5%) identifying as Indigenous and with most living in Ontario, British Columbia, and Alberta.[16] Australia has a total population of 25.69 million, with approximately 983,700 people (3.8%) identifying as Indigenous with most living in New South Whales, Queensland, and Western Australia.[17]

1.2.1. Histories of Colonization

Although the primary focus of this project is current initiatives in Indigenous publishing, an overview of Canada's and Australia's histories is important in understanding these

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[14] Armitage.

[15] Beth Driscoll and DeNel Rehberg Sedo, "The Transnational Reception of Bestselling Books between Canada and Australia," *Global Media and Communication* 16, no. 2 (August 1, 2020): 243–58, https://doi.org/10.1177/1742766520921910.

[16] Government of Alberta, "2021 Census of Canada - Indigenous People," 2023, https://open.alberta.ca/dataset/487a7294-06ac-481e-80b7-5566692a6b11/resource/257af6d4-902c-4761-8fee-3971a4480678/download/tbf-2021-census-of-canada-indigenous-people.pdf.

[17] Australian Bureau of Statistics, "Aboriginal and Torres Strait Islander Peoples," August 31, 2023, https://www.abs.gov.au/statistics/people/aboriginal-and-torres-strait-islander-peoples.

landscapes. Indigenous Peoples have resided on the lands that are now Canada and Australia for thousands of years pre-contact with Europeans.

In Canada, fur trade between Indigenous Peoples and Europeans began in the late 1400s, but establishing colonies was not the priority.[18] It was the French, under Jacques Cartier, who set up the first sustained colony in Canada, which marked the start of the colonial rush of the late 15th and 16th centuries.[19] In 1876 the Indian Act was created, defining 'Indian status'. This both eliminated any existing Indigenous self-governance structures and enfranchised Indigenous Peoples through marital status (status women who married non-status men would lose their status) and through education (any status person who earned a degree would lose status).[20] In 1884 it became mandatory for anyone with status under the age of 16 to attend residential schools.[21] The first residential school had opened in 1831 but by the 1880s the schools were widespread due to aid by government funding.[22] Approximately 150,000 Indigenous children were removed from their families and sent to residential schools, where they were stripped of their traditions, languages, and cultures.[23] The last residential school in Canada remained until 1996.[24]

During this same period, from 1885-1951 the federal government of Canada banned the Potlach ceremony.[25] Potlach is specifically important to Coast Salish Peoples and its ban helped to prevent the passing down of oral histories which was seen as a barrier to assimilation.[26] These laws enforcing residential schools and banning ceremonies and

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[18] University of Alberta, "Colonization - Indigenous Canada," Coursera, accessed September 17, 2023, https://www.coursera.org/learn/indigenous-canada/home/welcome.

[19] University of Alberta.

[20] Native Women's Association of Canada, "The Indian Act Said WHAT?," n.d., https://nwac.ca/assets-documents/The-Indian-Act-Said-WHAT-infographic-3.pdf.

[21] Native Women's Association of Canada.

[22] University of Alberta, "Residential Schooling Part 1," Coursera, accessed September 17, 2023, https://www.coursera.org/learn/indigenous-canada/home/welcome.

[23] University of Alberta.

[24] Antonio Buti, "The Removal of Aboriginal Children: Canada and Australia Compared," *University of Western Sydney Law Review*, 2002, 12.

[25] Taylor C. Noakes, "Potlatch Ban," The Canadian Encyclopedia, June 14, 2023, https://www.thecanadianencyclopedia.ca/en/article/potlatch-ban.

[26] University of Alberta, "New Rules, New Game," Coursera, accessed December 10, 2023, https://www.coursera.org/learn/indigenous-canada/home/week/2.

cultural practices are just a few examples of the many ways harm has been inflicted on Indigenous Peoples by the Canadian government.

In 1998 the Liberal government established the Aboriginal Healing Foundation and made a Statement of Reconciliation which acknowledged the abuse suffered in residential schools.[27] However, a formal apology was not made. In 2007, the Indian Residential Schools Settlement Agreement (IRSSA) came into effect but the Conservative government in power claimed that an apology was not part of the agreement.[28] A formal apology was finally issued by Conservative government Prime Minister Steven Harper in June of 2008, only after a motion introduced by Liberal MP Gary Merasty had been passed, which called for the apology to be made.[29]

In Australia, colonization began with the 'Frontier Wars' which was a period of state-sanctioned massacres of Indigenous Peoples between 1794 and 1928; it is estimated that thousands to tens of thousands were killed.[30] Overlapping with the Frontier Wars was Australia's implementation of residential schools, which began in the late 1800s, and became widespread in the early 20th century.[31] Similar to Canada, Australian residential schools forcibly separated Indigenous children from their families, inflicted extensive abuse and trauma, and only closed down in the 1980s.[32]

The first apologies for Australian residential schools came in the late 1990s from various state governments, but the Australian Government under Prime Minister John Howard

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[27] Zach Parrott, "Government Apology to Former Students of Indian Residential Schools," in *The Canadian Encyclopedia* (Historica Canada, December 9, 2022), https://www.thecanadianencyclopedia.ca/en/article/government-apology-to-former-students-of-indian-residential-schools.

[28] Government of Canada, "Indian Residential Schools Settlement Agreement," administrative page, November 3, 2008, https://www.rcaanc-cirnac.gc.ca/eng/1100100015576/1571581687074.

[29] Parrott, "Government Apology to Former Students of Indian Residential Schools."

[30] Lorena Allam and Nick Evershed, "The Killing Times: The Massacres of Aboriginal People Australia Must Confront," *The Guardian*, March 3, 2019, sec. Australia news, https://www.theguardian.com/australia-news/2019/mar/04/the-killing-times-the-massacres-of-aboriginal-people-australia-must-confront.

[31] Buti, "The Removal of Aboriginal Children: Canada and Australia Compared."

[32] Buti, "The Removal of Aboriginal Children: Canada and Australia Compared."

chose not to do so.[33] In February of 2008 under the new leadership of Kevin Rudd an official apology was issued.[34]

Notably, not long before Canada's and Australia's residential school apologies were made, the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) was adopted by the General Assembly in September 2007.[35] There was a majority with 144 states in favour and only four votes against; the four countries against UNDRIP were Australia, Canada, New Zealand and the United States and "each nation argued that the level of autonomy recognized for Indigenous Peoples in the UNDRIP was problematic and would undermine the sovereignty of their own states, particularly in the context of land disputes and natural resource extraction."[36] Canada and Australia have since made moves toward accepting and implementing UNDRIP beginning with Australia's endorsement in 2009; most recently it received Royal Assent in Canada in 2021.[37]

Though positive change is occurring, there continues to be a disheartening lack of action from both Canadian and Australian people and governments regarding reconciliation efforts. In 2015 the Truth and Reconciliation Commission of Canada put out a report with 94 calls to action, "in order to redress the legacy of residential schools and advance the

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[33] National Museum of Australia, "National Museum of Australia - National Apology" (National Museum of Australia; c=AU; o=Commonwealth of Australia; ou=National Museum of Australia, September 28, 2022), https://www.nma.gov.au/defining-moments/resources/national-apology.

[34] National Museum of Australia.

[35] "United Nations Declaration on the Rights of Indigenous Peoples," United Nations Division for Inclusive Social Development, accessed September 17, 2023, https://social.desa.un.org/issues/indigenous-peoples/united-nations-declaration-on-the-rights-of-indigenous-peoples.

[36] "United Nations Declaration on the Rights of Indigenous Peoples"; First Nations Studies Program, "UN Declaration on the Rights of Indigenous Peoples," indigenousfoundations.arts.ubc.ca, accessed September 17, 2023, https://indigenousfoundations.arts.ubc.ca/un_declaration_on_the_rights_of_indigenous_peoples/#.

[37] Australia Humans Rights Commision, "Implementing UNDRIP," Universal Periodic Review, 2021, https://humanrights.gov.au/sites/default/files/2020-10/implementing_undrip_-_australias_third_upr_2021.pdf; "Implementing the United Nations Declaration on the Rights of Indigenous People Act," Government of Canada Department of Justice, April 12, 2021, https://www.justice.gc.ca/eng/declaration/index.html#.

process of Canadian reconciliation."[38] To date only 13 have been completed. On the 14th of October, 2023, Australians voted in a referendum about whether to alter the Constitution to Recognize Aboriginal and Torres Strait Islander Peoples through a body, to be called the Aboriginal and Torres Strait Islander Voice, which may make representations in the government in matters relating to Aboriginal and Torres Strait Islander Peoples. The proposal did not pass and was rejected in every state.

1.2.2. Significant Moments and Contributions in Indigenous Publishing

In *Elements of Indigenous Style,* Greg Younging talks about the need to Indigenize publishing, and the many ways the industry falls short. One of Younging's main points regards non-Indigenous people writing information about Indigenous Peoples (often through a solely non-Indigenous perspective and interpretation) rather than transmitting or amplifying Indigenous Peoples' own perspectives.

Though problems of inclusion have been a major factor in the calls to Indigenize publishing, this lack of inclusion stems from the blatant racism and offensive content of early works by colonial settlers about Indigenous Peoples (racist and offensive ideas which still now bleed into our systems and content). In the 1500s missionaries and explorers recorded their opinions of Indigenous Peoples using degrading language; Younging explains that "this literature influenced the intellectual foundations of settler colonial society, in its perception of Indigenous Peoples as primitive and underdeveloped".[39]

For most of this history, Indigenous Peoples were being written about, without their permission and without credit, consultation, or compensation. However, as early as the 19th century, Indigenous Peoples began to write and publish in these same settler colonial systems about themselves. It would not be possible in this project to cover all of the important individuals and groups who have contributed to the current landscapes of

[38] Truth and Reconciliation Commission of Canada, "Truth and Reconciliation Commission of Canada: Calls to Action," 2015, https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls_to_action_english2.pdf.

[39] Younging, *Elements of Indigenous Style*, 27.

Indigenous publishing, but it is important to highlight some key moments to better grasp the similarities and differences in this aspect of Canada's and Australia's histories.

The following timeline provides an overview of some significant writers and works that have shaped the landscape of Indigenous literature and publishing.

Canada 1847 – Early Indigenous Writers: Kah-ge-ga-gah-bowh (alias George Copway)

One of the first books written by an Indigenous person in Canada and distributed in Canada was *Life, History, and Travels of Kah-ge-ga-gah-bowh*, published in 1847 in Albany, N.Y. by Weed and Parsons.[40] In this book, Kah-ge-ga-gah-bowh, a young Chief of the Ojebwa nation who was converted to Christianity, writes about his life and experiences.[41] The book includes both English and Chippewa languages but has clear settler colonial influences. In the opening note to the reader, Kah-ge-ga-gah-bowh writes: "It would be presumptuous in one, who has but recently been brought out of a wild and savage state; and who has since received but three years' schooling, to undertake, without any assistance, to publish to the world a work of any kind."[42] This is an example of the ways a settler colonial system limits the expression of Indigenous identity and experience. From this short passage alone, Kah-ge-ga-gah-bowh suggests that an Indigenous person does not belong in publishing. It is difficult to know if he believed these words, or if he felt this explanation was necessary for his writing to be accepted among settler colonial readers. Regardless of intention, it is this history that continues to be battled against in the current landscape of Indigenous publishing.

Australia 1929 – Early Indigenous Writers: David Unaipon

David Unaipon was born in 1872 in South Australia.[43] He was a Ngarrindjeri man and is largely recognized as the first published Indigenous author in Australia with the release

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[40] George Copway, *The Life, History and Travels of Kah-Ge-Ga-Gah-Bowh*, 1847, https://www.canadiana.ca/view/oocihm.41779/11.

[41] George Copway, *The Life, History and Travels of Kah-Ge-Ga-Gah-Bowh* (Albany, NY: Weed and Parsons, 1847).

[42] Copway.

[43] Australian Government, "David Unaipon: Writer and Trailblazer," Indigenous.gov.au, September 7, 2022, https://www.indigenous.gov.au/news-and-media/stories/david-unaipon-writer-and-trailblazer.

of his book *Native Legends* in 1929.[44] Commissioned by the University of Adelaide and published by Hunkin, Ellis & King, it was a collection of Aboriginal stories from around Southern Australia.[45] Unaipon also wrote another book, but it was stolen and published without acknowledgment or compensation in 1930 under the title *Myths and Legends of the Australian Aboriginals*.[46] In 1995, the plagiarized book was republished posthumously under David Unaipon's name, with the original title *Legendary Tales of the Australian Aborigines.*[47] He is recognized through different writing awards, such as the Queensland Literary Awards Unpublished Indigenous Writer – David Unaipon Award, one of the most recognized Indigenous writing prizes in the country.[48] Unaipon is also featured on the Australian $50 note.

Canada 1960s – Political Activism and Legislative Change

The 1960s was an era of unprecedented socio-political organization for Indigenous Peoples in Canada. In 1960 status First Nations Peoples were given full voting rights without the loss of their constitutional status rights.[49] This meant that outside of the Indian Act, Indigenous Peoples had electoral power on issues such as social welfare, land claims, and treaty rights. When the Federal White Paper was introduced in 1969 by Prime Minister Pierre Trudeau and his Minister of Indian Affairs Jean Chrétien, it proposed to dismantle the Indian Act and eliminate the status of 'Indian'.[50] However, the paper was defeated by Indigenous groups across the country who were concerned that this legislation would lead to "cultural genocide".[51] In response to protests against issues such as the Federal White Paper, with growing interest in national attention to

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[44] Australian Government.

[45] "Native Legends by David Unaipong," Michael Treloar Antiquarian Booksellers, accessed September 17, 2023, https://www.treloars.com/pages/books/120896/david-unaipon/native-legends.

[46] Australian Government, "David Unaipon: Writer and Trailblazer."

[47] Australian Government.

[48] "David Unaipon Award," University of Queensland Press, accessed September 17, 2023, https://www.uqp.com.au/pages/awards.

[49] "First Nations Peoples and the Right to Vote Case Study," Elections Canada's Civic Education, 2023, https://electionsanddemocracy.ca/voting-rights-through-time-0/first-nations-and-right-vote-case-study.

[50] Rose Charlie, "The White Paper 1969," indigenousfoundations.arts.ubc.ca, accessed March 14, 2023, http://indigenousfoundations.arts.ubc.ca/the_white_paper_1969/.

[51] Charlie.

Indigenous issues, and in the fight to retain and reclaim Indigenous stories and identity, this time observed a spike in the publication of Indigenous works of literature in Canada.[52]

Australia 1972 – Institute for Aboriginal Development Press and Jukurrpa Books

The Institute for Aboriginal Development (IAD) established IAD Press in 1972 as a means of producing in-house materials for language classes at IAD.[53] In 1997, IAD established the trade imprint Jukurrpa Books which focused on children's literature.[54] IAD is a not-for-profit Aboriginal Community-controlled organization and since opening, its publishing operations have grown to produce many genres of work including Aboriginal language dictionaries, oral histories, fiction, poetry and short stories, and Aboriginal art books.[55]

Canada 1980 – Theytus Books

In 1980 Randy Fred, a member of the Tseshaht First Nation, founded Theytus Books. According to the Theytus website, the press was named for a Salish term meaning "preserving for the sake of handing down."[56] Theytus is considered the first Indigenous Press in Canada, and its first location was in Nanaimo, British Columbia but it is now located in Penticton, British Columbia.[57] Theytus provided the initial space for Indigenous Peoples to disrupt the "romanticized and sentimentalized narratives of a dying culture" often portrayed in other literature.[58] Theytus developed specific editorial

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[52] University of British Columbia, "Literary History," CanLit Guides, accessed March 14, 2023, https://canlitguides.ca/canlit-guides-editorial-team/an-introduction-to-indigenous-literatures-in-canada/literary-history/.

[53] "About Us – IAD Press," Institute for Aboriginal Development Press, accessed September 17, 2023, https://www.iadpress.com.au/pages/about-us.

[54] Karina Marlow, "Indigenous Publishing: Telling and Owning Our Stories," National Indigenous Television, 2016, https://www.sbs.com.au/nitv/article/indigenous-publishing-telling-and-owning-our-stories/0c0eegkv7.

[55] "About Us – IAD Press."

[56] "About Theytus," Theytus Books, accessed January 29, 2023, https://www.theytus.com/About-Theytus.

[57] "Fred, Randy," ABC BookWorld, accessed January 29, 2023, https://abcbookworld.com/writer/fred-randy/.

[58] Judith Saltman and Gail Edwards, *Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing*, *Picturing Canada*, Studies in Book and Print Culture (Toronto: University of Toronto Press, 2010).

protocols that respect the particularities of Oral Traditions, the cadences of Indigenous languages, and the importance of involving and consulting Elders; these protocols would go on to inform Younging's work, Elements of Indigenous Style.[59]

Canada 1980 – Pemmican Publications

The Manitoba Métis Federation established Pemmican Publications in 1980, and initially, the publisher's inventory consisted of the combined titles from The Métis Press and Editions Bois-Brules.[60] Pemmican is one of the sole dedicated Métis publishing houses in Canada.[61]

Canada 1985 – Early Indigenous Writers: Dr. Jeannette Armstrong

Dr. Jeannette Armstrong is from the Penticton Indian Reserve, one of eight Syilx reserves in North America.[62] Her novel, *Slash,* is considered the first novel written by an Indigenous woman in Canada and was published by Theytus Books in 1985.[63] In 1985 Dr. Armstrong also became the executive director of the En'owkin Centre (an Indigenous centre for higher learning in the South Okanagan that she helped to establish in 1981).[64] She is a member of the board of directors of the En'owkin Centre, as well as the IEA, and she is an associate professor of Indigenous studies and Canada Research Chair in Okanagan Indigenous Knowledge and Philosophy at the University of British Columbia.[65] In 2023, Armstrong was awarded the Order of Canada for her

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[59] Saltman and Edwards.

[60] "Pemmican Publications - About Us," Pemmican Publications, accessed September 17, 2023, https://www.pemmicanpublications.ca/About-Pemmican-Publications.html.

[61] "Pemmican Publications - About Us."

[62] "Indigenous Writing since 1867: Once Neglected Now Celebrated," Simon Fraser University Indigenous Studies, March 11, 2021, https://www.sfu.ca/indg/news-events/news/$classNewsController.getPageURL().

[63] Alan Twigg, Aboriginality: The Literary Origins of British Columbia, Volume 2, Aboriginality (Vancouver: Ronsdale Press, 2000).

[64] "En'owkin Centre," accessed October 14, 2023, https://enowkincentre.ca/.

[65] "Jeannette Armstrong," Theytus Books, accessed March 14, 2023, https://www.theytus.com/Contributors/A/Armstrong-Jeannette; "About Us - IEA," Indigenous Editors Association, accessed March 14, 2023, https://www.indigenouseditorsassociation.com/About-us.

extraordinary contributions to literature and to revitalizing the Syilx Okanagan Indigenous language.[66]

Australia 1987 – Magabala Books

Magabala Books publishes Aboriginal and Torres Strait Islander works, and is Australia's leading Indigenous publisher.[67] Based in Broome, Western Australia, it is one of the most remote publishing presses in the world.[68] It began with the establishment of the Kimberley Aboriginal Law and Culture Centre (KALACC) in 1984 when over 500 Aboriginal Elders and leaders gathered in the Kimberley region of Western Australia to discuss safeguarding cultural heritage and intellectual property.[69] With groundwork from KALACC, Magabala Books became an independent registered Indigenous corporation in 1990.[70] According to Magabala's history, "[these] beginnings were part of the wider movement of Aboriginal self-determination occurring in the 80s - a time when the nation was only just beginning to reveal its interest in Aboriginal and Torres Strait Islander culture".[71]

Australia 1989 – Aboriginal Studies Press

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) was officially established in 1989, though it began as the Australian Institute of Aboriginal Studies (AIAS) in 1964.[72] AIAS was initially established by white academics and headed by Emeritus Professor WEH Stanner, who wanted to record the 'dying traditions' of Aboriginal Peoples in Australia.[73] However, the Institute and by extension the press have

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[66] Sydney Morton, "Penticton Indian Band Member Appointed to Order of Canada," Global News, accessed October 14, 2023, https://globalnews.ca/news/9816492/penticton-indian-band-member-appointed-order-of-canada/.

[67] "About Us - Magabala Books," Magabala Books, accessed September 17, 2023, https://www.magabala.com/pages/about-us.

[68] "Magabala Books," Magabala Books, accessed November 19, 2022, https://www.magabala.com/.

[69] "About Us - Magabala Books."

[70] "About Us - Magabala Books."

[71] "About Us - Magabala Books."

[72] "The AIATSIS Journey," Australian Institute of Aboriginal and Torres Strait Islander Studies, accessed September 17, 2023, https://aiatsis.gov.au/aiatsis-journey.

[73] "The AIATSIS Journey."

evolved to be at the forefront of Indigenous cultural resurgence.[74] The Aboriginal Studies Press (ASP) first published the peer-reviewed Australian Aboriginal Studies Journal in 1983, and continues to focus on scholarly works, though their collection extends into many other genres such as children's books, biographies, dictionaries and general interest books.[75]

Canada 1989 – En'owkin School of International Writing

The En'owkin School of International Writing is the first credit-giving creative writing program in Canada managed solely by and for Indigenous People.[76] The school currently offers a certificate program for 'Foundations in Indigenous Fine Arts' to help develop the skills of emerging writers and artists with accreditation through the University of Victoria Department of Continuing Education.[77]

Canada 1990 – Gatherings: The En'owkin Journal of First North American Peoples

Gatherings: The En'owkin Journal of First North American Peoples was the first journal in North America to annually publish current samplings of Indigenous literatures. Its first volume was published by Theytus Books in 1990.[78] Greg Younging was published in this first edition, and would later go on to edit 5 volumes of the journal.[79] On this subject, Richard Van Camp, Dogrib Tłįchǫ writer of the Dene Nation, said, "When you look back at the *Gatherings* anthologies, so many of us were published by Greg and the guest editors in the nineties. This is where so many of us saw our names in print for the very first time with our poetry, prose, artwork."[80]

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[74] "The AIATSIS Journey."

[75] "Australian Aboriginal Studies Journal," Australian Institute of Aboriginal and Torres Strait Islander Studies (Australian Institute of Aboriginal and Torres Strait Islander Studies, January 31, 2023), https://aiatsis.gov.au/research/research-publications/australian-aboriginal-studies-journal.

[76] "Indigenous Writing since 1867."

[77] "Foundations in Indigenous Fine Arts," En'owkin Centre, accessed October 14, 2023, https://www.enowkincentre.ca/programs-fifa.html.

[78] "Special Collections and Archives," UBC Okanagan Library, accessed March 14, 2023, https://library.ok.ubc.ca/spaces/special-collections-and-archives/.

[79] Younging, *Elements of Indigenous Style*.

[80] Kateri Akiwenzie-Damm, "Publisher Greg Younging Nurtured Indigenous Voices in Canada," *The Globe and Mail*, May 28, 2019, https://www.theglobeandmail.com/arts/books/article-publisher-greg-younging-nurtured-indigenous-voices-in-canada/.

Canada 1993 – Kegedonce Press

Kegedonce Press was founded in 1993 by Kateri Akiwenzie-Damm, an Anishinaabe writer from the Chippewas of Nawash First Nation.[81] She was the conference coordinator for an international Indigenous arts conference called 'Beyond Survival - The Walking Dreamer Ends The Silence'.[82] She wrote a book of poetry for this conference titled *My Heart is a Stray Bullet*, which became the founding publication of Kegedonce Press.[83] Akiwenzie-Damm started Kegedonce Press with the intention of publishing others from the writers' group (called W.I.N.O.) that she was a part of.[84]

Canada 1995 – National Aboriginal Publishers Conference

In 1995, Theytus convened a gathering of representatives from 39 Aboriginal publishing operations for a National Aboriginal Publishers Conference at Simon Fraser University's Harbour Centre, Vancouver.[85] At the end, an association was formed: the Circle of Aboriginal Controlled Publishers.[86]

Australia 2007 – Creative Australia

In 2007, Creative Australia (the Australian government's funding organization previously known as the Australia Council for the Arts) revised their comprehensive policies dedicated to Indigenous culture.[87] Originally established in 2002, these policies provide guidelines for the respectful use of Indigenous cultural content in various creative fields

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[81] "About Kegedonce Press," Kegedonce Press, accessed March 15, 2023, https://www.kegedonce.com/about/.

[82] Doug Johnson, "Evolution of Art Takes Delegates Beyond Survival," *Windspeaker Publication*, 1993, https://ammsa.com/publications/windspeaker/evolution-art-takes-delegates-beyond-survival.

[83] Jennifer David and Waubgeshig Rice, "Storykeepers Spotlight: Kegedonce Press," Storykeepers Podcast, accessed March 15, 2023, https://player.fm/episodes/346118622; "Kegedonce Press," Toronto International Festival of Authors, accessed March 15, 2023, https://festivalofauthors.ca/small-press/kegedonce-press/.

[84] David and Rice, "Storykeepers Spotlight."

[85] Ernest Webb, "Aboriginal Publishers Meet for First Time," *The Nation Archives*, September 8, 1995, http://www.nationnewsarchives.ca/article/aboriginal-publishers-meet-for-first-time/.

[86] Webb.

[87] "Protocols for Using First Nations Cultural and Intellectual Property in the Arts," Creative Australia, accessed September 17, 2023, https://creative.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts/.

such as media arts, visual arts, performing arts, music, and literature. Any projects funded by an Australia Council grant are required to comply with these protocols as a condition of the funding.[88] Notably, the guidelines emphasize that artists, writers, and performers should seek informed consent from Indigenous owners before incorporating elements originating from Indigenous heritage into their creative works.[89]

Australia 2021 – True Tracks

In 2021 Terri Janke, a lawyer of Meriam and Wuthathi heritage wrote *True Tracks*, a guide book which delves into respectful engagement with Indigenous cultures across diverse sectors such as architecture, publishing, science, and tourism.[90] The book informs on the use of Indigenous resources and wisdom, the inclusion of Indigenous Communities in ongoing projects, and the equitable sharing of profits with these Communities.

From this brief overview of the colonial histories and Indigenous publishing histories of Canada and Australia, comparisons emerge. Though colonization began at different times, the emergence of residential schools and assimilation tactics such as stealing children from their families came at similar times. Later on, government accountability for those actions began to occur through the 1990s, with formal residential school apologies made by both countries in 2008. Both Canada and Australia voted against UNDRIP, citing similar fears about Indigenous sovereignty in the face of resource extraction and land claims. Likely a result of these similar histories, Indigenous publishing industries began in both countries around the 1970s and early 1980s, with protests and social movements spurring an increase in Indigenous writing and publishing.

However, clear differences also surface. One example is Australia's guidelines for the respectful use of Indigenous cultural content in the arts, which not only have been in implementation since the early 2000s but also are tied to eligibility for government funding. This type of infrastructure for protecting Indigenous cultural assets remains

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[88] "Protocols for Using First Nations Cultural and Intellectual Property in the Arts."

[89] Younging, *Elements of Indigenous Style*.

[90] Terri Janke, *True Tracks* (UNSW Press, 2021), https://www.thenile.co.nz/books/terri-janke/true-tracks/9781742236810.

largely unreplicated and is essentially non-existent in policy and funding bodies in Canada—though there have been community-based efforts to create guidelines and frameworks such as Younging's *Elements of Indigenous Style,*[91] imagineNATIVE's "On-Screen Protocols and Pathways" document,[92] and CARFAC's "Indigenous Protocols for the Visual arts."[93] However, many systems in place (such as colonial copyright and patent law) serve the opposite effect and work in favour of settler colonial appropriation of Indigenous cultures.

[91] Younging, *Elements of Indigenous Style*.

[92] imagineNATIVE, "On-Screen Protocols and Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories," May 15, 2019, https://www.creativebc.com/wp-content/uploads/2022/02/imagineNATIVE_on_screen_protocols_and_pathways_5_15_2019.pdf.

[93] "Indigenous Protocols for the Visual Arts," INDIGENOUS PROTOCOLS dot ART, accessed October 15, 2023, https://www.indigenousprotocols.art.

Chapter 2. Methodology and Research

My goal with this research project was to compare and contrast initiatives supporting Indigenous publishing in Canada and Australia. I used both quantitative and qualitative methodologies including semi-structured interviews.

In the first phase, I employed quantitative data collection on initiatives from websites of Canadian and Australian organizations and institutions to create an inventory of available initiatives. The data collected focused on location, whether governance of the organization/institution involved Indigenous Peoples, the type of organization/institution/initiative, and the funder/value of funding (if applicable). The data collection relied primarily on online research, rather than word-of-mouth connections or contact with organizations.

In the qualitative second phase of the project, I conducted semi-structured interviews with select key informants working in or adjacent to Indigenous publishing. The interviews contributed to a richer picture of the data. They also informed the scope and direction of the project, which changed and adapted based on suggestions and feedback at all stages.

The goal of the project was to contribute to supporting Indigenous publishing. Through the creation of the inventory of Indigenous publishing initiatives, this project strives to help connect people who are working to support Indigenous publishing. Additionally, the comparison of Canada's and Australia's industries facilitates a better understanding of their respective strengths and weaknesses. Finally, providing a snapshot of the current landscape of Indigenous publishing initiatives may be used to inform further work.

When working on Indigenous projects it is important to define who the project is about, and who the project is for. This project is about organizations/institutions that offer initiatives which specifically support Indigenous voices and representation in literature. These organizations/institutions are governed by both Indigenous Peoples and non-Indigenous people. The findings of this project are for both non-Indigenous and Indigenous Peoples working to support Indigenous publishing and literature.

Thus, this project does not aim to make recommendations but rather attempts to take on some of the labour required to compile and connect the many organizations/institutions and individuals who are doing this work.

2.1. About the Indigenous Editors Association

A major influence in the inception and creation of this project was my four-month internship at the IEA. The IEA is a membership organization aimed at supporting Indigenous people in publishing. The IEA officially incorporated as a not-for-profit society on September 4, 2019, but the organization grew from a variety of different initiatives designed to support Indigenous Peoples and the Indigenous publishing industry.[94]

The IEA is an Indigenous-governed organization formed by Indigenous editors and publishing professionals, where the majority of the leadership is Indigenous.[95] However, as Executive Director Nadine Ryan pointed out, Indigenous governance is not just who is in charge of an organization, but how it is run.[96] Thus the IEA also considers its operations, accessibility, decision processes, communication choices and the ways that Indigenous practices can be honoured in a settler colonial governed world.

As the industry partner on this research project, the IEA has helped to develop the project goals, methods, and observations. It was essential for this project to have Indigenous leadership shape not only the direction of the research but also interpretations of the results.

This section provides a timeline and overview of the IEA's history and the initiatives which contributed to the purpose and framework of the IEA in its current form.

[94] "About Us - IEA."

[95] "About Us - IEA."

[96] N. Ryan, personal communication, 10 August 2023

2008 - Aboriginal Editors Professional Development Initiative

The Aboriginal Editors Professional Development Initiative, a Saskatchewan Arts Board project, convened to address Indigenous issues in Canadian book publishing and editing.[97]

2009 - Aboriginal Editors Initiative National Working Group

The Aboriginal Editors Initiative National Working Group met at the Banff Centre for the Arts; a key person involved in this was Saskatchewan Arts Board program consultant Joanne Gerber. This working group brought together the founding members who made up the 2014 Circle.[98]

2013 - National Indigenous Writers Conference

The National Indigenous Writers Conference involved three days of meetings, workshops, and roundtables organized by the SFU Publishing Program in partnership with Theytus Books. Attendees included representatives from the Canada Council, BC Arts Council, Canada Book Fund, various book publishers, Kobo, and Indigenous writers, authors, and illustrators from across the country. This event was a precursor to establishing the Certificate in Indigenous Publishing at Simon Fraser University which is currently in development.[99]

2014 - First Aboriginal Editors Circle

The first Aboriginal Editors Circle was held in Saskatchewan. It was a workshop where Indigenous editors could gather and respond to issues faced in the publishing industry in Canada.[100]

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[97] N. Ryan, personal communication, 10 August 2023

[98] N. Ryan, personal communication, 10 August 2023

[99] S. Norman, personal communication, 30 September 2023

[100] “About Us - IEA.”

2015 - Second Aboriginal Editors Circle

The second Aboriginal Editors Circle was held in Saskatchewan.[101] The group established Guiding Principles, which were first published in *Elements of Indigenous Style* and then later used to guide the IEA.[102]

2017 - Indigenous Editors Circle

The Aboriginal Editors Circle was renamed the Indigenous Editors Circle. In this year it was held in Toronto with workshops aimed at both Indigenous and non-Indigenous editors and publishing representatives offered. The overwhelming interest from non-Indigenous people in publishing affirmed the need for a permanent place for this work in Indigenous Publishing in order to respond to those needs without being overtaken by them.[103]

2018 - Indigenous Editors Association Website Established

The IEA developed a website, better establishing their online presence. This work was done by Rhonda Kronyk and her son Dallas. [104]

2019 - Indigenous Editors Association Officially Incorporated

The IEA was officially incorporated through the work of key founding members Deanna Reder, Suzanne Norman, and Rachel Taylor.[105]

2020 - Implications of the COVID-19 Pandemic

The Circle was postponed due to the COVID-19 pandemic, and most of the IEA's operations moved online. Though there were negative effects of the pandemic on a new business, it also put the IEA on the path of building a virtual office and a virtual gathering space. This helped to prioritize a more accessible platform to the membership, which spans across Canada.[106]

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[101] "About Us - IEA."

[102] N. Ryan, personal communication, 10 August 2023

[103] N. Ryan, personal communication, 10 August 2023

[104] "About Us - IEA."

[105] "About Us - IEA."

[106] N. Ryan, personal communication, 10 August 2023

2023 - Present and Future

The work of the IEA is continuous and developing. Some key benefits that they offer include serving as a point of connection for, and providing professional development to, Indigenous editors, writers, and publishing professionals. The IEA also serves as a resource for publishing organizations looking to connect with an Indigenous professional.[107] The IEA exists alongside the Circles as a means to bridge the space between Circles and continue the work and conversations of the Circles year round. The IEA does not replace the Circles, but rather the Circles expanded to include the IEA.[108]

The IEA's history inspired many aspects of my project on Indigenous initiatives in publishing. Its inception and growth show the importance and demand for initiatives which support Indigenous publishing, but also the importance of connection between different initiatives and individuals who are doing that work. This is demonstrated by the fact that much of the IEA's membership has come from participation in the Circles.[109] The IEA's journey also highlights the importance of Indigenous online spaces. The IEA's participation in digital spaces has helped to frame the current research, in the way I have focused on the digital presence of Indigenous initiatives and the benefits and barriers that stem from this approach.

2.2. Decision Criteria for Creating the Inventory

I divided the inventory of Indigenous publishing initiatives into data points, which I further clarified and distilled throughout the research. In this section, I will explain the final headings of the inventory, including the rationale or issues encountered for each data point.

Organization / Institution

I used organization/institution as the primary heading and chose to list the organization/institution most responsible for the initiative. For example, Audible was

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[107] "About Us - IEA."

[108] N. Ryan, personal communication, 10 August 2023

[109] N. Ryan, personal communication, 10 August 2023

listed as the organization responsible for the Audible Indigenous Writers' Circle, instead of Amazon; the SFU Publishing Program was listed as responsible for the Greg Younging awards instead of Simon Fraser University. These choices were highly subjective to my thinking, however, it was the aim to represent which institutions/ organizations were doing the work to start, grow, and maintain an initiative.

Categorization of Organization / Institution

This was a challenging category as there are many types of organizations/institutions many of which do not self-identify on their webpages. This meant that this heading was largely left to my judgement. Organizations/institutions were categorized as: Academic Institution/Program, Award, Book Publisher, Bookstore/Distributor, Charitable Organization, Conferences/Events, Corporation, Library, Network/Association, and Writing or Arts Group/Institution.

Governance

Categorizing and defining governance required extensive consideration. Often an institution/organization may choose to self-identify as 'Indigenous owned', which can be important information as it helps to combat appropriation. Originally, I categorized organizations/institutions as "Indigenous" or "Non-Indigenous", however, as my research began it was evident that this was insufficient. As such, the language used in the categorization of this data point was changed to 'Governance'. Many organizations/institutions are run by a board, collective, or group of people but owned by no one. It is a colonial notion I had to confront that not everything is owned. It is important to state that the interpretation of "governance" was subject to my own opinions and biases as a settler colonial scholar and I may have misidentified or missed culturally nuanced cues which would result in different conclusions.

The definitions used in this inventory regarding governance:
settler colonial - organizations were assumed to be settler-governed if there was no mention of Indigenous or BIPOC involvement, subject matter, governance, or ownership.

collaboration - there was specified Indigenous involvement, but it was not in the majority.

Indigenous (self-identified) - the organization's website specifically stated in their own words that they are majority Indigenous-owned, governed, or run.

Indigenous (inferred) - the organization did not specifically state that they are Indigenous-owned or run, but based on nuances of their webpage I have concluded that they are likely Indigenous-governed (e.g. all or a majority of board members specify that they claim Indigenous heritage, language used includes ‘our history and our Peoples’ when talking about one or more specific Indigenous groups). Reasoning for each organization is specified under ‘notes’ in the inventory.

not specified - included any time governance was assumed, and/or if there was insufficient information to draw a conclusion.

Name of Initiative / Description

I did not encounter many challenges with this section, but there were areas which could cause confusion. For example, some initiatives are synonymous with the organization/institution by which they are run (e.g. The Indigenous Voices Awards is both the organization and the initiative). Additionally, some initiatives do not have formal names but are actions that are taken within a company (such as how PRISM International offers free contest entries for self-identifying Black and Indigenous writers).

Categorization of Initiatives

I categorized the initiatives as: Academic Programs, Book Publishers, Bookstores/Distributors, Conferences/Events, Contests/Awards, Fellowships/Internships/Mentorships, In-Kind Services, Networks/Associations, and Writers’ Groups. In some cases, I considered the existence of the organization as an initiative. This was the case for many of the Indigenous-governed publishing houses, who are largely responsible for inciting and continuing the support and momentum of Indigenous publishing in Canada and Australia. In addition, I considered the intention of initiatives. In the context of this project, this meant initiatives which did not specify that they were intended for Indigenous publishing projects were omitted (this includes Canada Council grants for the arts and general scholarships). The rationale for this decision was that although general initiatives could be applied to Indigenous publishing projects or advancement, they do not specifically encourage people to join the industry.

Funder (Awards Only)

Many awards are funded externally to the organization/institution that runs them. It was important to investigate who was contributing this money.

Monetary Value (Awards Only)

This figure is limited to what was shared online. Additionally, the monetary values of prizes and awards often differ from year to year, especially if the initiative is subsidized by fundraising initiatives. As such, this serves as only a capture of current information and may not hold true in coming years.

Active

I used this heading to include but differentiate initiatives on hiatus or in development. No initiatives which were confirmed to be terminated were included as this inventory was an attempt to capture a snapshot of the current landscape of initiatives in Indigenous publishing, and not to create a complete history.

Location

This was an essential data point as I used it to compare and contrast the initiatives in Australia and Canada.

2.3. Limitations of the study

Settler Perspectives

There is a plethora of reasons why settler scholars should not work on Indigenous projects. In the context of this project, there are limitations to having a non-Indigenous person research and interpret initiatives in Indigenous publishing. From the ways I analyzed data, to the different definitions used to categorize organizations/institutions and initiatives, a non-Indigenous worldview will inevitably alter the results. In an attempt to offset my biases, the IEA played a significant role in consulting on this project. In his book *Elements of Indigenous Style*, Greg Younging says “I used to say that non-Indigenous people should just stop writing about Indigenous Peoples. Now that I’ve seen good collaborations and respectful work, I don’t say that anymore.”[110] In the case of this project, it was my primary goal to take on the bulk of the labour of creating the inventory without drawing conclusions.

[110] Younging, *Elements of Indigenous Style, 7*.

Number of People Interviewed/ Consulted

Individual perspectives were used to help interpret the results of the inventory as well as dig deeper into limitations and alternative views. However, due to the scope, budget, and time limitations of this project, as well as the availability and willingness of individuals to participate, the interview perspectives are limited to eight people. I identified interviewees first with random selection, and then I used a snowball approach. I also relied heavily on the availability of contact information and scheduling compatibility. The benefit of the interviews, despite the small sample size, was that they provided context, enriched the inventory data, and provided perspectives outside the research team.

Imposed Project Framework

This project was a graduation requirement of the Master of Publishing program at SFU. With this requirement, there was also an expected word limit and predefined paper structure. When I spoke to Indigenous guide and educator Tim Patterson (one of the interviewees), he explained that when a project has predetermined goals, requirements, or an agenda, it also limits the progress that can be made.[111] I acknowledge that the imposed framework of this project immediately creates a fixed system, budget, and timeline which in turn limits perspectives. In speaking about Indigenous consultation, Tim communicated that it is difficult to have true and balanced perspective when there is an expected answer or when the information received must be fit into the (predominantly settler) systems of institutions like academia.[112]

Digital Presence of Organizations/ Institutions and Initiatives

Primarily, my research for the project was conducted online, meaning only initiatives with a digital presence were included. This limited the scope of the inventory as it relied on up-to-date webpages, and the inventory will become outdated as information online is updated.

Language

With English being my first and primary language, I only used English keywords and websites in the research and the inventory. English searches limit the inclusion of sites

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[111] T. Patterson, personal communication, 16 August 2023.

[112] T. Patterson, personal communication, 16 August 2023.

that provide information in other languages. This is limiting and problematic due to the exclusion of Indigenous languages, including French, which is spoken by many Métis Peoples.

Location

Most of the research team are based in Canada, and most of the research was completed whilst in Canada. Therefore, familiarity with the publishing landscape in Canada, and with the customs, geography, and politics of Canada have shaped the inventory. To mitigate this bias and help guide my work in Australia, Dr. Agata Mrva-Montoya, the Director of the Master of Publishing program at the University of Sydney, served as an advisor for the project and consulted on research in Australia. In addition, I spent four weeks of the project in Australia to be more immersed in Australia's culture.

Chapter 3. Results and Discussion

3.1. Inventory

The Inventory of initiatives supporting Indigenous publishing was created as a variation of the work that I did for the IEA's digital strategies project. The digital strategies project strives to increase the digital presence of the IEA to use the breadth and accessibility of online spaces to build greater relationships with their membership and community. Part of this work involved the creation of a database of organizations (both Indigenous and non-Indigenous) working in publishing and editing across Canada, the United States, New Zealand, and Australia. The IEA is working with web developers to create this database in the form of a digital map, which illustrates the different institutions/organizations that might be of interest to their membership and community. This will serve as a resource for those looking to engage with organizations and individuals working in Indigenous publishing. The first step in the creation of this database was research and data collection. This took the form of an inventory, which I compiled during my role as an intern with the IEA. It was from work on the IEA's project that the shape and scope of the Indigenous publishing initiatives inventory for my project was built.

The Indigenous publishing initiatives inventory served as the staple of my research. It was used to compare the types of initiatives available in Canada and Australia. By outlining the processes of creating the inventory it is my intention to note the limitations and provide clarity on the biases, problems, or mistakes that certainly exist within it.

3.1.1. Breakdown of Organizations/Institutions

I used 11 categories in the inventory to group the types of organizations/institutions, however in each country respectively, there were 2-3 types of organizations/institutions which accounted for the bulk of the entries. In total, there were 51 entries in the inventory for initiatives supporting Indigenous literature in Canada: 17 of the entries were book publishers (33%), 11 were academic institutions/programs (21%), and 7 were writing or arts groups/institutions (13%). In comparison, there were a total of 28 entries in the inventory for initiatives supporting Indigenous literature in Australia: 11 were book publishers (39%) and 4 were libraries (14%). In some cases, institutions/organizations

were responsible for multiple distinct initiatives and thus that organization was represented multiple times. Therefore this information reflects the weight of an organization/institution's contribution to initiatives, not the number of distinct organizations/institutions.

3.1.2. Breakdown of Initiatives

Comparing the types and number of initiatives in Canada and Australia was my primary focus in the creation of the inventory, though the rest of the data points were necessary in creating a more complete picture. The types of initiatives most prevalent in both Australia and Canada were the same: book publishing, contests/awards, fellowships/internships/mentorships, and conferences/events. However, where in Australia contests/awards was the most pervasive type of initiative at 31%, in Canada it was book publishing with 32%. In a similar juxtaposition, Australia had many more fellowships/internships/mentorships (29%) when compared to Canada (7%).

The following charts depict a breakdown of the different types of initiatives.

Figure 1. Initiatives in Australia

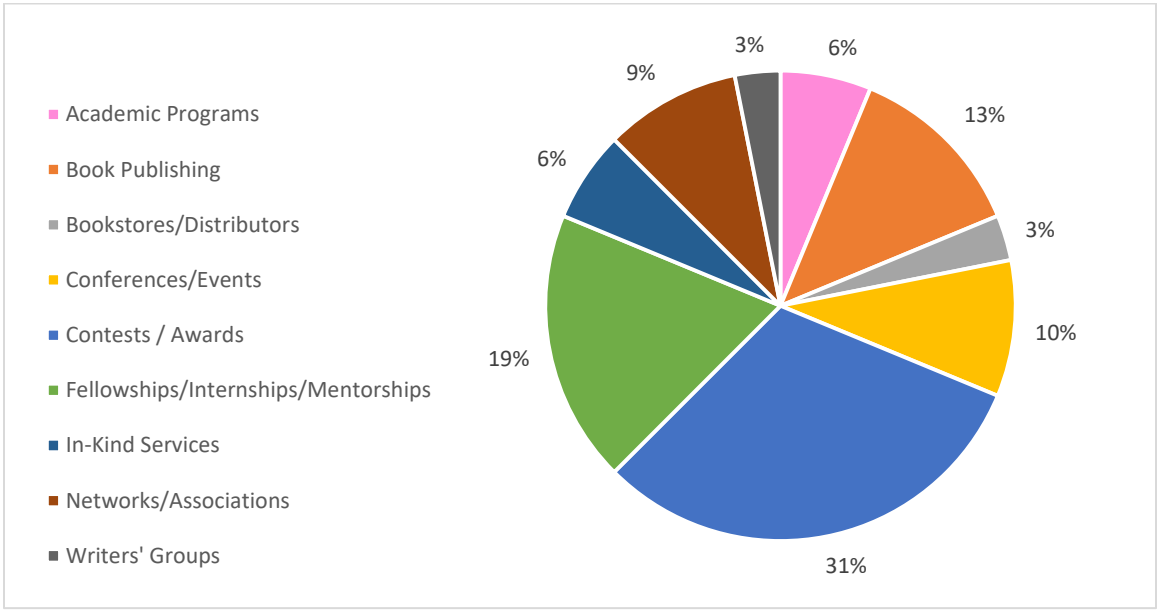
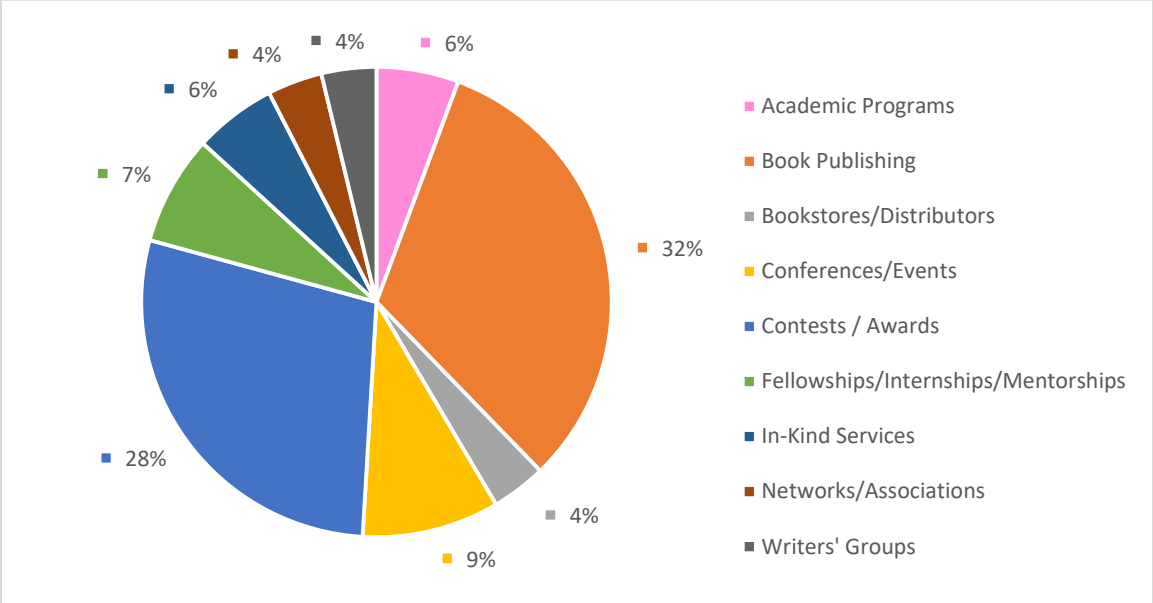


Figure 2. Initiatives in Canada



3.1.3. Financial vs. Service-Based Initiatives

Financial-based initiatives refer to the support of Indigenous people participating in publishing through direct financial compensation. Service-based initiatives refer to initiatives which support Indigenous people participating in publishing through services offered. Both Canada and Australia favour service-based initiatives, though more heavily so in Canada.

Figure 3. Financial vs. Service-Based Initiatives in Australia

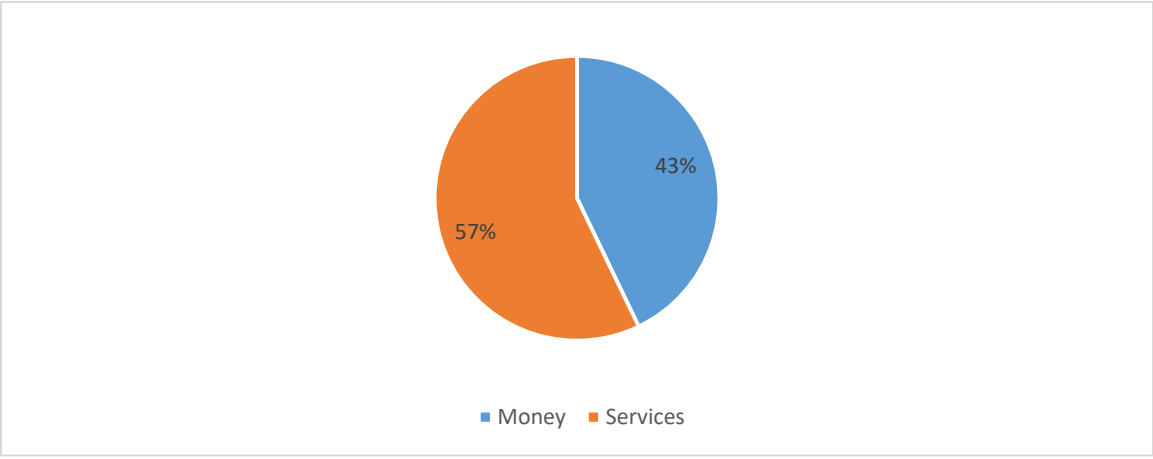
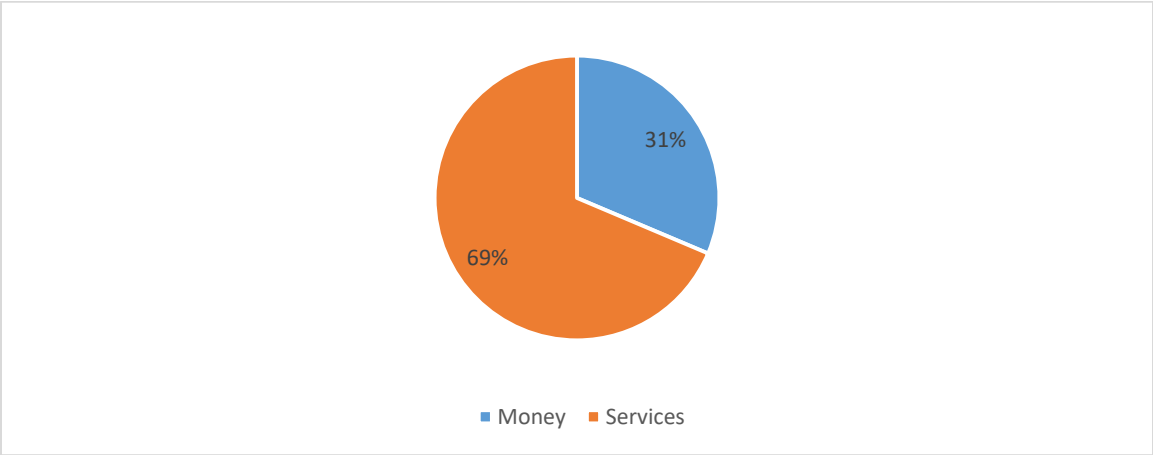


Figure 4. Financial vs. Service-Based Initiatives in Canada



3.1.4. Monetary Values

From the inventory research, I found 12 initiatives with direct financial compensation in each country. To give a snapshot of award funding available in each country, I noted the range (in monetary value) of awards, as well as the average value of all the awards in each country. This was based on the maximum a single person may receive from one initiative at a given time. In the inventory there are some cases where multiple values are listed for an initiative, indicating that a single initiative has multiple awards or various values for different rankings (e.g. for 2nd or 3rd place recipients). For data analysis, I used only the top award values. Where awards were divided or eligible to be received for consecutive years, I considered only the value of a single year in my calculations. I did not consider awards in development in my calculations as they do not reflect what is currently available. I defined the range as the highest and lowest values of singular awards. The range of the awards in Canada was $200 - $10,000, and the range of the awards in Australia was $5,000 - $30,000. The average value for awards in Canada was $4,108, and the average value for awards in Australia was $12,917. Based on these averages, financial awards in Australia appear to be approximately three times higher than in Canada.

3.1.5. Governance

Although I found more Indigenous-governed initiatives in Canada than in Australia, the percentage of Indigenous-governed initiatives relative to the total initiatives found in

each country was similar with 27% of initiatives in Canada and 32% of initiatives in Australia falling under the label of Indigenous (self-identified) or Indigenous (inferred).

Figure 5. Governance of Initiatives in Australia

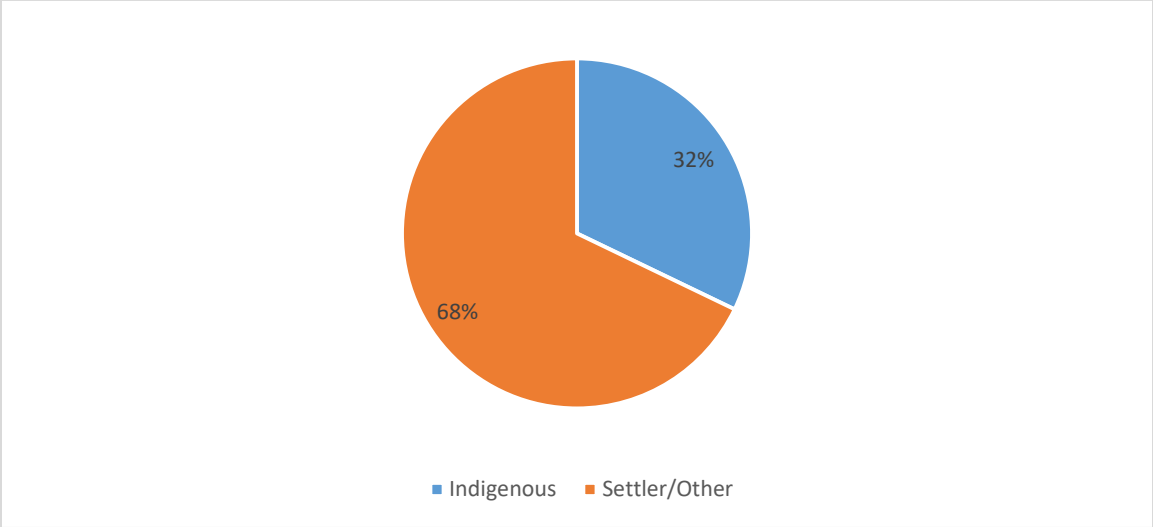
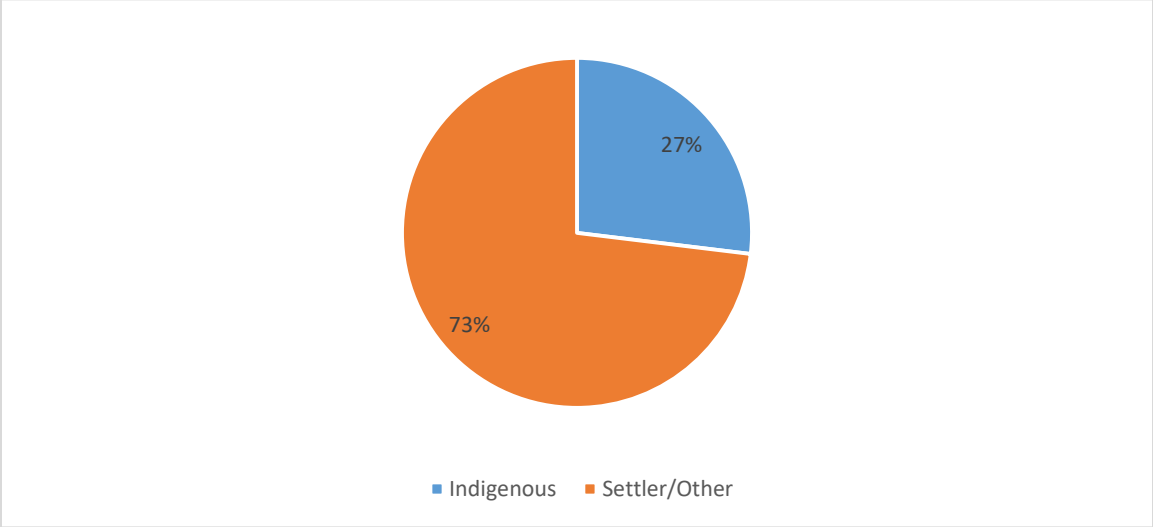


Figure 6. Governance of Initiatives in Canada



3.1.6. Summary of Key Inventory Data Comparisons

Table 1. Key Inventory Data Comparisons Australia vs. Canada

	Australia	**Canada**
Types of Organizations with Most Contribution to Initiatives	• book publishers • libraries	• book publishers • writing or arts groups/institutions • academic institutions/programs
Total number of Initiatives	28	51
Number of Financial vs. Service Based Initiatives	Financial-based: 12 Service-based: 16	Financial-based: 16 Service-based: 35
Average Monetary Value	$12,917	$4,108
Number of Indigenous Governed Organizations	9 (32%)	14 (27%)

From only this small analysis of the inventory data, there are trends which emerge. First is the many similarities across both countries such as the high involvement of book publishers in Indigenous publishing initiatives, the fact that approximately one-third of initiatives have Indigenous governance, and the similar breakdowns of financial versus service-based initiatives. However, the similarities help to highlight the differences. For example, Canada had almost double the number of initiatives as Australia, yet Australia's average monetary value for awards was over three times greater than the average in Canada. This suggests that a smaller number of organizations in Australia

are having a greater financial impact and this is likely due to the funders of these initiatives. In Australia, the funders are primarily universities, government bodies, and large foundations. In Canada, there are more private funders and awards by donation, with none of the financial-based inventory initiatives having government funding.

3.2. Interviews and Conversations

Throughout this project, I had eight interviews and conversations with selected contacts that I found through researching the inventory in addition to snowball sampling.

The industry experts who participated in this phase of the project are listed below. Their insights into the inventory data and the project have been crucial both to the results and to my personal learning experience.

People Interviewed Regarding Publishing in Canada:

Lauren Stewart, who identifies as a European-descended settler and is the Director – Customer Relations, Conferences & Operations at BookNet Canada.

Stephanie Sinclair, who identifies as Cree, Ojibwe, and German/Jewish settler and works as the publisher at McClelland and Stewart and Vice-President of Penguin Random House Canada.

Tim Patterson, who is a Member of the Lower Nicola Indian Band, that belongs to the Scw̓éxmx branch of the Nlaka'pamux Nation of the Interior Salish Peoples of British Columbia Canada. He is an Indigenous guide and educator, founder of Zuc'min Guiding, and teaches Indigenous Knowledge, Culture, and Practices.[113]

People Interviewed Regarding Publishing in Australia:

Cindy Manfong, who identifies as Jingili, Mudburra & Mangarrayi and is the Publishing Projects Editor at the Indigenous Literacy Foundation.

[113] "About Zuc'min," Zucmin Guiding, accessed September 18, 2023, https://www.zucminguiding.com/about; "Indigenous Led Tours," IceWalks, accessed September 18, 2023, https://www.icewalks.com/tours/indigenous-led-tours.

Christine Bruderlin, who is non-Indigenous and is the Acting Publisher at Aboriginal Studies Press.

Jaqueline Blanchard, who is non-Indigenous and is Managing Editor at the University of Queensland Press.

Madonna Duffy, who is non-Indigenous and is the Publishing Director at the University of Queensland Press.

Nicola Robinson, who is non-Indigenous and is the Head of Publishing at the Indigenous Literacy Foundation.

From these interviews and conversations, several themes emerged: operating within settler colonial systems, engaging in Indigenous consultation and collaboration, and the present and future of Indigenous publishing. These themes helped to enrich my understanding of the inventory data by offering contextual insights, expanding upon details, and providing a personalized perspective gleaned from professionals engaged in Indigenous publishing.

3.2.2. Operating within Settler Colonial Systems

I spoke with Lauren Stewart after learning about the work that BookNet Canada (BNC) is doing to change BISAC codes related to Indigenous Peoples "to better reflect Indigenous worldviews and offer a more respectful terminology".[114]

BISAC is an acronym for Book Industry Standards and Communications.[115] BISAC codes are used to categorize books by subject and are used in all levels of the book supply chain from readers to retailers, and in sales and marketing initiatives as well. As such, they are an important facet of the book industry – which is why it is all the more relevant that many BISAC codes related to Indigenous Peoples often do not reflect Indigenous worldviews, and in fact, create barriers for Indigenous authors and

[114] Lauren Stewart, "2022 BISAC Codes: To Recoding, and Beyond!," BookNet Canada, 2023, https://www.booknetcanada.ca/blog/2023/2/14/2022-bisac-codes-to-recoding-and-beyond.

[115] "BISAC FAQ," Book Industry Study Group, accessed September 18, 2023, https://www.bisg.org/BISAC-FAQ.

publishers.[116] This is an example of the problems that arise in Indigenous publishing when operating within settler colonial systems.

An example of a change that has been made was to the 2022 BISAC Subject Headings list where *JUVENILE FICTION/ People & Places/ Canada / Indigenous* was replaced with *JUVENILE FICTION/ People & Places/ Indigenous Peoples of Turtle Island*, to better reflect "different concepts of geography that do not follow the statehood lines of 'Canada' nor the 'United States'".[117] Moreover, BookNet has engaged a working group reflecting 14 supply chain participants (both Indigenous-owned and/or -operated as well as settler-owned and/or -operated) to work on recommendations for the 2023 BISAC Subject Headings list, due for release in December 2023. Their collaboration and consultation will see changes, additions, and deletions of codes that will impact over 300 unique codes in the list, which will allow publishers to more accurately and respectfully label books, and also to help get books in the hands of the right readers.[118] This is an ongoing project, as BISAC codes are updated annually.

Tim Patterson also expressed the problems of working under large systems and the imposed frameworks of academia and publishing as is discussed in the limitations of the study section. He pointed out the need for reflection post-research, and how often academic and publishing systems don't allow the space for this to occur.[119] When the goal is to publish work to receive merit, make a specific argument, or gain expertise it limits what can come from that research.[120] In the same way, if researchers are not allowed the time or encouraged to revisit and reflect, it inhibits the progress of knowledge in the long run. There is too much push to create something new instead of adjusting the research that already exists on that topic. I had not necessarily considered this when starting this project and I would have approached it differently with this knowledge in hindsight. As a non-Indigenous person in a position of learning, extensive consultation was essential to this project. However, throughout this experience it often felt that I was in battle with a system pushing for appropriative behaviours. This was

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[116] Kaitlyn Stampflee, "Letter from Medicine Wheel Education," 2022.

[117] "2022 BISAC Requests Re. Juvenile & Young Adult Indigenous Codes" (BookNet Canada, 2022).

[118] L. Stewart, personal communication, 22 August 2023.

[119] T. Patterson, personal communication, 16 August 2023.

[120] T. Patterson, personal communication, 16 August 2023.

evident most strongly in stringent deadlines, and the push to minimize consultation due to the time it takes to compile and reconcile varying opinions and suggestions. With a better understanding of the implications of this systemic limitation, I would have reconsidered the project timeline and budget, and potentially the choice to pursue the project in the first place as this work without proper Indigenous consultation and involvement is at worst appropriative and damaging, and at best inefficacious.

Speaking to Nicola Robinson, I learned that the Indigenous Literacy Foundation (ILF) approaches publishing from a different angle, which in many ways subverts traditional publishing norms. The ILF's Community publishing program works to assist with the publication of books created by remote Aboriginal and Torres Strait Islander Communities; however, because the ILF is a charity, their primary revenue comes from charitable donations, and not book sales.[121] This means that when publishing books they are not faced with a limitation common to most book publishers – whether or not the book will sell. Therefore, the books published through the ILF are better focused on the wants and needs of the community; many of the books published are not even commercially available. Usually, the project is gifted back to the community and is only sold for commercial distribution if desired by the community.[122] In those cases, copyright holders (the community, or the school or individuals who created the book within the community) receive a 25% royalty based on recommended retail price.[123] As Cindy Manfong described, "our main priority is working with Community; building those relationships and making sure that there is trust, and with focus on Community that is remote or very remote who would not otherwise have access to the resources to publish books". [124]

The ILF also doesn't apply for or accept any government funding because of the unreliable nature associated with such funding sources.[125] Instead, the organization relies on contributions from charitable sources to sustain its projects, allowing for a

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[121] "Community Publishing," Indigenous Literacy Foundation, accessed November 2, 2023, https://www.indigenousliteracyfoundation.org.au/community-literacy-programs.

[122] N. Robinson, personal communication, 31 October 2023.

[123] N. Robinson, personal communication, 31 October 2023.

[124] C. Manfong, personal communication, 21 November 2023.

[125] "Who We Are - About the Indigenous Literacy Foundation," Indigenous Literacy Foundation, accessed November 2, 2023, https://www.indigenousliteracyfoundation.org.au/who-we-are.

degree of independence from the influence of shifting political landscapes.[126] While this autonomy is in many ways ideal, it would likely pose a challenge for most book publishers, both Indigenous and non-Indigenous, to sustain their operations without some form of government financial support. Nevertheless, this approach showcases an alternative model for publishing within settler colonial systems that places less dependence on settler colonial governments and financial structures.

3.2.3. Engaging in Indigenous Consultation and Collaboration

When I spoke to Tim Patterson, this project was still in the inception phase and I was grappling with my place in this project as an upcoming scholar, and with the proper ways to engage Indigenous consultation and input. Tim talked about the problems encountered when non-Indigenous organizations are keen for Indigenous involvement but in their haste, they don't speak with the right people. "An Elder is not an Elder is not an Elder," he said, meaning not every Elder has equal expertise in all areas.[127] For this reason, he stated that when looking to collaborate or consult, it is important to find an Indigenous individual with knowledge and experience in that field of study. It is insufficient to call the nearest reserve and ask them to send someone to consult on a board or committee. This often leaves both parties unsatisfied.[128] There are many urban Indigenous people who are experts working in science, academia, or the humanities, but whose perspectives are often overlooked if the time and effort to find and connect with them is insufficient. To have successful Indigenous consultation, non-Indigenous people/organizations need to spend the time and do the work to speak with the right people, not just any Indigenous person. "Identity cannot be the only factor or you won't find the right people for your project" Tim explained.[129]

Stephanie Sinclair also talked about Indigenous consultation and involvement but in the context of starting initiatives. "It's hard to start them, and hard to do them," she said. "What works is there are a growing number of people supporting them. What's hard is

[126] N. Robinson, personal communication, 31 October 2023.

[127] T. Patterson, personal communication, 16 August 2023.

[128] T. Patterson, personal communication, 16 August 2023.

[129] T. Patterson, personal communication, 16 August 2023.

trust."[130] Settlers who are trying to do the work toward truth and toward reconciliation must not assume trust. This resonated with my experience on this project; though the importance of transparency and working to build trust and relationships was evident from the start, acting on this ethos was more challenging. I learned throughout the project, but in future, I would have implemented more formal planning. I would also be more conscientious of the project timeline to include the space for repeated effort, ample communication, and follow-up, which are not requirements under most academic guidelines, but which play an essential role in reducing appropriative behaviours.

I was curious to learn about the ILF's work in this area, as they frequently engage directly with Community even though they are not an Indigenous-governed organization. Nevertheless, they approach consultation and cooperation with a clear purpose. The ILF website emphasizes the significance of "listening to the Communities that choose to work with [them]," and recognizes that "Indigenous Peoples are the authorities in determining what is best for them."[131] These values are upheld in multiple ways. Firstly, through collaboration in their governance, as at the time of writing three out of seven board members identify as Indigenous, in addition to two Indigenous ILF Community advisors.[132] Secondly, through their ambassadors, many of whom are Indigenous and maintain relationships with Community, assisting the ILF in respectfully visiting and engaging with these Communities.[133] "We're not here to try and tell Communities how to have their book," Cindy Manfong said.[134] The ILF can provide support in the developmental stages for editorial, design, and illustration, but sometimes Communities only want help with the publishing. The ILF is able to be flexible to accommodate these needs either way.[135]

UQP has fewer direct connections with Community, so they rely more heavily on established protocol, which come from Creative Australia's guidelines, the AIATSIS guidelines, and in-house styles and protocols that they have developed, partly through

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[130] S. Sinclair, personal communication, 25 September 2023.

[131] "Who We Are - About the Indigenous Literacy Foundation."

[132] "Who We Are - About the Indigenous Literacy Foundation."

[133] N. Robinson, personal communication, 31 October 2023.

[134] C. Manfong, personal communication, 21 November 2023.

[135] C. Manfong, personal communication, 21 November 2023.

learning and working with their authors.[136] Jaqueline Blanchard said that a big part of working with Indigenous authors is listening, and one thing that has come from that feedback is an Indigenous-led publication process. As such, even though they are not an Indigenous-governed publisher, they offer their Indigenous authors the choice to work with Indigenous creatives (editors, designers etc.) when publishing their book.[137] Thus, if an Indigenous-led book publication is an author's priority, UQP is working to support and accommodate that.

3.2.4. The Present and Future of Indigenous Publishing

In the context of this research project, Lauren Stewart brought to light BNC's Equity Program. In this program, BNC offers five years of complimentary services to companies or partnerships that have at least 50% ownership by individuals who identify as Black, Indigenous, or Persons of Colour (BIPOC), women, or LGBTQIA+.[138] This was not a program I was able to find online in my research, which spurred a conversation about 'public-facing' vs. 'internal' initiatives. It is much easier for initiatives such as monetary awards, writing contests and fellowships to be promoted whereas work such as the BNC Equity Program functions more behind the scenes. This informed the way I thought about the importance and impact of different initiatives. This project mainly focused on 'public facing' initiatives as that is what was easily found through online research. This conversation enlightened me to the reality that there are many more initiatives which exist outside of public online spaces, initiatives that may have an ever greater impact as they focus on systemic change.

Cindy Manfong also discussed online spaces and remote work which, similar to the IEA, came about at ILF because of the COVID-19 pandemic. "Even though we're a small team," she said, "we have a lot of connections and support both in Communities and metropolitan areas". [139] Outside of physical travel, online spaces can help to bridge these different Communities which contribute to the overall work of the ILF. In-person communication remains essential and cannot be replaced by digital spaces, especially

[136] J. Blanchard, personal communication, 13 November 2023.

[137] J. Blanchard, personal communication, 13 November 2023.

[138] L. Stewart, personal communication, 22 August 2023.

[139] C. Manfong, personal communication, 21 November 2023.

when building trusting relationships, but there can be the best of each world when both are utilized.

Stephanie Sinclair and I discussed the current state of Indigenous publishing and Indigenous literature. She expressed that to her, those are two separate things. She sees Indigenous literature thriving, with so much success, and lots of space and curiosity at the moment for different types of storytelling. However, Indigenous publishing is in its infancy and continues to face many challenges: access to opportunities, no direct network, and no one inviting people into the industry.[140] There remain patterns of the Canadian government avoiding fiscal responsibility and an overall lack of generosity.[141] This view was reflected in the inventory data as well, with Canada having far less specifically dedicated funding than Australia.

Jaqueline Blanchard talked about the ways that the industry is changing, but that change is slow and progress is emerging in a roundabout way. Just as Stephanie Sinclair mentioned, there is a burgeoning readership for Indigenous literature, but only now is the industry backtracking to find the funding and the right people to create and develop those books. UQP has been publishing the winner of the David Unaipon Award for 35 years, but as an award for an unpublished Indigenous author, it can still be a challenge to recruit submissions.[142] This suggests that there continues to be a lack of support in developing emerging Indigenous authors. Madonna Duffy added that it takes time to train people. UQP hosts several Indigenous internship placements, some of which are as long as two years.[143] A lot of these initiatives are relatively new and thus the impacts of this work are in the beginning stages. However, changes are being made. For example, UQP now prefers not to publish academic manuscripts by non-Indigenous people about Indigenous Peoples, which used to be a more common occurrence in previous decades.[144] Madonna Duffy stated that it would be an outlier if this happens now, where the non-Indigenous academic would have to have incredible ties and support from Community. If we're publishing about Indigenous Peoples, we need to be

[140] S. Sinclair, personal communication, 25 September 2023.

[141] S. Sinclair, personal communication, 25 September 2023.

[142] J. Blanchard, personal communication,13 November 2023.

[143] M. Duffy, personal communication, 14 November 2023.

[144] M. Duffy, personal communication, 14 November 2023.

serious about prioritizing and centering the work of Indigenous authors and academics, she explained.[145] This made me reflect on my role in this project, the importance of Indigenous perspectives and leadership on this project, and affirmed my research focus on publishing, and not Indigenous Peoples, customs, or beliefs.

When I spoke with Christine Bruderlin, we discussed the impacts of geography and how that can impact a press. “It can be hard to get people to work in publishing outside of Melbourne and Sydney,” she explained.[146] This is amplified in Indigenous publishing because of the many remote Indigenous Communities in Australia, as well as the importance of land and location. Even in Canberra, ASP is one of only two book publishers. There are already issues with finding qualified staff in the publishing industry at large, and these issues are often exacerbated in Indigenous publishing.[147] There are still so few Indigenous people who work in publishing, yet they are often tasked with carrying the momentum of Indigenizing the industry.

I had the opportunity to visit AIATSIS and go to their reading room to see some of their collection as well as view past ASP catalogues. I noticed the language and framing of the press and institute in the catalogues over time depicted a shift in the ethos and intentions of their work. The 1979 catalogue states that the institute arose from “a national effort for urgent scientific research among Aborigines… and it is the function of the institute to publish the results of Aboriginal studies”.[148] In the 2013 catalogue, ASP states that it “aims to promote Aboriginal and Torres Strait Islander studies through research, publication, and establishing and maintaining cultural resource collections.”[149] Currently, on the AIATSIS website they say “[that their] vision is a world in which Aboriginal and Torres Strait Islander knowledge and cultures are recognised, respected, celebrated and valued.”[150] Although white academics founded AIATSIS, it has transitioned over the years to better centre Indigenous Peoples and perspectives. This

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[145] M. Duffy, personal communication, 14 November 2023.

[146] C. Bruderlin, personal communication, 15 November 2023.

[147] C. Bruderlin, personal communication, 15 November 2023.

[148] Aboriginal Studies Press, *Catalogue*, 1979.

[149] Aboriginal Studies Press, *Catalogue*, 2013.

[150] “Aboriginal Studies Press,” Australian Institute of Aboriginal and Torres Strait Islander (Australian Institute of Aboriginal and Torres Strait Islander Studies, November 10, 2023), https://aiatsis.gov.au/about/what-we-do/aboriginal-studies-press.

reaffirmed a point made by many of the people I spoke with, that Indigenous publishing is only just beginning now that space has been made for these stories.

For these reasons publishing institutions and organizations must continue to develop and engage with initiatives that support Indigenous publishing. As Cindy Manfong said, “There is a lot of interest coming through for Indigenous publishing; growing up I never saw books that reflected Community life and it’s incredible to see that increase in the last years”.[151] A lot has changed regarding Indigenous publishing in the last 40 years, and there is the potential for more change in upcoming years as long as the work centres Indigenous Peoples and their voices.

[151] C. Manfong, personal communication, 21 November 2023.

Chapter 4. Summary and Key Observations

The focus of this project was to compare Indigenous publishing initiatives in Canada and Australia, but the nuances of this topic proved too complex to distill into a single goal. Some of my objectives were to connect the many organizations/institutions and individuals working in Indigenous publishing and to take on the labour of compiling data which may inform their work.

My internship with the IEA was essential to working toward these objectives as it provided first-hand insight into the development process of projects within the publishing industry, with a specific focus on prioritizing Indigenous perspectives. This exposure underscored the importance of collaborative efforts and collective expertise in driving the success of such initiatives. Engaging in discussions with professionals within the IEA further deepened my comprehension of the challenges and opportunities prevalent in Indigenous publishing.

This project used mixed methods. In the quantitative phase, I used data from online research to create an inventory of current initiatives in Indigenous publishing. In the qualitative phase, I conducted semi-structured interviews with professionals working in or adjacent to Indigenous publishing to develop a richer picture of the initiatives data. Though there were areas which could have been improved, this mixed methodology was effective overall at capturing a more nuanced portrayal of the data.

Some key trends in the inventory included: book publishers playing a key role in contributions to initiatives, similar percentages of Indigenous-governed organizations in both countries, and Canada having a much higher number of initiatives but much lower value of awards than Australia. The inventory can serve as a resource on its own but also informed many of the interviews and conversations that raised the following key themes: operating within settler colonial systems, engaging in Indigenous consultation and collaboration, and the present and future of Indigenous publishing.

It has been a conscious choice in this project not to actively draw conclusions. However, as a way to summarize some of the findings and patterns from the research, I have instead compiled a few key observations.

First, issues in Indigenous publishing are complex, partly due to the largely settler colonial systems in which it functions. These complexities have the potential to slow work processes and create barriers, which is important for those interested in supporting or starting initiatives to bear in mind. However, a lot of excellent and important work is being done to uplift Indigenous publishing. Historically many powerful organizations in Indigenous publishing have begun with a small group of people who were dedicated to a specific cause. A trend in the successes of these institutions seems to be their ability to grow, change, and adapt to current needs.

Second, there are pros and cons to labelling and categorization. It can be limiting to ensure information fits within certain boundaries, however, there is merit in asking for definition. This is perhaps most true for settlers. There are many organizations that are known for publishing Indigenous works, and yet their governance structures are not always forthright. When organizations and individuals do not identify themselves as settler colonial, Indigenous, or other, it is in the hands of their consumers and the public to make that identification. This can be problematic if organizations/institutions benefit (even if inadvertently), from the appearance that there is more Indigenous involvement than in reality.

Finally, there are ‘public facing’ initiatives like monetary awards, writing contests, and fellowships, which are easier to promote, and which often call people into the industry. In parallel, there are ‘internal’ initiatives like in-kind services, which are harder to promote, but which have the potential to make direct impact within the systems of the industry. Exploring the concepts of ‘internal’ vs ‘public-facing’ initiatives in the context of Indigenous publishing and evaluating their different impacts would require further research.

As this report shows, there are many facets of Indigenous publishing initiatives yet to be explored. I intend for the inventory to serve as a working document which will continue to be updated with feedback and the emergence of new information. I hope that the inventory will serve as a resource but also act as a catalyst to inspire those working in the publishing industry to champion Indigenous publishing initiatives, forge connections, and deepen their understanding of the Indigenous publishing landscapes present in Canada and Australia.

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Appendix.

Inventory: A Comparative Analysis of Indigenous Publishing Initiatives in Canada and Australia (2023)

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Aboriginal Studies Press (arm of AIATSIS)	Book Publisher	collaboration, not specified	Membership with AIATSIS requires demonstrated interest in Aboriginal and Torres Strait Islander culture and heritage but not claimed heritage. Most members of the council and senior executive board claim Indigenous heritage but it is not a requirement & the organization does not specify Indigenous led or governed.	https://aiatsis.gov.au/about/what-we-do/aboriginal-studies-press	Stanner Award	Contests / Awards	Presented biennially to the best academic manuscript submitted by an Aboriginal or Torres Strait Islander author.	https://aiatsis.gov.au/about/what-we-do/aboriginal-studies-press/stanner-award	not specified	5000	Yes	Australia
Batchelor Press (publishing arm of the Batchelor Institute of Indigenous Tertiary Education)	Book Publisher	collaboration	50% of the Batchelor Institute council claims Indigenous heritage.	http://batchelorpress.com	resources developed are produced primarily for Indigenous Australian students living in remote communities	Book Publishing	From website Batchelor Institute website: BI is driven by valuing the rights of Australia's First Nations people to fully participate in, and contribute to, high quality dual sector education, training and research. It recognises the role it can play by also supporting effective engagement of non-Aboriginal and Torres Strait Islander people in the First Nations space.	http://batchelorpress.com	N/A	N/A	Yes	Australia
Black Books (a division of Tranby Aboriginal Co-operative Limited)	Bookstore / Distributor	Indigenous (self-identified)	From Tranby website: Tranby is "an Aboriginal-led Co-operative".	https://blackbooks.online	Selling books by and about First Nations Australia	Bookstores / Distributors	Australia's premiere Aboriginal owned social enterprise selling books and educational resources produced by, for and about First Nations Australia.	https://blackbooks.online	N/A	N/A	In development	Australia
Blak&Bright First Nations Literary Festival	Conferences/Events	Indigenous (inferred)	Inferred because festival director and producer are self-identified Indigenous (as listed on the website).	https://blakandbright.com.au/2023/01/16/first-nations-writing-groups-2023/	First Nations Literary Festival and Writing Groups	Conferences/Events	Host a year of Blak writing groups, the festival is a four day showcase that celebrates the diverse expressions of First Nations writers.	https://blakandbright.com.au/blak-bright-first-nations-literary-festival/	N/A	N/A	Yes	Australia
Bundyi (imp. Simon & Schuster)	Book Publisher	collaboration, not specified, settler	Publisher at Large, Dr Anita Heiss, a proud Wiradyuri woman, will commission across fiction and non-fiction; Simon & Schuster is a settler press.	https://www.simonandschuster.com.au/p/Bundyi	First Nation's focused imprint	Book Publishing	First Nations focused imprint coming 2024, Bundyi, a Wiradyuri word meaning 'to share with me', will focus on cultivating First Nations talent in the industry by publishing First Nations authors, edited and designed by First Nations people.	https://www.simonandschuster.com.au/p/Bundyi	N/A	N/A	In development	Australia
Curtin University	Academic Institution / Program	not specified, settler		https://www.curtin.edu.au	Australian Indigenous Literature Creative Perspectives Course	Academic Programs	"This unit will be a platform for students interested in Indigenous Australian cultural studies to research and reflect on innovative ways of expression regarding Aboriginal and Torres Strait Islander communicated "voice". Students become adept at innovation in creative practice by a study of Indigenous writers and non-traditional Indigenous practice."	https://handbook.curtin.edu.au/units/unit-pg-australian-indigenous-literature-creative-perspectives--inds6001v1	N/A	N/A	Yes	Australia
First Nations and People of Colour (FNPOC) in Publishing Network	Network / Association	Indigenous (self-identified)	Welcomes members who identify as FNPOC and work in editorial, sales, marketing, design, administration, publicity and production roles at any Australian and New Zealand publishing houses and journals and/or working freelance.	N/A	First Nations and People of Colour (FNPOC) in Publishing Network	Networks / Associations	The network is a closed, moderated group with an anonymous membership list. To join email: FNPOCinpublishing@gmail.com	N/A	N/A	N/A	Yes	Australia

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
First Nations Australia Writers Network (FNAWN)	Network / Association	Indigenous (inferred)	Membership is open to Aboriginal and/or Torres Strait Islander writers, poets and story-tellers. You may be asked to provide proof of your Aboriginality or Torres Strait Islander identity. No specifications found on leadership and governance.	https://www.fnawn.com.au	Advocacy and resources service for Aboriginal and/or Torres Strait Islander writers and storytellers	Networks / Associations	Exists to foster the development of skills in First Nations Australia writers, poets and storytellers, advocating and lobbying on their behalf, supporting ongoing development opportunities, in order to sustain and enhance First Nations Australians writing and storytelling.	https://www.fnawn.com.au/about/	N/A	N/A	Yes	Australia
First Nations Writers Festival	Conferences/Events	not specified		https://firstnationswritersfestival.org	First Nation Book Awards and Writers Festival	Conferences/Events, Contests / Awards	The First Nation Book Awards is an opportunity to capture the rich cultures, intellect, and story heritage of First Nations peoples in the Greater Pacific Region. It is also a great excuse for First Nations peoples to meet at a celebratory Festival, in Townsville Queensland Australia.	https://firstnationswritersfestival.org/book-award-criteria/	through donations	$200-$5000	Yes	Australia
Indigenous Literacy Foundation	Charitable Organization	collaboration, not specified	founded by Suzy Wilson, owner of Riverbend Books in Brisbane (non-Indigenous). 3 out of 7 board members self-identify as Indigenous in addition to two ILF Community advisors who self-identify as Indigenous.	https://www.indigenousliteracyfoundation.org.au	Supply books to Aboriginal and Torres Strait Islander remote Communities across Australia, publish books for Indigenous Communities.	In-Kind Services	A national charity working with Aboriginal and Torres Strait Islander remote Communities across Australia. 45-50% of books in the Book Supply packs feature Indigenous authors and illustrators. The Indigenous Literacy Foundation works as an initiative of the Australian Book Industry.	https://www.indigenousliteracyfoundation.org.au/our-history	N/A	N/A	Yes	Australia
Institute for Aboriginal Development (IAD) Press	Book Publisher	Indigenous (self-identified)	IAD Press is the publishing arm of the Institute for Aboriginal Development (Aboriginal Corporation) ICN 7395, a not-for-profit Aboriginal community-controlled organisation.	https://www.iadpress.com.au	Indigenous controlled press, "committed to representing an authentic Aboriginal perspective".	Book Publishing	For more than 50 years IAD Press has published quality books of cultural integrity celebrating Aboriginal knowledge from the heart of Australia.	https://www.iadpress.com.au/pages/about-us	N/A	N/A	Yes	Australia
Keeaira Press	Book Publisher	not specified	Keeaira Press is a small publishing house established by Michael Aird in 1996 (governance/ affiliation with Indigenous groups unknown).	http://www.kpress.com.au	Publisher with primary interest in recording aspects of Aboriginal history and culture	Book Publishing	As well as publishing their own books they also make avaliable a select range of books and DVDs from other publishers.	http://www.kpress.com.au	N/A	N/A	Yes	Australia
Magabala Books	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	"Magabala Books is Australia's leading Indigenous publishing house. Aboriginal owned and led, we celebrate and nurture the talent and diversity of Aboriginal and Torres Strait Islander voices."	https://www.magabala.com	Magabala Creative Development Scholarships	Contests / Awards	Support professional development activity relating to writing, illustration and storytelling, which may result in a manuscript for potential publication. Scholarships are self-customised to meet the development needs of the individual creator.	https://www.magabala.com/pages/scholarships	Magabala Books and by donation	$500 - $5000	Yes	Australia
Magabala Books	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	"Magabala Books is Australia's leading Indigenous publishing house. Aboriginal owned and led, we celebrate and nurture the talent and diversity of Aboriginal and Torres Strait Islander voices."	https://www.magabala.com	AIC Creative Grants	Contests / Awards	These (two) grants, worth $10,000 each, are intended to provide valuable time for storytellers, writers, illustrators and artists to work on a current manuscript or illustration portfolio.	https://www.magabala.com/pages/aic-creative-grants	Magabala Books and Australian Indigenous Coffee (AIC)	10000	Yes	Australia
Magabala Books	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	"Magabala Books is Australia's leading Indigenous publishing house. Aboriginal owned and led, we celebrate and nurture the talent and diversity of Aboriginal and Torres Strait Islander voices."	https://www.magabala.com	Kestin Indigenous Illustrator Award	Contests / Awards	Awarded to an Indigenous artist or emerging illustrator, the winner receives $10,000, a professional mentorship and the opportunity to illustrate a children's picture book by a renowned Indigenous author. The award seeks to address industry demand for Indigenous illustrators, support emerging illustrators to develop their craft and encourage Indigenous artists who haven't illustrated before.	https://www.magabala.com/pages/kestin-indigenous-illustrator-award	Kestin Family Foundation	10000	Yes	Australia

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Magabala Books	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	“Magabala Books is Australia’s leading Indigenous publishing house. Aboriginal owned and led, we celebrate and nurture the talent and diversity of Aboriginal and Torres Strait Islander voices.”	https://www.magabala.com	Daisy Utemorrah Award	Contests / Awards	For an unpublished manuscript of junior or YA fiction by an Aboriginal and/or Torres Strait Islander writer. The winner receives $15,000 and a publishing contract with Magabala Books.	https://www.magabala.com/pages/daisy-utemorrah-award	Copyright Agency Cultural Fund and the Western Australia Government	15000	Yes	Australia
Magabala Books	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	“Magabala Books is Australia’s leading Indigenous publishing house. Aboriginal owned and led, we celebrate and nurture the talent and diversity of Aboriginal and Torres Strait Islander voices.”	https://www.magabala.com	Magabala Fellowship	Contests / Awards, Fellowships / Internships / Mentorships	Intended to provide valuable time for a mid-career author to work on a current manuscript. If a publishable work is produced as a result of the fellowship, Magabala Books reserves the first right of refusal to publish the work.	https://www.magabala.com/pages/magabala-fellowship	Serp Hills Foundation	10000	Yes	Australia
South Australian First Nations Writers Group (by Writers SA)	Writing or Arts Group / Institution	collaboration, not specified, settler	Coordinator of the SA First Nations Writers Group is a descendant of the Wiradjuri people but other board members and staff are primarily settlers. Writers SA is a settler non-profit.	https://writerssa.org.au	South Australian First Nations Writers Group	Writers’ Groups	The South Australian First Nations Writers Group was established to foster and develop the continuing diversity and growth of local First Nations writing in South Australia. It is coordinated by Edoardo Crismani, a descendant of the Wiradjuri people, author of poetry and short stories and working on his first novel manuscript.	https://writerssa.org.au/sa-first-nations-writers-group/	N/A	N/A	Yes	Australia
State Library of New South Wales	Library	not specified, settler		https://www.sl.nsw.gov.au/	The Indigenous Writers’ Prize	Contests / Awards	The prize is intended to acknowledge the contribution made to Australian literary culture by Aboriginal and Torres Strait Islander writers.	https://www.sl.nsw.gov.au/awards/indigenous-writers-prize#:~:text=About%20the%20Prize&text=The%20Prize%20is%20designed%20to,young%20adults%2C%20plays%20and%20scriptwriting.	In association with Create NSW (government). The State Library acknowledges the sponsorship of Multicultural NSW, the University of Technology Sydney and the University of Sydney.	30000	Yes	Australia
State Library of New South Wales	Library	not specified, settler		https://www.sl.nsw.gov.au	NSW Aboriginal Creative Fellowship	Fellowships / Internships / Mentorships	Provides an opportunity for an Aboriginal artist, knowledge holder or creative practitioner to undertake creative research that will work towards a presentation outcome at the Library.	https://www.sl.nsw.gov.au/fellowships/nsw-aboriginal-creative-fellowship-0	Create New South Wales (government)	30000	Yes	Australia
State Library of Queensland	Library	not specified, settler		https://www.slq.qld.gov.au	black&write!	Fellowships / Internships / Mentorships	Each year black&write! offers two Fellowships for unpublished manuscripts by Aboriginal and/or Torres Strait Islander writers. The winning Fellows work closely with black&write! editors to develop their manuscripts for publication.	https://www.slq.qld.gov.au/get-involved/awards-and-fellowships/blackwrite/blackwrite-writing-fellowships	Publication partner: Hachette Australia	N/A	Yes	Australia
State Library of Queensland : Queensland Literary Awards	Library	not specified, settler		https://www.slq.qld.gov.au/get-involved/awards-and-fellowships	David Unaipon Award	Contests / Awards, In-Kind Services	Awarded for an outstanding unpublished manuscript by an emerging Aboriginal and/or Torres Strait Islander writer. Winner receives a cash prize plus manuscript development and publication with University of Queensland Press.	https://content.slq.qld.gov.au/sites/default/files/Terms%20and%20conditions%20of%20entry_2023%20Queensland%20Literary%20Awards.pdf	Supported by the Copyright Agency’s Cultural Fund and the University of Queensland Press	15000	Yes	Australia
Sydney University Postgraduate Representative Association (SUPRA)	Network / Association	not specified, settler		https://supra.net.au	SUPRA Aboriginal and Torres Strait Islander Network	Networks / Associations	Launched by SUPRA Aboriginal and Torres Strait Islander Network, BlakOut is a multidisciplinary, peer-reviewed journal of First Nations Students’ Scholarship.	https://supra.net.au/blakout-journal/	N/A	N/A	Yes	Australia

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
The Levitt Indigenous Poetry Prize (LIPP)	Awards	not specified, settler		https://www.stewartlevitt.com	The Levitt Indigenous Poetry Prize (LIPP)	Contests / Awards	Biennial poetry prize for the best poems on a personal, social or political subject concerning Indigenous Australians or Torres Strait Islanders. Submissions must be respectful and sensitive to the integrity of First Nation Australians (or Torres Strait Islander) people and culture.There is no age or ethnicity criteria.	https://www.stewartlevitt.com/lipp-prize/	Stewart Levitt (individual)	$4,000-$10,000	Yes	Australia
University of Adelaide	Academic Institution / Program	not specified, settler		https://www.asal.org.au	JM Coetzee Centre for Creative Practice First Nations Fellowships	Fellowships / Internships / Mentorships	Awarded to First Nations creative writers/storytellers and musicians, comprised of cash payment and office space at the Centre.	https://www.asal.org.au/eoi/opportunity-first-nations-writing-fellowship-at-the-jm-coetzee-centre-for-creative-practice/	University of Adelaide	10000	Yes	Australia
University of South Australia	Academic Institution / Program	not specified, settler		https://unisa.edu.au	Indigenous Australian Creative Writing Course	Academic Programs	Students will develop understanding of Indigenous knowledges and culture through creative texts in the exploration of historical processes in creating Indigenous texts, diversity in Indigenous genres, protocols and ethics in writing stories using Indigenous themes, representing Indigenous voices, constructing and editing text; writing for an audience, and issues in publishing Indigenous texts.	https://study.unisa.edu.au/courses/151200	N/A	N/A	Yes	Australia
Varuna	Writing or Arts Group / Institution	not specified, settler		https://www.varuna.com.au/about	Varuna First Nations Fellowships	Fellowships / Internships / Mentorships	The one week Fellowship includes accommodation and meals at Varuna, as well as a contribution towards your travel expenses to and from Katoomba, depending on where you live. Each year, six fellowships are awarded to Aboriginal and Torres Strait Islander writers from anywhere in Australia. In 2023 assessors include Kateri Ackiwenzie-Damm (Founder of Kegedonce in Canada).	https://www.varuna.com.au/fellowships/firstnations	Supported by the Copyright Agency Cultural Fund	N/A	Yes	Australia
Writing NSW and Bankstown Arts Centre	Writing or Arts Group / Institution	not specified, settler		https://www.cbcity.nsw.gov.au/arts-centre/about-us	Boundless Festival	Conferences/Events	Festival focused on Indigenous and culturally diverse Australian writers and writing.	https://writingnsw.org.au/support/indigenous-writers-mentorship-program/	N/A	N/A	Yes	Australia
Writing NSW and Text Publishing	Book Publisher, Network / Association	not specified, settler		https://writingnsw.org.au	Boundless Indigenous Writer's Mentorship Program	Fellowships / Internships / Mentorships	The recipient of the year-long mentorship will be paired with a senior Indigenous writer working in the same genre, who will provide feedback on their manuscript and professional advice. They will also receive professional development from Text Publishing and Writing NSW	https://www.textpublishing.com.au/boundless-mentorship	N/A	N/A	Yes	Australia
Audible	Corporation	not specified, settler		https://www.audible.ca/?ref=a_ep_IWC_t1_nav_header_logo&pf_rd_p=57ba78fb-4edd-42df-9355-57191c973bef&pf_rd_r=GXWSPF4J7NJAJ4SQ5R7E&pageLoadId=CCvItL3925sF0Qeh&creativeId=5cf63ff8-590d-4664-a9e1-e552dde3902f	Audible Indigenous Writers' Circle	Fellowships / Internships / Mentorships	The Audible Indigenous Writers' Circle is a six-month mentorship and workshop program for emerging First Nations, Inuit and Métis writers in Canada looking to elevate their stories. Each selected emerging writer is eligible for a $1,500 CAD bursary to support their participation in the program	https://www.audible.ca/ep/IWC	Audible	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Banff Centre for Arts and Creativity	Writing or Arts Group / Institution	not specified, settler		https://www.banffcentre.ca	Banff Centre Indigenous Arts	Fellowships / Internships / Mentorships	Programs in all disciplines for emerging to established Indigenous artists. Programs change and vary and are in different disciplines. Past programs show publishing specific offerings such as writing and storytelling residencies.	https://www.banffcentre.ca/programs/past-programs/indigenous-arts	N/A	N/A	Yes	Canada
Bearpaw Publishing (publishing arm of the Department of Native Studies at Brandon University)	Book Publisher	not specified, settler	Brandon University is a settler Institution.	https://www.brandonu.ca/native-studies/bearpaw-publishing/	Bearpaw Publishing is the publishing arm of the Department of Native Studies	Book Publishing	Produces anthologies and textbooks in Native Studies.	https://www.brandonu.ca/native-studies/bearpaw-publishing/	N/A	N/A	Yes	Canada
BIPOC of Publishing in Canada	Writing or Arts Group / Institution	collaboration	Collective for Black, Indigenous, and people of colour in publishing.	https://www.bipocofpublishing.ca	BIPOC of Publishing in Canada mentorship program	Fellowships / Internships / Mentorships	BIPOC of Publishing in Canada is a non-profit collective for Black, Indigenous, and people of colour currently working in the Canadian book publishing industry. The mentorship offers prospective BIPOC folks interested in entering the publishing industry in Canada with a mentorship opportunity to provide insight, support, networking, and technical skills development	https://www.bipocofpublishing.ca/mentorship-program	N/A	N/A	Yes	Canada
BookNet Canada	Network / Association	not specified, settler		https://www.booknetcanada.ca	Equity, Diversity & Inclusion Initiative	In-Kind Services	Complimentary access to BookNet services for companies or partnerships with at least 50% ownership by individuals who identify as: Black, Indigenous, or Persons of Colour (BIPOC), women, LGBTQIA+	N/A	N/A	N/A	Yes	Canada
c mag	Magazine / Periodical	not specified, settler		https://cmagazine.com/about	Indigenous Art Writing Award	Contests / Awards	Indigenous writers in the first decade of their career are invited to submit a single text up to 2,000 words in length about an artist, project, exhibition, performance, event, initiative, theme, and/or phenomenon therein.The winner receives a cash award and editorial support to prepare their article for publication in C Magazine.	https://cmagazine.com/programs/indigenous-art-writing-award	Partners: Indigenous Curatorial Collective, MOMUS. Funding: Canada Council for the Arts.	unspecified	Yes	Canada
Camosun College	Academic Institution / Program	not specified, settler		https://camosun.ca	ORCA Book Publishers Indigenous Literature Award	Contests / Awards	This award is open for Indigenous students taking Creative Writing courses.	https://camosun.ca/registration-records/financial-aid-awards/search-funding/orca-book-publishers-indigenous-literature	Orca Book Publishers	not listed	Yes	Canada
Eaglecrest Books	Book Publisher	not specified		http://www.eaglecrestbooks.com/index.html	Publishes early literacy books that feature First Nations children.	Book Publishing	Eaglecrest Books specializes in providing educators with quality early literacy books that feature First Nations children. These books encourage understanding, respect and interest among all students.	http://www.eaglecrestbooks.com/index.html	N/A	N/A	Yes	Canada
En'owkin Centre	Academic Institution / Program	Indigenous (self-identified)	The En'owkin Centre is governed by the Okanagan Indian Educational Resources Society (OIERS). The seven bands of the Okanagan Nation Alliance nominate and appoint the OIERS Board of Directors.	https://www.enowkincentre.ca	En'owkin International School of Writing and Fine Arts: Foundations in Indigenous Fine Arts Program	Academic Programs	Foundations in Indigenous fine arts develops the skills of emerging writers and artists. This certificate program is offered in partnership with the En'owkin International School of Writing and Fine Arts in Penticton, BC with accreditation through affilation with the University of Victoria (UVic) Department of Continuing Education. The program promotes diverse Indigenous pedagogies while connecting learners to a larger fine arts network.	https://www.enowkincentre.ca/programs-fifa.html	N/A	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Fifth House Press	Book Publisher	not specified, settler		https://www.fifthhousepublishers.ca	Specialization of Indigenous books.	Book Publishing	Fifth House specializes in native North American books.	https://www.fifthhousepublishers.ca/Fifth-Native/?sk=0	N/A	N/A	Yes	Canada
First Nations University	Academic Institution / Program	Indigenous (inferred), collaboration, not specified	Governance is based on an Elders Council and a Board of governors.	https://www.fnuniv.ca	Indigenous Author Award	Contests / Awards	Must be a First Nations University of Canada student. Must be of Indian Ancestry registered in full- or part-time studies. Applicant must submit 8 poems, or 2 pieces of fiction, or 1 play	https://www.fnuniv.ca/university-services/student-success-services-elder-services/scholarships/indigenous-author-award/	not specified	350	Yes	Canada
Gabriel Dumont Institute Press	Book Publisher	Indigenous (self-identified)	As the official training and education arm of the Métis Nation – Saskatchewan, GDI is owned by the Métis people of Saskatchewan.	https://gdins.org	Exclusively publishes Métis authors and illustrators.	Book Publishing	Their eclectic Métis-centered books promote literacy and Métis history and culture for young readers. They also ensure the intergenerational transmission of Métis history, culture, and worldview.	https://gdins.org/metis-culture/publishing/	N/A	N/A	Yes	Canada
GoodMinds.ca	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	GoodMinds.com remains on the Six Nations of the Grand River in Brantford, and a First Nations family-owned business.	https://goodminds.com	Source of Indigenous education resources and promotes Indigenous authors, illustrators and translators.	Book Publishing, Bookstores / Distributors	GoodMinds.com publishes Indigenous authors through GoodMinds Publishing.	https://goodminds.com/pages/goodminds-about-us	N/A	N/A	Yes	Canada
HeartDrum (Imprint of HarperCollins Publishers)	Book Publisher	collaboration, not specified, settler	Imprint by Native American authors; HarperCollins is a settler publisher.	https://www.harpercollins.com	Imprint's focus is Indigenous stories.	Book Publishing	Imprint by Native American authors for kids 8+! Heartfelt, groundbreaking, and unexpected, these children's books emphasize the present and future of Indian Country and the strength of young Indigenous heroes.	https://www.harpercollins.com/collections/heartdrum-books-by-native-american-authors?page=2	N/A	N/A	Yes	Canada
HighWater Press (Imp. Portage & Main Press)	Book Publisher	not specified, settler	Portage & Main Press is a settler publisher.	https://www.portageandmainpress.com/HighWater-Press	Publishes stories by emerging and established Indigenous writers.	Book Publishing	HighWater Press, an imprint of Portage & Main Press, publishes stories by emerging and established Indigenous writers, many of which go on to receive critical acclaim. Our catalogue includes national bestsellers, celebrated modern classics, and genre-expanding works. We are committed to telling stories with lasting impact.	https://www.portageandmainpress.com/About/About-Us	N/A	N/A	Yes	Canada
Historica Canada	Charitable Organization	not specified, settler		https://www.historicacanada.ca	Indigenous Arts & Stories (formerly the Canadian Aboriginal Writing and Arts Challenge)	Contests / Awards	Creative writing competition in Canada for Indigenous youth.	http://www.our-story.ca/about/	Sponsors: Indigenous Services Canada, TD Bank Group, Canada's History magazine and Olthuis Kleer Townshend LLP.	$100-$2,000 per category	Hiatus	Canada
Indigenous Creative Writing Circle; "Write Relations" (Through Guelph Spoken Word)	Writing or Arts Group / Institution	Indigenous (self-identified), collaboration	Facilitators Hope Engel and Kevin Wesaquate both claim Indigenous Heritage; Guelph spoken word is a settler organization.	http://www.guelphspokenword.com	Indigenous Creative Writing Circle; "Write Relations"	Writers' Groups	Provides a space for local Indigenous community members of the Guelph & Kitchener Waterloo & surrounding area to explore intersectional identity & voice.	http://www.guelphspokenword.com/indigenous-creative-writers-circle.html	N/A	N/A	Yes	Canada
Indigenous Editors Association	Network / Association	Indigenous (self-identified)	Formed by Indigenous editors and publishing professionals in lands claimed by Canada.	https://www.indigenouseditorsassociation.com	Dedicated place for Indigenous editors to gather and respond to needs in Indigenous publishing.	Networks / Associations	Membership organization that was formed by Indigenous editors and publishing professionals in lands claimed by Canada as a mutual support network	https://www.indigenouseditorsassociation.com/About-us	N/A	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Indigenous Literary Studies Association (ILSA)	Network / Association	collaboration, not specified	Council members are a mix of Indigenous Peoples and settlers.	http://www.indigenousliterarystudies.org	ILSA is a scholarly body based in lands claimed by Canada that focuses on the teaching and study of Indigenous peoples' literatures.	Networks / Associations	Guiding Purpose: To honour the history and promote the ongoing production of Indigenous literatures in all forms; to advance the ethical and vigorous study and teaching of those literatures; to reaffirm the value of Indigenous knowledges and methodologies within literary expression and study; to foster respectful relationships within and between academic and non-academic communities; to facilitate mentorship and professional development; and to advocate for responsible institutional transformation. ILSA is a non-profit organization.	http://www.indigenousliterarystudies.org	N/A	N/A	Yes	Canada
Indigenous Voices Awards	Awards	collaboration	IVAs co-chairs Dr. Deanna Reder (Cree-Métis) and settler scholar Dr. Sophie McCall of Simon Fraser University are pleased to announce that settler scholar Dr. Marie-Eve Bradette from Laval University is joining the administrative team as co-chair.	https://indigenousvoicesawards.org/about-the-awards	Indigenous Voices Awards	Contests / Awards	The Indigenous Voices Awards aim to support Indigenous literary production in its diversity and complexity. The awards honour the sovereignty of Indigenous creative voices and reject cultural appropriation; to be eligible for the Indigenous Voices Awards, authors must be Indigenous and must make a declaration of Indigenous identity.	https://indigenousvoicesawards.org/about-the-awards	donations from various groups and individuals	$2,000-$5,000 per category	Yes	Canada
Inhabit Media	Book Publisher	Indigenous (self-identified)	The first Inuit-owned, independent publishing company in the Canadian Arctic.	https://inhabitmedia.com	Inuit-owned Publisher of Inuit stories	Book Publishing	Aims to promote and preserve the stories, knowledge, and talent of the Arctic, while also supporting research in Inuit mythology and the traditional Inuit knowledge of Nunavummiut (residents of Nunavut, Canada's northernmost territory). Our authors, storytellers, and artists bring traditional knowledge to life in a way that is accessible to readers both familiar and unfamiliar with Inuit culture and traditions.	https://inhabitmedia.com/about/	N/A	N/A	Yes	Canada
Kegedonce Press	Book Publisher	Indigenous (self-identified)	Founded by Anishinaabe writer Kateri Akiwenzie-Damm.	https://www.kegedonce.com	Indigenous Press that publishes Indigenous authors.	Book Publishing	Since 1993 Kegedonce Press has been crafting beautiful books that involve Indigenous Peoples at all levels of production. We support the enterprise of Indigenous writers, artists, graphic illustrators, designers, editors, printers and others in related fields. Founded in 1993 by Anishinaabe writer Kateri Akiwenzie-Damm, Kegedonce is committed to the publication of beautifully written and designed Indigenous literature, both nationally and internationally.	https://www.kegedonce.com/about/	N/A	N/A	Yes	Canada
NorthWords NWT	Conferences/Events	not specified		https://northwordsnwt.com	NorthWords Writers Festival	Conferences/Events	The annual festival helps both emerging and established Northern writers develop their craft by giving them the opportunity to attend and/or take part in public readings, mentorships, panel discussions, workshops, a writing contest, as well informal meetings with each other and guest authors. We have also encouraged the development of young Northern and Indigenous writers by sponsoring events for schools.	https://northwordsnwt.com/about/	N/A	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
NorthWords NWT	Conferences/Events	not specified		https://northwordsnwt.com	NorthWords Book Awards	Contests / Awards	NorthWords NWT offers two annual book awards that recognize the best the Northwest Territories has to offer. Established in 2010 with the support of the Yellowknife Book Cellar, the NorthWords Book Award recognizes an outstanding book, set in the North and published by an NWT author in the previous year. In 2017, with funding from NT Power Corporation, the NorthWords Youth Book Award was created to recognize outstanding youth literature. Winners are selected by an independent jury and are awarded a $1,000 prize. If a book has more than one author, the prize money will be divided between the authors.	https://northwordsnwt.com/about/	Yellowknife Book Cellar and NT Power Corporation	1000	Yes	Canada
Ojistoh Publishing	Book Publisher	Indigenous (self-identified)	Ojistoh Publishing is a very small independent Indigenous owned publishing label.	https://www.ojistohpublishing.com	Indigenous publisher of Indigenous People.	Book Publishing		https://www.ojistohpublishing.com/about	N/A	N/A	Yes	Canada
Ontario Library Service	Library	not specified, settler		https://www.olservice.ca	First Nation Communities Read: PMC Indigenous Literature Award	Contests / Awards	First Nation Communities READ relies on: • annual funding from the http://www.pch.gc.ca/eng/1268182505843; • coordination support from http://www.olservice.ca/; • responsiveness of publishers to the annual call for title nominations; • a volunteer jury of First Nation librarians; • in-kind support from organizations, including http://www.goodminds.com/, • the participation of public libraries and broader public.	https://fncr.ca/?%2Ffirst-nations%2Fabout-first-nations-communities-read	Sponsored by Periodical Marketers of Canada (PMC)	5000	Yes	Canada
Orca Books	Book Publisher	not specified, settler		https://www.orcabook.com	Written in mandate a focus on publishing books that celebrate the lives of Indigenous people.	Book Publishing	Orca aims to help young readers see themselves reflected in the books they read. We are mindful of this in our selection of books and have a particular interest in publishing books that celebrate the lives of Indigenous people.	https://www.orcabook.com/About	N/A	N/A	Yes	Canada
Pemmican Publications	Book Publisher	Indigenous (inferred), not specified	Pemmican is the only dedicated Métis publishing house in Canada; it is a not-for-profit company that operates as an arm's-length affiliate of the Manitoba Métis Federation (MMF was established by the Indigenous collective of the Red River Métis).	https://www.pemmicanpublications.ca/Home.html	Dedicated Métis publishing house.	Book Publishing	Pemmican Publications is a book publisher with a mandate to promote Metis authors, illustrators and stories. It is a not-for-profit company that operates as an arm's-length affiliate of the Manitoba Metis Federation. Pemmican publishes on average five to six new titles per year, with titles ranging from cultural studies and autobiographies to illustrated titles for children. In all, we have published close to 150 books.	https://www.pemmicanpublications.ca/Home.html	N/A	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Purich Books (imp. UBC Press)	Book Publisher	not specified, settler		https://www.ubcpress.ca/purich-books	Imprint's focus is books in Indigenous studies and law.	Book Publishing	Purich Publishing was founded by Don Purich and Karen Bolstad in 1992. Together, they built an influential and enduring list of books in Indigenous studies and law, and about Western Canadian issues. On December 1, 2015, Purich Publishing's list was acquired by UBC Press, whose existing strengths in the fields of Indigenous studies and law made it an ideal home for Purich.	https://www.ubcpress.ca/purich-books	N/A	N/A	Yes	Canada
Raven Reads	Bookstore / Distributor	Indigenous (self-identified)	We are 100% Indigenous and woman owned.	https://ravenreads.org/pages/our-story	Unbox Indigenous Voices	In-Kind Services	National media campaign to highlight Indigenous artists, authors, and entrepreneurs.	https://ravenreads.org/blogs/news/unbox-indigenous-voices-1	Rogers Sports & Media	N/A	No	Canada
Sage Hill Writing (retreats)	Writing or Arts Group / Institution	not specified, settler		https://sagehillwriting.ca	Indigenous Writers Bursary	Contests / Awards	This bursary is awarded to a writer in any genre, with preference given to a self-identified First Nations, Métis, or Inuit individual. It is part of the Sage Hill Bursary program which provides an opportunity for alumni and friends to make ongoing or one-time contributions to support other writers in attending programs. Donors suggest the preferences for their bursaries.	https://sagehillwriting.ca/scholarships-bursaries/	Anonymous through Sage Hill Writing	200	Yes	Canada
Sandpiper Press (at the Jake Thomas Learning Centre)	Book Publisher	Indigenous (self-identified)	As co-founder and principal administrator for Jake Thomas Learning Centre, Yvonne Thomas claims heritage with the Kanhotonkwas (It-Opens-The-Door) Seneca Nation, Snipe Clan.	https://jakethomaslearningcentre.ca/welcome	Indigenous governed press (and learning centre) focused on history and development of the Iroquoian people.	Book Publishing	List consists of our largest relevant material on Iroquois (Haudensaunee) Ceremonies, The Creation Story, The Great Law and The Code of Handsome Lake in Mohawk, Cayuga and Onondaga languages as well as Creation Story Prints and Reproduction Wampum Belts.	https://jakethomaslearningcentre.ca/publication-list	N/A	N/A	Unsure	Canada
Saskatchewan Ânskohk Writers' Circle Inc. (SAWCI)	Writing or Arts Group / Institution	not specified	Our members are Indigenous authors, storytellers, and allies from diverse writing genres and at various stages in the writing process. Does not specify governance.	https://sawci.ca/sawci/about/	The Ânskohk Indigenous Literature Festival	Conferences/Events	The Ânskohk Indigenous Literature Festival was created to showcase the diversity of writing by Indigenous authors, to educate the general population about the richness of Indigenous literature, and to promote further understanding of Indigenous peoples.	https://sawci.ca/anskohk/upcoming/	N/A	N/A	Yes	Canada
Saskatchewan Ânskohk Writers' Circle Inc. (SAWCI)	Writing or Arts Group / Institution	not specified	Our members are Indigenous authors, storytellers, and allies from diverse writing genres and at various stages in the writing process. Does not specify governance.	https://sawci.ca/sawci/about/	Saskatchewan Ânskohk Writers' Circle Inc.	Writers' Groups	Saskatchewan Ânskohk Writers' Circle Inc. (SAWCI) is an incorporated non-profit charitable organization committed to supporting Métis, First Nations, and Inuit writers of all genres through service, workshops, readings, and events.	https://sawci.ca/sawci/about/	N/A	N/A	Yes	Canada
Simon Fraser University	Academic Institution / Program	not specified, settler		https://www.sfu.ca/continuing-studies.html	Indigenous Editing Certificate	Academic Programs	The Certificate will help Indigenous communities master the skills they need to take advantage of the many publishing platforms available today and to understand the fundamental underpinnings of publishing in Canada.	https://activevoice.editors.ca/spring-summer-2018/moving-forward-with-sfu/	N/A	N/A	In development	Canada
Simon Fraser University Publishing	Academic Institution / Program	not specified, settler		https://www.sfu.ca/publishing/news.html	The Greg Younging Undergraduate Award	Contests / Awards	Granted annually to an Indigenous undergraduate student enrolled in the minor in Print and Digital Publishing at SFU to encourage the training of emerging Indigenous publishers in Canada.	https://www.sfu.ca/publishing/news/news-announcements/greg-younging-ug-award-alex-krilow.html	Association of Book Publishers of British Columbia and SFU Publishing	1000	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Simon Fraser University Publishing	Academic Institution / Program	not specified, settler		https://www.sfu.ca/publishing/news.html	Greg Younging Publishing Award Endowment	Contests / Awards	Endowment will create a fully-funded opportunity for an Indigenous student to complete the MPub degree at SFU, still fundraising but hopeful to give the first one in 2025.	https://www.sfu.ca/publishing/master-of-publishing/awards-and-financial-support/greg-younging-publishing-endowment-award.html	Penguin Random House, and by donation	~20,000	In development	Canada
Strong Nations	Book Publisher, Bookstore / Distributor	Indigenous (self-identified)	Strong Nations is an Indigenous owned and operated publishing house and online bookstore located in Nanaimo on the traditional and unceded territory of the Snuneymuxw First Nation.	https://www.strongnations.com	Indigenous owned and operated publishing house and online bookstore	Book Publishing, Bookstores / Distributors	Aim of developing a deeper understanding of Indigenous Peoples, cultures, and rights among all people.	https://www.strongnations.com/information/	N/A	N/A	Yes	Canada
The Giller Foundation and Mantella Corporation	Corporation	not specified, settler		https://scotiabankgillerprize.ca	The Giller Mantella Scholarship, presented by Mantella Corporation	Contests / Awards	For Black, Indigenous and racialized students across Canada graduating high school and interested in continued education in creative writing and literature. There are three recipients each year.	https://scotiabankgillerprize.ca/giller-mantella-scholarship/	The Giller Foundation and Mantella Corporation	10,000 each winner	Yes	Canada
The Philanthropist Journal (a publication of the Agora Foundation)	Magazine / Periodical	not specified, settler		https://thephilanthropist.ca	Writing fellowship on work and working	Fellowships / Internships / Mentorships	Offer four paid fellowship opportunities for Indigenous and Black writers who are between 18 and 30 years old to publish writing at The Philanthropist Journal on the future of work and working.	https://thephilanthropist.ca/2023/03/writing-fellowship-on-work-and-working/	Workforce Funder Collaborative	$10,000 per fellow	Yes	Canada
Theytus Books	Book Publisher	Indigenous (self-identified)	Theytus Books is proudly First Nations-owned and operated in partnership with the En'owkin Centre.	https://www.theytus.com	First Nations-owned and operated publisher of Indigenous voices.	Book Publishing		https://www.theytus.com/About-Theytus	N/A	N/A	Yes	Canada
Toronto Metropolitan University	Academic Institution / Program	not specified, settler		https://www.torontomu.ca	Aboriginal Foundations Writing Program	Academic Programs	A 13 week writing program (3 hours a week) for Indigenous community members, professionals or students who want to improve their personal and essay writing skills at the academic level infusing an Indigenous perspective.	https://continuing.torontomu.ca/contentManagement.do?method=load&code=CM000081	N/A	N/A	Yes	Canada
True North Aid	Charitable Organization	collaboration	True North Aid is supported by a Board of Directors who come from respected charity organizations, public service and industry, as well as partners with over 35 years of experience providing aid to isolated communities. We have two Indigenous Elders who serve us as advisors. We consult with Indigenous representatives in every community we work with and they provide us with direction and leadership in how we engage with their people, understanding every community is different.	https://truenorthaid.ca	Northern Reads	Conferences/Events	This event encourages Canadians to participate in our charitable objectives of advancing Indigenous literacy across the country - Our goal is to raise $6,000 in GoodMinds gift cards to purchase new, Indigenous authored and illustrated books for three remote, Northern communities.	https://truenorthaid.ca/northern-reads-2023/	N/A	N/A	Yes	Canada
Turtle's Back (A Division of the Ontario Native Literacy Coalition)	Book Publisher	not specified	Established in 2019, and members of the Association of Canadian Publishers, Turtle's Back Publishing is a division of the Ontario Native Literacy Coalition.	https://www.onlc.ca	Publisher that aims to publish Indigenous works that strengthen and amplify Indigenous knowledge.	Book Publishing	Provide publications developed and created by Indigenous writers, broadening the purpose of advocating and promoting Indigenous literacies through the voices of all Indigenous North America.	https://www.onlc.ca/about-turtles-back-publishing	N/A	N/A	Yes	Canada
UBC Creative Writing	Academic Institution / Program	not specified, settler		http://prismmagazine.ca	Prism International Free Entries	In-Kind Services	PRISM international offers free entries for self-identifying Black and Indigenous writers for all our contests.	http://prismmagazine.ca/contests/	N/A	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
University of New Brunswick	Academic Institution / Program	not specified, settler		https://www.unb.ca	Lorne Joseph Simon Prize	Contests / Awards	Awarded annually to an outstanding full-time Fredericton campus First Nations student, with preference given to a promising writer. The prize will be awarded on the recommendation of the Faculty of Education (Mi'kmaq-Maliseet Institute) in consultation (where appropriate) with the Prize Committee of the Department of English. The prize has been funded by family and friends of the late Lorne Joseph Simon, an outstanding student in the Faculty of Education, and an accomplished writer.	https://www.unb.ca/academics/calendar/undergraduate/current/awards/search/lorne-joseph-simon-prize.html	Funded by family and friends of the late Lorne Joseph Simon	1750	Yes	Canada
University of Victoria	Academic Institution / Program	not specified, settler		https://www.uvic.ca	Ethel Dent Banks and Margaret Maunsell Award	Contests / Awards	One or more awards are given to undergraduate women students continuing in either the Department of English or the Department of Writing with demonstrated financial need. Preference will be given to Indigenous women students.	https://www.uvic.ca/registrar/safa/entrance-scholarships/dept/indigenous-students.php#	not specified	not specified	Yes	Canada
Wakefield Writers Festival des écrivains La Pêche	Conferences/Events	not specified, settler		https://www.writersfete.com	Wakefield Writers Festival des écrivains La Pêche	Conferences/Events	Bilingual festival that showcases the originality, multi-dimensionality and cultural diversity (First Nations, French, English and other cultures) of the literary arts.	https://www.writersfete.com/vision--mandate.html	N/A	N/A	Yes	Canada
Western University	Academic Institution / Program	not specified, settler		https://www.uwo.ca/arts/	Neen Hodgins Indigenous Continuing Admission Scholarship	Contests / Awards	Awarded to full-time undergraduate students in first year of a four-year degree program and intending to pursue an Honours Specialization, Specialization or Major in the Faculty of Arts and Humanities who are Indigenous (First Nations, Inuit or Métis) based on academic achievement. Preference will be given to students pursuing a program offered by the Department of English and Writing Studies.	https://www.uwo.ca/english/undergraduate/scholarships__awards/index.html	Established by a gift from Alumnus William Hodgins	$40,000, awarded annually ($10,000 per year for up to 4 years)	Yes	Canada
Writers Union of Canada	Network / Association	not specified, settler		https://www.writersunion.ca	BIPOC Writers Connect	Conferences/Events	A virtual conference for Black, Indigenous, and racialized emerging writers to connect with industry professionals, established authors, and fellow emerging writers.	https://www.writersunion.ca/bipoc-writers-connect	The Writers Union of Canada, league of Canadian Poets, Writers Trust of Canada, Kids Can Press, Westwood Creative Arts	N/A	Yes	Canada

Organization/Institution	Categorization	Governance	Notes on governance	URL	Initiative	Initiative Type	Initiative Notes	Initiative URL	Funder (awards only)	Monetary Amount (awards only)	Active?	Location
Writers' Guild of Alberta	Writing or Arts Group / Institution	not specified, settler		https://writersguild.ca	Annual Kemosa Scholarship for First Nations, Métis and Inuit Mothers Who Write	Contests / Awards	Offers an opportunity for First Nations, Métis and Inuit Mothers to obtain resources to help them complete the work on their writing.	https://writersguild.ca/2nd-annual-kemosa-scholarship-now-open-for-submissions/	Sponsors and donors: Pandemic School of Writing Inc., Pam Clark, Jacqueline Guest, Carol Holmes, Brent McConnell, Elaine Morin, Deborah Sword, Alexandra Writers' Centre Society, Adriana and Stephan Benediktson, Vivian Hansen, The Haynes Family, Marilyn and Bob Stallworthy, Under the Arch Youth Foundation at The Calgary Foundation, Aritha van Herk	$3000 - $500	Unsure	Canada

Excel Version of the Inventory

Description:

Use the Excel version to organize or resort data.

Filename:

Inventory_Indigenous _Publishing _Initiatives.xls