



Indigenous Librarianship

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Alki The Washington Library Association Journal

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"Alki," a Chinook word meaning "by and by," was suggested by the late Nancy Pryor, Special Collections at Washington State Library, as a title for the Washington Library Association's journal. "Alki" is also the "unofficial" state motto, signifying a focus on the future.

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Alki's purpose is to communicate philosophical and substantive analyses of current and enduring issues for and about Washington libraries, personnel, and advocates, and to facilitate the exchange of research, opinion, and information.

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Cover attribution: The Welcome Woman was originally carved in 1984 by Colfax and Peterson-Haitwas' father, Andy Wilbur-Peterson '87, and gifted to Evergreen by the Native American Studies program. This traditional Salish cedar carving was updated and re-painted in 2019 by master carver Greg Colfax (Makah) and Bunni Peterson-Haitwas '19 (Skokomish) at Pay3q'ali, the carving studio on the House of Welcome indigenous arts campus. In this makeover, the artists wanted all Native people to see something in her that represented them. Situated at the main entrance of The Evergreen State College Olympia campus, the Welcome Woman has been welcoming visitors for over 35 years.

Design: Sonya Kopetz, KB Design



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Retrospective

by Ahniwa Ferrari



Ahniwa Ferrari

A year is a long time.

A year is not a long time.

I find this paradox at the root of most of my introspection; around work, around life—it's pervasive.

When you're staring down the length of it, from the front, a year can seem titanic. And then before you know it, it's sunk. If there is a moral to this rambling, it's probably to give yourself some grace, and also to not be afraid to make big plans, but to never, not ever, refer to them as unsinkable.

I approached 2022, my year as WLA Board President, with ambitious goals and with a lot of WLA experience already under my belt that made me feel like I could accomplish those goals. I'm grateful that I also approached it with an understanding that change is incremental. My term will end but the work will carry on. Even so, some things got done!

In 2022, we created a structure for an event fee that goes to the tribe(s) upon whose land the event takes place. We used this process for our annual conference in Bellevue and raised over \$800 to donate to Real Rent Duwamish. Shout out to ACRL-WA who was already doing this before they merged into WLA, and who gave me the idea. However, we didn't get anything in place for the October Accessibility in Libraries Summit, partially because it was such an inexpensive event to attend, and partially because we had no idea how much money it would make, and partially because it slipped my mind. I hope this work will continue forward and that WLA will continue to be a leader in putting their money where their proverbial mouth is when it comes to tribal recognition.

Speaking of tribes, I had a hope at the beginning of the year to further 'embiggen the WLA tent' and find a way to bring our tribal libraries into the association or, at the very least, to have a conversation with them about it. I didn't get very far with this goal, but I'm heartened that, by naming it as one of my priorities for the year, WLA has emphasized its connections and communications with people working in this area, including Cindy Aden and Sandy Littletree at the UW iSchool. This issue of *Alki* is a step in that direction, and I'm hopeful that this is a trajectory that won't lose steam.

Another hope I'd had at the beginning of the year was to add the 'A' for Accessibility to the EDI acronym that had been the focus of WLA presidents for the past two years. I'm certain there is more that I could have done to lead efforts about how we might make WLA itself more accessible as an association, but I'll be proud, all the same, of our efforts, and the culminating event that they led to: the Accessibility in Libraries Summit. If you missed it, this one-day online event was a smashing success. We had a great variety of speakers, working in all different kinds of libraries, and every session was interesting and rewarding. Oh, and by the way, there's no reason for you to have missed it. In fact, you can still go and not miss it by registering for the event on the WLA website and watching the recordings. Actually, I have no idea when you, time traveler, may be reading this, but we're going to try to keep access up at least mid-way through 2023 if at all possible.

Oh yeah, and we had a real live conference this year, too! I can't take too much credit for that (not any, really), but if you know a conference organizer then you should give them a hug. That's a lot of work! And it was a great return to form for the WLA conference and made me hopeful and excited that we get to have conferences and see each other in real life again. Honestly, that's my favorite WLA thing of all WLA things. Oh, and we became a 501(c)(3) this year, too, and completely changed how this *Alki* thing is going to work starting with the first issue of 2023. And I can't take credit for those things, either, but I'm one of those weirdos who actually really likes change and I'm excited by the opportunities that both these changes offer the association.

Maybe I did some other things this year, too. It's all a blur. But I do know that a lot of other great things happened this year, and hopefully some of them are included in this issue of *Alki* for you to peruse.

Next year will last forever. Or will be gone in the blink of an eye. Or maybe a little bit of both. And while we're not unsinkable, we're moving forward in a sturdy craft and we've charted a great course, and I'm excited to see where the year takes us. 📖

Until then, signing off as jolly captain for the year, your 2022 WLA Board President,

Ahniwa Ferrari

Ahniwa is the Associate Dean of Library Operations at The Evergreen State College and the current WLA President.

We Are On Native Land

by Ray Zill



I work on Salish land. I live on Nisqually land. I grew up on Omaha land. I was born on Kumeyaay land.

I couldn't have been older than nine when my classmate's father visited our school to tell us about his heritage and the meaning behind our city's name. Umó'ho means "against the current," and the tribe did travel the Missouri River upstream to settle on the Nebraska Territory. They built earth lodges, grew corn, and sold fur to the French. In 1854, after white Americans migrated to the area during the civil war, the Omaha tribe ceded north to present-day Macy, Nebraska. A man and owner of a ferry business, Jesse Lowe, named the vacated city "Omaha" after the tribe. In 1952, nearly a century later, the Voluntary Relocation Program incentivised many Omaha tribal members to move back to the city. They were promised a home and \$80 a week in exchange for an expectation to assimilate, and many eventually moved back to the reservation. The few that stayed were bought out of a neighborhood called Jefferson Square so that Creighton University could be built. This constant uprooting is common among all Native nations.¹

I must have been fifteen when I applied for a service project on the Omaha reservation. I was accepted and soon learned that we would be staying on Winnebago (Ho-Chunk) land near the church and school because the Omaha reservation was "too dangerous." I traveled to the Omaha reservation each morning to help the pastor box up food and deliver them to neighborhoods. Most of the houses looked cobbled together. I learned that the residents were consistently denied permits by the federal government to do work on their homes. Upon entering, they smelled warmly of fry bread. Many of their children sat on the ground making clothing embellishments for the upcoming powwow. Everyone greeted us with kindness.

We went to the Omaha reservation one afternoon for a sweat with their medicine man Lonnie. The sweat lodge was built out of curved tree branches, blankets, and comforters. Lonnie explained that we would need to remove any metal jewelry and glasses so as to not be burned. It's going to be hot, he warned. Lonnie led

the ceremony, backed up by a large man playing a drum. We were asked to say our prayers aloud. One woman spoke of her deceased uncle and her family's struggle with addiction. A young man asked for help in obtaining the money needed for college. One of my classmates asked for forgiveness for her ancestors' behavior towards the Omaha people. The large man's singing and drumming grew louder, Lonnie harmonized and poured more water over the hot rocks. I think of that sweat lodge ceremony often.

We visited the Little Priest Tribal College and Winnebago Public Library another day. I remember our tour guide, a proud librarian and first generation college graduate. He beamed with excitement at the collections he cared for and the heritage he protected. I did not know at the time how important libraries would become to me, too.

This issue of *Alki* discusses Indigenous librarianship. The writing to follow focuses on prioritizing the interests, needs, knowledge, and support of Indigenous peoples by librarians in Washington state. I am honored that so many authors chose to reflect on their own journey to understand their culture and the Indigenous community around them. We started this year as a work in progress, traveled to Bellevue (virtually or in person) to learn from each other, and are ending on a new note of commitment and dedication to do better. As we reflect on our accomplishments and our hopes for the new year, I invite you all to acknowledge the land you come from, the land you are on, and the communities that surround you.² I encourage you to seek out ways to financially support Indigenous nations in your area, such as through voluntary land taxes³ or educational organizations.⁴ 📖

NOTES

1 Read more at <https://www.ops.org/Page/1894>

2 One method of learning about Native lands is <https://native-land.ca/>

3 Learn about voluntary land taxes such as Summi Land Tax, Real Rent Duwamish, and Wiyot Honor Tax at <https://nativegov.org/news/voluntary-land-taxes/>

4 Donate to the Salish School of Spokane at <http://www.salishschoolofspokane.org/donate.html>

Ray Zill works at The Evergreen State College as Electronic Resources Librarian and helps look after the James F. Holly Rare Books Room collection. Off-the-clock, Ray is a writer, letterpress printer, and book artist publishing works as Poet Ray Prints. This is her last issue as Alki Editor.

Centering Washington Tribal Libraries: Establishing the Foundations

By Sandy Littletree and Cindy Aden

The idea of a “library” on tribal territories in the United States is not new. Native people have been storing, categorizing, and providing access to knowledge and information to meet the needs of their communities since the beginning of time. However, today’s concept of a “library”—with written materials, public access computers, scheduled storytimes, teen programs, information literacy instruction, and cultural events—is a relatively new phenomenon in Indian Country, based primarily on the North American public library model.

Tribes that have adopted this model must find the space, resources, staff, and support from the community to maintain these services, while simultaneously navigating federal, state, and regional library systems of financial and professional support. As tribes work towards cultural and language revitalization, the library may be

Dr. Sandy Littletree (Navajo/Eastern Shoshone) is an Assistant Professor at the University of Washington Information School. She received her PhD from the UW iSchool in 2018 and focused her research on the history of tribal libraries in the United States. She has her master’s degree in information services from the University of Texas at Austin and a master’s degree in curriculum and instruction from New Mexico State University. She is from the Four Corners region of New Mexico. Her understanding of tribal protocols in the Pacific Northwest is informed by personal relationships and experiences over the past ten years of living in the state of Washington. Littletree’s engagement with tribal libraries and library services to Native Americans is based on her lived experiences as well as her professional involvement with tribal libraries in Arizona, her time served on the American Indian Library Association executive board, her three years as the Knowledge River Program Manager at the University of Arizona, her brief involvement in the beginning of the Association of Tribal Archives, Libraries, and Museums (ATALM), and her early work on revising the TRAILS manual for tribal libraries.

Professor Cindy Aden has been the Bill and Melinda Gates Foundation Distinguished Practitioner in Residence since the fall of 2020 at the University of Washington Information School, where she is teaching MLIS students. She has her master’s degree in library and information science from the University of Washington. Aden has worked as a librarian at the Library of Congress, University of Washington, and Kitsap Regional Library. She was Amazon.com’s first librarian and worked at OCLC, the largest global library cooperative. She was the Washington State Librarian from 2016 to 2020.



Sandy Littletree



Cindy Aden

seen as a major player in meeting these goals, perhaps leaning heavily on special collections and archival collections. Other times, the library’s primary function is to focus on literacy and education. Tribal libraries are as varied and unique as the communities they serve.

The story and history of libraries serving Native people is the story and history of American Indians and Alaska Native people, encompassing issues of colonization, Indian education, self-determination, and sovereignty. It is the story of the maintenance of Indigenous systems of knowledge, after years of subjugation and attempts to make these knowledge systems disappear through removal, assimilation, and cultural genocide.

In this article, we will describe a project called “Centering Washington Tribal Libraries: Building Relationships and Understanding Libraries from the Stories of Their Communities,” hereafter referred to as CWATL, based at the University of Washington Information School (UW iSchool). This one-year project, sponsored by a Mellon Foundation Public Knowledge grant, is designed to establish a foundation for working with Washington tribal communities and listening to the stories these communities tell about their libraries. The project includes two major activities:

1. physically visiting and learning from tribal libraries in the state of Washington, and
2. convening Washington tribal librarians in the spring of 2023 at the Washington Library Association Conference.

As of the writing of this article in November 2022, we are in the early phases of this grant project. Therefore, what we present here are the foundations for this project, including a description of our approach, background on Washington tribes and their libraries (including current outreach by the Washington State Library), and remarks on why this work is important. We also give more information about us, the two authors and researchers, because we feel it is important for readers, future researchers, and especially tribal communities to know who is doing this work and why. Although we each bring specialized knowledge and experiences to this project, we acknowledge that we are humbly learning a great deal as we go, about community engagement, about research

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collaborations, and about ourselves as individuals.

Let's begin.

The state of Washington is home to twenty-nine federally recognized tribal nations located on geographically diverse tribal lands throughout the state. Twenty-four of these twenty-nine tribes have libraries or library services. Some of the tribes support or allow Washington public libraries on their reservation lands or traditional territories. Other tribes provide computer and Internet access, training and certification programs, storytimes, and youth services through their own public library-type services. Some tribes provide library access through the local tribal schools or tribal college. Finally, others are primarily research centers or museums that are repositories for special collections.

Many of the state's tribal libraries have benefitted from more than forty years of support from the Washington State Library as well as from numerous successful federal grants. The support from the state library is in response to a state law enacted in 1975, RCW 27.12.285 Library Services for Indian Tribes,¹ which gave library boards across the state the ability to serve Indian tribes, even beyond the boundaries of their library districts. The code acknowledges that tribal libraries are eligible for state and federal funding like any other public library in Washington State. Not every state has made such an explicit statement about the status of tribal libraries. Other state libraries that have similar initiatives and gatherings of tribal libraries include those of New Mexico, Arizona, and Alaska.

The Washington State Library sponsors gatherings of Washington tribal libraries twice a year, with at least one gathering held in person. These gatherings have been a place to share information and best practices and to consider new project ideas and opportunities. The library consultant who oversees outreach to small, rural, and tribal libraries for the Washington State Library, Carolyn Petersen, facilitates these biannual meetings and manages an opt-in email listserv called "The Keepers of the Stories" to remind tribal libraries of granting opportunities, including the annual Native American Library Services Grants from the Institute of Museum and Library Services (IMLS), for which any tribal library of a federally recognized tribe is eligible. Petersen also provides grant-writing assistance to Washington tribal libraries. These efforts have resulted in increased tribal library granting activity, and one tribal library, the Jamestown S'Klallam Tribe's Heron Library, received special recognition from IMLS in 2018 for its record number of successfully awarded IMLS grants.

The outreach of the state library serves a very important purpose and fills a great need, indeed. For the CWATL Project, we wanted to create a space to explore the past, present, and future of tribal libraries through a co-creation approach that utilizes Indigenous research methodologies and philosophies. Co-creation requires

reflective and contemplative practices, long-term relationships of trust, and an emphasis on the iterative processes of design, development, and modification, all of which result in healthy relationships with project partners. Using Littletree, Belarde-Lewis, and Duarte's² framework of Indigenous systems of knowledge, with relationality at its core, this project will engage with Washington tribal communities with the understanding that each community's identity, values, ways of knowing, and expressions of knowledge will vary depending on each community's interrelations of language, history, ceremonial cycle, and place/territory.³

The CWATL Project is based on the importance of visiting, relationship building, making kin, and networking as Indigenous approaches to research and community engagement.⁴ Visiting, as an Indigenous methodology, requires multiple visits and much listening. With support from the Mellon grant, we can travel several times to multiple tribal libraries, both on the eastern and western sides of the state. As visitors to tribal communities, we aim to listen to librarians and community members to hear about the current roles of the libraries, their strengths and opportunities, how their communities view them, and what possible future roles they could address. We hope to understand what the barriers are for some of the changes or expansions these libraries desire, and what can be learned to help stakeholders committed to supporting tribal libraries—like iSchools, funding entities, and other libraries—be even more effective in supporting these changes.

Besides visiting individual tribal communities, we are planning a convening of Washington's tribal librarians at the Washington Library Association (WLA) Conference in March 2023. This will be a chance to bring as many tribal library staff together as possible to share stories and to learn from one another. It will also give tribal staff a chance to attend the WLA Conference and to meet more public librarians around the state. We envision the convening as a place for tribal librarians to reflect on the importance of their work and to envision, together, what the future of Washington tribal libraries might look like.

Gatherings are an important site of relationship building and networking for tribal librarians because they provide an opportunity to engage in relational accountability. Relational accountability means that we are accountable to ourselves, our communities, our professional communities, our environments, and the ideas or topics we are discussing.⁵ Recognizing that tribal librarians identify as tribal members as well as non-tribal community members, the project incorporates a kinship model of care for all. Inspired by the approach of making kin, as described by Tallbear,⁶ the CWATL Project includes non-Indigenous people in familiar or kin relationships in order to build alliances and move towards goals that contribute to the health and wellbeing of all our relations.

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The CWATL Project is part of the Indigenous-focused work happening at the UW iSchool. The iSchool is the home of the Native North American Indigenous Knowledge (NNAIK) initiative, as well as the state's only American Library Association-accredited master's program in library and information studies, making this project a natural place to explore Washington tribal libraries. Established in 2018 under the leadership of Dr. Cheryl Metoyer (Cherokee), Associate Professor Emeritus, the NNAIK initiative is built upon decades of research projects, leadership in national organizations, and community-based work in Native-serving organizations. The NNAIK initiative intends to:

... raise and expand the level of discourse concerning the intersection of information, knowledge, technology, and Native American communities within higher education, broadly and at the iSchool in particular. We will designate the UW iSchool as the first information school in the world that honors the treaties of its Indigenous population — treaties that clearly stipulate educational rights — by developing and implementing an information science program that studies and celebrates the intersection of information, technology, and Native communities.⁷

Through this project, we hope to deepen the understanding of Native North American Indigenous Knowledge at practical, conceptual, and theoretical levels.

This project moves beyond a focus on funding and resources; we aim to create a space that is based on listening, learning, visiting, being a good neighbor, and caring in a way that considers building strong tribal libraries for future generations of Native people. Incorporating Indigenous approaches to relationship building and relational accountability into the work of institutions, to center the needs of tribal communities, and to listen respectfully, is important if we want to support the thriving of Indigenous communities, as well as Indigenous scholars and librarians in our field. The library and information science field faces a serious lack of diverse perspectives in the profession.⁸ This project aims to contribute to the field's need to take special consideration of Indigenous communities and their information needs.⁹

Finally, in an Indigenous context, it is customary to introduce oneself before speaking to a group of people. Introducing yourself using kinship terms, clan affiliations, geographic locations, family ties, tribal affiliations, and so on creates a foundation for listeners to build a relationship with you. Even though this writing is taking place in a non-Indigenous space, and this introduction is coming towards the end of our article, we want to model this same approach to introduce ourselves to you, the readers.

Yáát'éé. Shí éí Sandy Littletree yinishyé. Eastern Shoshone nishłí. Kinyaa'anii éí bá shishchín. Eastern Shoshone éí dashicheii. Ta'neezahnii éí dashinalí. Akót'éego diné asdzáán

nishłí. My name is Sandy Littletree. I am Eastern Shoshone from my maternal grandparents, I am from the Towering House clan from my paternal grandmother, and I am from the Tangled clan from my paternal grandfather. I am an enrolled citizen of the Navajo Nation. As a kid, I loved to read and I was a huge nerd, but you might be surprised to learn that I didn't grow up with strong connections to libraries. I grew up just a few miles away from the Navajo reservation in northwest New Mexico. We didn't have a tribal library nearby, and the closest public library was in the next town, but we never went as a family. I can count on one hand the memories I have of going to the library with my parents. Like a lot of people, I struggled to use the library to do research when I went away to college; I just didn't have any experiences of asking librarians for help or really knowing how to use all the resources that were available to me. When I went to library school at the University of Texas at Austin, I learned about the existence of tribal libraries around the country in some tribal communities, and I've often wondered how my life and the life of my family would have been different if we had access to these types of institutions. I decided to study the origins of tribal libraries for my doctoral dissertation. Today I am an assistant professor on the tenure track at the University of Washington Information School. I bring with me all of these experiences with the intention of contributing to a better understanding of the information needs of Native people.

My name is Cindy Altick Aden. I am currently the Bill and Melinda Gates Foundation Distinguished Practitioner in Residence at the University of Washington Information School, where I have been teaching MLIS students since the fall of 2020. I received my master's degree in library and information science from the University of Washington. It is such a thrill to come back to my alma mater and contribute to the formation of the next generation of librarians! When I left UW with my new library degree, I went to the Library of Congress, where I was an intern and was then hired as a librarian. I returned to the University of Washington a few years later to work in the graduate library, and then went on to become an Associate Director at a public library system, Kitsap Regional Library. After some years working outside of libraries, I returned to Washington in 2016 when I became the Washington State Librarian, a job I loved for four years before coming to UW. It was in that role that I had the chance to visit some of the tribal libraries and to get to know some of the library staff and learn more about their activities. The State Library included tribal libraries in its initiatives, so, for example, the Nisqually tribe participated in the virtual reality pilot project and helped co-present their experiences at WLA. And the small library on the Colville Tribes' land was just getting restarted and got some great guidance on collection management from the State Library. When Sandy and I met, I wanted her to come with me and to revisit these libraries and to figure out how to work together to understand them more deeply. Out of that desire to collaborate, this grant project was born.

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In conclusion, we are grateful to the Mellon Foundation for its financial support and to the tribal and public librarians of Washington state for their enthusiasm in this project. There is an opportunity for us to foster better communication and sharing amongst all libraries, to learn more about tribal libraries and how to support them in their roles and help them grow in the ways they envision, and to provide a model for how other states and other library communities can learn to work together with more understanding. Ahéhee'. Thank you. 📖

NOTES

1 Revised Code of Washington, RCW 27.12.285, first enacted May 1975: Library services for Indian tribes. The legislature finds that it is necessary to give the several boards of library trustees in this state additional powers in order to effectuate the state's policy with regard to libraries as set forth in RCW 27.12.020. On and after March 27, 1975, the board of library trustees in any county of this state, in addition to any other powers and duties, is hereby authorized to provide library services to Indian tribes recognized as such by the federal government or to supplement any existing library services of such an Indian tribe. The power granted by this section shall extend beyond the geographic limits of the library district and the county or counties in which the district is located. [1975 c 50 § 1.]

2 Sandra Littletree, Miranda Belarde-Lewis, and Marisa Duarte, "Centering Relationality: A Conceptual Model to Advance Indigenous Knowledge Organization Practices," *Knowledge Organization* 47, no. 5 (2020): 410–26.

3 Tom Holm, J. Diane Pearson, and Ben Chavis, "Peoplehood: A Model for the Extension of Sovereignty in American Indian Studies," *Wicazo Sa Review* 18, no. 1 (2003): 7–24, <https://doi.org/10.1353/wic.2003.0004>.

4 Jessie Loyer, "Indigenous Information Literacy: Nêhiyaw Kinship Enabling Self-Care in Research," in *The Politics of Theory and the Practice of Critical Librarianship*, ed. Karen P. Nicholson and Maura Seale (Sacramento, California: Library Juice Press, 2018), 145–56; Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, 2nd ed. (London; New York; New York: Zed Books, 2012); Eve Tuck et al., "Visiting as an Indigenous Feminist Practice," *Gender and Education*, 2022, 1–12, <https://doi.org/10.1080/09540253.2022.2078796>.

5 Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods* (Black Point, N.S.: Fernwood Pub., 2008).

6 Kim TallBear, "Caretaking Relations, Not American Dreaming," *Kalfou* (Santa Barbara, Calif.) 6, no. 1 (2019): 24–41, <https://doi.org/10.15367/kf.v6i1.228>.

7 <https://ischool.uw.edu/about/ischool-2018/native-north-american-indigenous-knowledge>

8 See for example: Todd Honma, "Trippin' Over the Color Line: The Invisibility of Race in Library and Information Studies," *InterActions: UCLA Journal of Education and Information Studies* 1, no. 2 (June 21, 2005), <https://escholarship.org/uc/item/4nj0w1mp>; C. J. Gollop, "Library and Information Science Education: Preparing Librarians for a Multicultural Society," *College and Research Libraries* 60, no. 4 (1999): 385–95.

9 Marisa Elena Duarte and Miranda Belarde-Lewis, "Imagining: Creating Spaces for Indigenous Ontologies," *Cataloging & Classification Quarterly* 53, no. 5–6 (2015): 677–702, <https://doi.org/10.1080/01639374.2015.1018396>; Sandra Littletree and Cheryl A. Metoyer, "Knowledge Organization from an Indigenous Perspective: The Mashantucket Pequot Thesaurus of American Indian Terminology Project," *Cataloging & Classification Quarterly* 53, no. 5–6 (2015): 640–57, <https://doi.org/10.1080/01639374.2015.1010113>.



Tribal Museums: Connecting Pieces of the History Puzzle through Libraries and Archives

By Tessa Campbell

In July of 2009, I'm sitting in my office as the newly hired assistant curator for the [Tulalip Tribes' Hibulb Cultural Center](#). The office feels empty, and the harsh overhead office lighting seems to illuminate how much I have no clue what I am doing. Due to being untrained in the museum field at this time, I am unsure of what to do. Having recently graduated from the University of Washington's (UW) Master of Library and Information Science in Information & Library Science program, I dive in and start doing what I'm familiar with, researching on WorldCat and requesting copies of materials on the history and culture of the Tulalip Tribes. Being trained in the library field was a stepping-stone for me getting hired into the curatorial position because it has a need for extensive research. Little did I know how performing library research early on in my position would set the foundation for libraries to be instrumental repositories to support my curatorial work at Hibulb. Today there is a lack of empirical research on the information-seeking behaviors, needs and patterns of library usage by Native American populations.¹ The reliance on libraries and archives for the support of tribal museums is a new arena that merits examination. Over the past several decades, tribal museums started opening at a significant rate. They opened faster than any other type of museum due to the Indian Gaming Regulatory Act of 1988, which provided increased revenues from tribal casinos.² With the significant number of tribal museum openings and the congruence of libraries holding significant collections of Native history, it is vital for libraries to create a bridge that is easy for tribal researchers to cross.

The intention of this article is to tell the story of an Indigenous curator working for a tribal museum while utilizing and relying on local library and archival institutions in the development of museum exhibitions. From day one in my position, crossing over that bridge into the library world was facilitated by two things:

Tessa Campbell (Tulalip/Tlingit) has an academic and professional background in both library and museum fields. She holds an MLIS (UW Information School) and a Master's in Museum (Johns Hopkins University). She is currently a Full-Time PhD student at the UW Information School where she hopes to research the help-seeking behaviors and attitudes of local tribal community members with mental health issues while incorporating Indigenous worldviews and Indigenous research methods. She is a recipient for the ALA Spectrum Doctoral Fellowship (2022-2025). Passionate about tribal and local history she is a board member for HistoryLink.



first from learning to navigate the system and second from the partnerships and relationships that were developed. I hope this article will aid in promoting tribal museums to cross that bridge and consider the value of libraries and archival institutions for their field. I conclude with discourse on how libraries and archives can help better serve the unique user needs of the tribal museum curator.

Hibulb Opens Its Doors

The Hibulb Cultural Center is located on the Tulalip Indian Reservation and had its grand opening in August of 2011. The center interprets and tells the history of the Tulalip people, who identify as a distinct and sovereign nation from the signing of The Point Elliot Treaty. The Tulalip Tribes, federally recognized, are the direct descendants and representatives of the Snohomish, Snoqualmie, and Skykomish tribes and other allied tribes and bands who were signatory to the Treaty of Point Elliott of 1855. The signed document ceded millions of acres of land to the United States Federal Government in exchange for protected reservation land, a hospital, a school and the reserved rights to continue to hunt, gather and fish in usual and accustomed territories. Later it will be discussed how this supreme document was borrowed from one of the most prestigious archival institutions in the U.S. for a special exhibition.



Main entrance to the Hibulb Cultural Center. Image credit: Tessa Campbell.

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After Hibulb's grand opening, for the first two years of operation, the focus was on building operations and programming, and not the development of exhibitions. In 2012, after the former senior curator left, I applied and was promoted to Lead Curator. Following her departure is when our center decided to start rotating its exhibits. Our first exhibit was borrowed from the Smithsonian's Traveling Exhibition Services, titled *"Ramp It Up, Skateboard Culture in Native America"* which opened in 2013. Between 2013 and 2016 minimal research was required because the exhibits were either traveling exhibits or created with local artists. The reliance on libraries and archives for supplemental information for exhibit development increased significantly in 2015. In 2011, we hired Lita Mower (MLIS) as the librarian and in 2014, we hired Kaila Cogdill (PhD) as an assistant curator. The center desperately needed another curator to help with the heavy lifting of exhibit development. Kaila and I worked on our first exhibit together titled *Vibrant Beauty: Colors of our Collection* which required extensive research.

Intersections of Libraries and Museums

While library and museum missions are analogous in connecting the public to information, the method which museums use to interpret and share information is through public exhibitions. I compare developing an exhibit to writing a book, perhaps more like an annotated book. To develop one, you have to come up with a specific theme and topic, then commence writing the storyline. Each exhibit section represents a chapter, and they can ascend or descend in chronological or thematic order. After one develops a storyline and organizes each section, it is necessary to start gathering information, photographs, and artifacts to help support your story. In order to tell a story that is relevant, accurate and reliable for both exhibit development and authoring a book, extensive research is required.

Through our research journey at various institutions around the state, we discovered how the collections interconnected and additionally would intersect with holdings at our center. This was one of the significant benefits of visiting other libraries, archives and sometimes museums: to gather information to weave a story or solve an unanswered question. Dr. Sandra Littletree, assistant professor at the UW Information School identifies the reliance on libraries, museums, and archives as instrumental for the information needs of Native communities in her dissertation work, "Native communities are reclaiming Indigenous knowledge and taking control of the flow of information through institutions such as libraries, archives, museums."³

Building Bridges

Our personal experience of crossing that bridge to do research at libraries was facilitated because of the professional degrees earned

by the staff; two of the cultural center staff hold MLIS degrees and another holds a PhD. The missions of libraries and museums intersect as venues which are knowledge centers with the prospect of preserving history and culture, making information accessible to the public.⁴ The research journey led our staff on what felt like a scavenger hunt to find information needed to support our work. I estimate that we drove over 1,000 miles by car. Sometimes our staff had to travel via ferry and one time by plane. The furthest our staff members traveled was to the National Maritime Museum in England to research Peter Puget's logbooks.⁵

On the Hunt for Information

Once we determined our destination, we would jump into the tribal work vehicle and hit the road, always feeling like an investigator trying to solve a mystery. During visits to various institutions around the PNW, we would typically perform research as a team with two to five people. There were times where it felt unusual to have a team of four people crammed into one little research area.



A team of researchers from Hibulb at the Seattle National Archives in 2019 from left to right: Lena Jones- education curator, Tessa Campbell-senior curator, Dr. Kaila Cogdill-assistant curator. Photo Credit: Lita Mowrer

The pattern of research taking place collectively is not synonymous with the conventional individualistic pursuit of the academic researcher. It is common for institutions to welcome delegations from tribal communities to do research such as the National Museum of the American Indian (NMAI) welcoming groups of scholars. I have observed departments within our tribe travel to various institutions to do research for genealogical purposes, search for historic maps for land cases or historic documents to provide evidence for legal court battles over treaty rights. Our research was done for reasons other than exhibition

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development such as to find information for museum collection objects, to gather information to create documentaries or develop interpretive signage sites around the state of Washington. There was the special occasion where our staff spent time doing research at UW Special Collections and National Archives and Records Administration (NARA) to collect information for spiritual purposes. The information was used for a special ceremony.

We tried to visit as many institutions as we could to retrieve as much information as possible. Each institution had collections that would connect in a way to tell an entire story. With each separate holding we were able to put them together piece by piece, sometimes chronologically. After each piece was in place, we would start to see a picture emerge, similarly to a puzzle. It would eventually become a window with a significant view into our tribal history, sometimes with a surprising story.

Bringing Exhibits to Life through the Power of Archives

Two different research cases reveal the relationship of library institutional support for tribal museums. These two exhibits were selected because they: 1) required the most extensive research and 2) offer examples of rich research experiences. The first exhibit is Coast Salish wool weaving *Interwoven History: Coast Salish Wool Weaving*, opened in November of 2018. The tribal community was witnessing a resurgence of the tradition that hadn't been practiced in the community for many years. The revitalization can be attributed to Bill and Fran James (Lummi), Susan Pavel, Janice George (Sto:lo) and Tillie Jones (Tulalip), weavers who helped bring the practice back. Although it was taking place on the reservation, there was little-known early history. In our possession we had physical weavings but didn't have photographs. We also had oral stories but didn't have documentation to support them.

For many years I had heard the oral story about how our ancestors had raised the extinct wooly dog on Hat Island. The dog was raised and sheared for its fine fur to process and weave into Coast Salish blankets. In the Colin Tweddell collection at WWU,⁶ we found that wooly dogs were also domesticated in Monroe, WA in the late 1800s. In addition to Monroe and Hat Island, we found more information at other institutions that wooly dogs were also kept on Guemes Island, Whidbey Island, Everett and in Upper Skagit. From this information we were able to create a map of the locations, which originally wasn't planned to be part of the exhibition.

Another surprise that we discovered at NARA was information that pertained to another attempt to revitalize Coast Salish wool weaving in the 1930s on the Tulalip Reservation. Archival material depicted that there was a program developed by the Bureau of Indian Affairs (BIA) called the Tulalip Home Improvement Club. The BIA provided funding for women to

gather and hold meetings to teach women domestic skills such as sewing, canning, and housekeeping. They also took the time to learn knitting and Coast Salish loom weaving. In the late 1800s, Coast Salish wool weaving began to disappear as it was time-consuming, and it became difficult to access natural resources. It was replaced by wool knitting as Tulalip women began selling knitted wool socks as a source of income.

We were able to find another gem of information at NARA. Within our museum collections we had a woven blanket that was donated to our center from Tulalip Tribal Elder, Wayne Williams (1928-2017), who was the grandson of Chief William Shelton (1868-1938). There was no known information attached to it when it entered the collections. While searching for information on Coast Salish weaving, we encountered a historic image of the blanket, which was taken in 1937.



Elizabeth Shelton holding a finished woven wool blanket in 1937. Photo credit: TU365 Annual Reports of Extension Workers 1936-1939 Box. 1, 1937. Record Group 75; National Archives and Records Administration (Seattle Region).

Even though we had the image, we were unsure which woman in the photograph had created it (see above). Our center had diaries from William Shelton in which he wrote almost daily starting in 1896 until the day of his death in 1938. In one of his entries in 1937, he writes that his cousin Elizabeth Shelton had gifted him the woven blanket. We also had the information that the blanket was made from handspun sheep wool and the dye from natural moss. Because we were able to collect the pieces of information to tell a more detailed story of the woven blanket in our collections, we were able to put it on display.

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The woven blanket on display.

It is truly amazing to see the power of archives and how they can bring objects to life in the example of the woven blanket. Without the image found at NARA, we wouldn't have known which blanket William Shelton was discussing in his diary.

Coming up with a Back-up Plan: Not Finding the Missing Pieces

The assistant curator, Emilie Smith, (now the senior curator) and I spent two years developing the last exhibit I would work on before my departure from Hibulb to pursue my PhD at the UW Information School. We had originally planned to develop an exhibit that celebrated the published books by Tulalip authors. However, as we spent time reading their works, we noticed a recurring theme emerge: how both literacy and the library were used as an escape from harsh reservation life for Tulalip tribal members. From this finding, we decided to research the overall literary history on the Tulalip reservation, while still including the seven published authors in the *Power of Words: The History of Tulalip Literacy*. A highlight of this exhibit, it presented an opportunity for us to borrow the original Point Elliott Treaty of 1855, as this was a pivotal point in history when the written word would be forced upon the Tulalip people. Prior to colonization, many Native American populations did not have a formal alphabetic writing system as information was passed down orally from generation to generation. Literacy was a tool of colonialism, Christianization, and assimilation through governmental policies.

To depict the early encounters of literacy, we started with the introduction of the early mission school which was founded in 1857 by Father Eugene Casimir Chirouse. Chirouse became fluent in the local traditional language of his pupils, Lushootseed. He wrote Catechisms in both French and Lushootseed and the originals of these are held by the Archdiocese of Seattle archives.

To tell the story, we wanted to locate both maps of the grounds and a historic photograph of the school. We had seen the same photograph appear in various historical publications such as in the archival collection at Hibulb and in the *Seattle Times* in 1958.⁷ The unoriginal images we had were too pixelated and we weren't able to include an enlarged photo of them in our exhibit. One last example is not being able to find information on the history of the Tulalip Day School, which was in operation at the same time as the Tulalip Industrial School. We searched for information about its history and its location but couldn't find any sufficient information to include it in our exhibition. It is evident that the researcher will encounter the pitfalls of being unable to find the information sought when doing research. Remaining flexible and considering alternate solutions is key.

Encountering Challenges and Barriers

One exhilarating experience while researching collections for a tribal community is having the awareness of its history. On some occasions I'd come across a photograph of a direct ancestor, and it was like serendipity was happening and they were waiting there for me to discover them. However, there were some barriers that were endured while at an institution. Locating items in the database brought forth a challenge. Difficulty was due to misnomers within the cataloging and classification schemes. In earlier records, tribal names were phonetically spelled out into the English language. Other times tribes were lumped together or misidentified.

It was once predicted that the Native populations would vanish. In 1899, an article was published in the *Seattle P.I.* that the Tulalip population of 500 was doomed to go extinct.⁸ Early libraries and museums "saved" materials from or for the vanishing race. It was more common that anthropologists took items, "believing that they were rescuing them from mistreatment or destruction by the primitive and uneducated peoples who had made them."⁹ There is documentation that libraries confiscated early collections from the abandoned Tulalip Indian Agency because they felt the tribe didn't have the expertise, facilities, or resources to properly care for these collections. There is the adage that museum curators and librarians were the authoritative guardians of these collections that needed protection.

Issues of access did create challenges for us as researchers. One day while at a local institution, I came across a photograph of my great-great grandmother whose photo I have never seen. It is estimated that she was born around 1850. I asked the institution if it was permissible to take a photograph or receive a scanned copy. It was heartbreaking to find out it was against the policy. It can become problematic when institutions will not allow photocopies, photographs, or scans if it is material that is planned to go into the exhibit. It feels like nails on a chalkboard when permission is denied for use or a photocopy because, in today's world, you feel

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the need for hard proof to combat misinformation. However, there was one institution that was more than willing to lend us a rare and significant document that was housed in Washington D.C.: the original Point Elliott Treaty of 1855.

The Pathways to Collaboration

Our numerous visits to NARA over the years led us to become acquainted with some of its staff members. While we were in the planning stages of the exhibit *The Power of Words*, we had asked one of the archivists at the Seattle location about the possibility of borrowing our original treaty. The archivist was so helpful and provided us with all the contact information to start the process with the main NARA location in Washington D.C. The process of working with NARA to bring the treaty back to the Tulalip reservation took about fourteen months. It required regular communication, an onsite visit by a NARA staff member and sending monthly statistics to them.



Three generations of a Tulalip family looking at the original Point Elliott Treaty on display at the Hibulb Cultural Center in the Power of Words Exhibit that opened on January 22, 2020. . Photo Credit: Lita Mowrer.

Working with NARA in Washington D.C and in Seattle led to a close working relationship with them. They were very supportive in helping us find the information we needed. They sent us information about obtaining a researcher card, how to cite NARA collections, finding aids and most importantly worked with us diligently to lend us the treaty. We were so appreciative of the help and support they provided us that there came a time when we needed to support them.

In January of 2020, the Office of Management and Budget approved the sale of the building that housed the National Archives Records Administration in Seattle.¹⁰ The collection was to be dispersed and sent to other NARA locations. The collection

was significant to the region of the PNW and to Washington tribes, and it was vital that it remained in the state. A few of us from Hibulb attended the meetings with other tribes at NARA to put forth our voice of its importance and significance for treaty rights and tribal sovereignty. We prompted our Tulalip Tribal Board of Directors to write a letter to the federal government on the detrimental effects relocating the archives. Fortunately, the sale of the building was halted, and the collections were to remain in Seattle.

In addition to the NARA staff, we built a close working relationship with staff at the Everett Public Library (EPL). From our collaborative partnership we were able to create programming together. One example is when we worked with EPL's History Specialist, Lisa Labovitch, to have a public showing of a documentary created by Hibulb's history department titled *Harriette "Hiabl-tsa" Shelton Dover: Her Life and Legacy*. This film was awarded the 2018 Malmstrom Award.¹¹ As a result of the programming, we decided to invite Lisa to our center to have her as a guest on an episode of our televised program *Hibulb Conversations*¹², which airs on Tulalip TV, our tribally broadcasted television station. Our decision to have her on the show was to promote the collections and information that EPL held on Tulalip history. We wanted to bring awareness of what Tulalip tribal members could access for free. This project led me to developing a video for EPL on how to care for home objects, archives and historic photographs. It was such a wonderful feeling to have this reciprocal relationship with our neighboring library.

Bridging the Gap

Historically, Native American populations have been omitted as potential users of libraries and archives. As tribes are strengthening their tribal sovereignty and asserting their rights, they have become more proactive members of society. In addition, they are becoming stewards of their culture and history. "After hundreds of years of attempted eradication of Indian self-government and Indigenous systems of knowledge, Native communities are reclaiming Indigenous knowledge and taking control of the flow of information through institutions such as libraries, archives, museums."¹³ So how can libraries and archival institutions help bridge the gap in order to better serve Native populations? There are many things to consider and the first is that tribes are not monolithic. With over 600 distinct tribes in the U.S., each one has its own "unique epistemologies, ways of knowing, languages and histories."¹⁴ It is vital to consider tribes as potential users along with their unique identities.

The first step is to connect with local tribes to develop and build a relationship so that a foundation of trust can be established. When a tribe is invited to the space, remember that it will likely be a group of people rather than one individual representative. In addition to making physical space for tribes, create space for

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their knowledge and ideas. Consider collections as shared ones and consider tribes as experts of their material. Work with tribes to help identify and catalog materials and develop finding aids with and for tribes. I also encourage tribes and tribal museums to introduce themselves to their local libraries and archival institutions as building a collaborative relationship goes both ways. Our country has witnessed the growth of the museum profession for Native Americans as there are well over 200 tribal museums in this country today.¹⁵ There are many more ways in which libraries and archival institutions can meet the unique needs of the museum curator. From my personal experience, a good start for making the bridge easier to cross is through the development of relationships and making the systems easier to navigate for tribes as libraries and archival institutions are key holders to the pieces of the history puzzle. 📖

NOTES

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Hard Work and Heritage: Reflections from an Indigenous Library Worker

by Kathleen Mitchell



What does it mean to be an Indigenous person today? What does it mean to be a Native American working in a library? I currently have two associate degrees in office technology and library science. I have often contemplated whether I want to expand either of those into a bachelor's degree.

I grew up in an area and culture that asked me to forget that I was a person of color—and for a long time I did. I did not realize there were any other Native people who looked like me in the area that I lived and grew up. We had no indication of being Native American in our house at all. I had no idea what fry bread was or what a dreamcatcher was until my early teens. The only real indication of what it meant to be Native American was what I saw on TV—which wasn't good.

When I was in my early teens I remember seeing a dreamcatcher in a store near Astoria, Oregon, and thinking that it looked pretty. I don't think it was very big, but I do remember it had feathers and some beads that caught the sun's reflection. I wondered if I could make that. I'm a person who likes to work with their hands, who likes to take things apart, to build things and see the end result. I made quite a few dreamcatchers with different colors and sizes and even made a little bit of money by selling my artwork to my neighbors.

Then, when I was in my late teens, we moved into town. I went to the library more and more. I was in such awe that a building could have millions of ideas, photos, and history! There were so many things that I wanted to learn, and all of this knowledge was free.

It wasn't until I sat down years later to contemplate my next move in life that I remembered that wonder. I felt so stuck in retail. I wanted to do something that I thoroughly enjoyed. I researched libraries and thought about becoming a park ranger. I heavily weighed the pros and cons and signed up to get a two-year degree at my local college, Spokane Falls Community College. I knew as a Native American person entering the library world that there

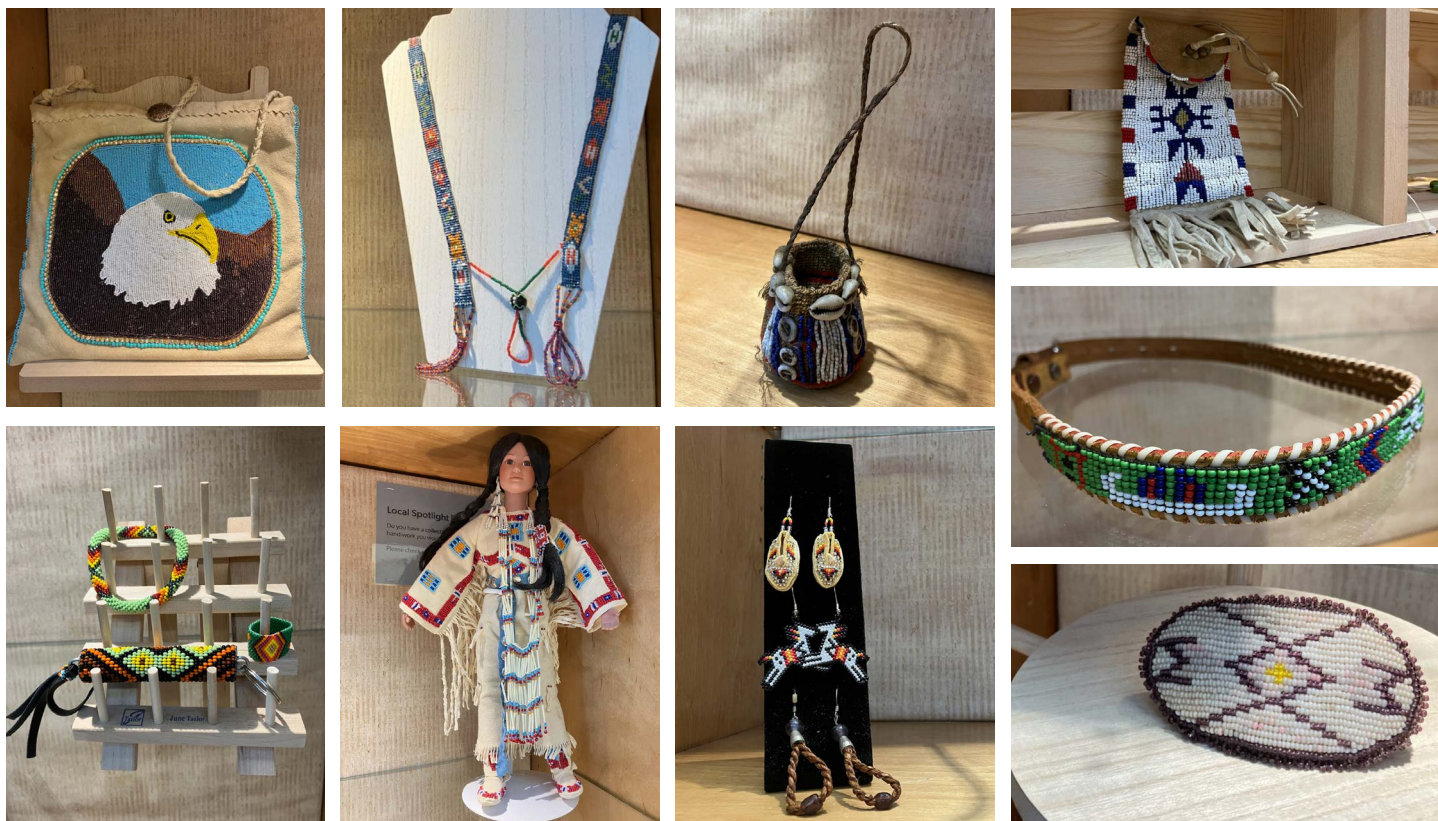
would be a good chance I might be the only one. But I was willing to take the chance and put my best foot forward. I graduated a couple of years later, still working that retail job, but now I had an internship for school; and two young children to look after. Since earning my degree I have worked my way up within the past five years from a page to a full-time public service associate. I am proud of the progress that I've made personally and professionally. Life has tried to get in the way several times, but I have always kept my children in mind. Through my life, I want to show them that they can do things that they set their mind to; they can embrace their heritage and pursue their passions.

As a Native American person working in a library setting, it feels like it has fallen to me to be the point person for the indigenous communities that use our library and are represented in our collection. Because I did not grow up on the reservation, I feel like I am still learning how to be indigenous myself. However proud I am of my heritage, I must continually remind myself that learning about that heritage is an ever-evolving situation. One thing I like to do is study different books that encompass the range of indigenous communities, beyond my own Salish people, from northern Canada to South America to indigenous communities outside of these continents. I believe it is necessary to share some of our knowledge and to dispel the myths of Natives being uneducated, unemployed or even drunk all the time. We are educated, employed, and doing all we can for our communities. Bringing education about indigenous communities to libraries and connecting them to those communities will help future generations to heal the divide. I wish, while growing up, the library had more pictures and events familiar to me. Having Native American staff working in libraries is one way I feel we can offer visibility to who we are as a community. I have heard from distant families about why some Natives do not want to share our beliefs or culture out of fear that outsiders might bend it in such a way to make money off their mass-produced, non-original items.

I am hoping to one day work in a library on my reservation, the confederated Salish Kootenai tribes of Montana on the Flathead reservation. We have a tribal college with a library that covers much of our history. We also have a smaller library district that serves the town of Polson, Montana. For the longest time in my life I was not sure I wanted to be the point person for my culture because it did sound hard, and I wasn't sure what was culturally correct or incorrect.

Kathleen Mitchell has been working with the Spokane County Library District for five years, working her way up from a page to full-time employment. She has lived in the Spokane area since 2013 and enjoys the varied seasons. When not working, she enjoys spending time with her children and watching true crime.

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Kathleen Mitchell's heirloom beadwork and cedar collection on display in her library.

Now I see my Salish Kootenai heritage and my passion for information are an important intersection in my life that I am willing and ready to take on. I want my children, friends and family to see that I am not afraid to go against the norms of Native American culture especially if it helps me and others to better understand and embrace our heritage.

I still have much left to learn, and there is a small library in Cusick, Washington, near the Kalispel reservation I have not had a chance to visit yet. I am also hoping to get more involved in the American Indian Library Association. Their website ailanet.org states, "An affiliate of the American Library Association (ALA), the American Indian Library Association is a membership action group that addresses the library-related needs of American Indians and Alaska Natives. Members are individuals and institutions interested in the development of programs to improve Indian library, cultural, and informational services in school, public, and research libraries on reservations. AILA is also committed to disseminating information about Indian cultures, languages, values, and information needs to the library community."

My experience being a Native American working in a library setting has been an interesting one. I did not grow up in Native

culture as I had been adopted out and raised on the coast of Washington state near the Quinault tribe. I learned later in life that my biological mom was a member of the Salish Kootenai Tribe in Montana.

It has been an eye-opening experience over the last five years working in a public library, and I have paid more and more attention to how our library system is structured to be inclusive of everyone during that time. We may have a long way left to go, but I do feel that we are getting there. I am excited to see what takes place over the next twenty-five years. 📖

NOTES

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Indigenize Early Care and Education at Daybreak Star Preschool

by Mai Takahashi



“For far too long, American libraries have had problematic interactions with local tribes, reinforcing destructive colonial relationships or helping to perpetuate the mythology that Native peoples are ‘disappearing.’”¹

This quote made me think. How could I write this article accurately so that it wouldn’t sound as if we are making the same mistake to “retell” or “speak for” the urban Native community? How could I promote their mission and great work without talking over them? In writing this, I want to use my platform and this opportunity to amplify the voices and the missions of a marginalized community.



After George Floyd’s murder, the preschool community got together and marched on the Bernie Whitebear Way.

Daybreak Star (DBS) Indian Cultural Center is a community center for Native Americans in the Seattle area, and United Indians’ headquarters. “Daybreak Star owes its existence to Native American activists, including United Indians’ founder, Bernie Whitebear. Together with the Indian community, they staged a non-violent takeover and occupation of the land in 1970 after most of the Fort Lawton military base was declared surplus by the U.S. Department of Defense.”² It is located in Fort Lawton and Discovery Park in Seattle and my branch, the Magnolia branch library of the Seattle Public Library, is about five minutes’ drive away.

The Daybreak Star provides a lot of services, and the preschool is one of them. At Daybreak Star Preschool, “we take an Indigenized approach to children’s school experience and encourage them to

develop a passion for curiosity and questioning, fostering lifelong learning by engaging and embracing the land which we live with, seeing our plant and animal relatives as teachers.”³ The preschool teachers have been here and running the Indigenized education throughout its history. Some of the current teachers are alumni of the preschool.

The partnership between the Daybreak Star Indian Cultural Center and the Magnolia branch library started with a weekly storytime at the Daybreak Preschool in 2017 and as a Children’s Service Librarian,

I plan a weekly storytime with intention and always take the following into consideration:

- Provide carefully curated and selected books written by Indigenous authors and topics that reflect on each of the classrooms’ curricula.
- Provide resources and book lists regarding race and social justice, social emotional learning, antiracism, inclusiveness, and more.

The lead teacher, Tess, at Daybreak Star Preschool shared her thoughts about the materials and resources from the library:

If we request books in Spanish, Vietnamese, Chinese, Amharic, or even sign language, Mai always comes through. If our lesson plans for the week focus on numbers, shapes, colors, social emotional learning, Black Lives Matter, autism, mushrooms or whatever random request, she has a resource for that too. I love how many of the books are written and illustrated by people of color because our students deserve to see their identities and cultures reflected in their learning materials; It is something I truly value and appreciate.⁴

Mai grew up in Japan and came to the U.S. as an adult, believing that the library found her when she landed her first job as a page at Monterey Public Library in Monterey, CA. When she is not at work, Mai spends her time napping, walking, reading, sweating in the sauna, being a beginner soccer mom, and volunteering. An admitted library nerd, Mai loves visiting other libraries when traveling.

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“ Oftentimes when we consider school readiness for children we think of literacy as one of the main components. And while literacy certainly is a crucial building block in children’s learning, we must scrutinize how literacy is measured. Daybreak Star Preschool continues to find ways to indigenize early care and education by emphasizing Native practices like storytelling as a necessary component to early literacy. We do this by connecting with community partners, like Sondra Segundo and our elders when possible. Storytelling is an important component to native culture and education and through these kinds of experiences we hope to model what early learning can look like. ”

(Nick, Preschool Director 2022)

Additional partnership programs with Daybreak Star Preschool have grown from the weekly storytime:

- Preschool Mini Powwow– “*Small But Loud*”–is a week-long powwow to celebrate Indigenous knowledge and culture with preschoolers and their families
- “A Day at the Preschool” videography making was a community-led project. DBS families and teachers got together and created a movie. Contributors were compensated and the video was shared with the community.

Oftentimes when we consider school readiness for children we think of literacy as one of the main components. And while literacy certainly is a crucial building block in children’s learning, we must scrutinize how literacy is measured. Daybreak Star Preschool continues to find ways to Indigenize early care and education by emphasizing Native practices like storytelling as a necessary component to early literacy. We do this by connecting with community partners, like Sondra Segundo and our elders when possible. Storytelling is an important component to Native culture and education and through these kinds of experiences we hope to model what early learning can look like.⁵



Storytelling event with Sondra and the Haida Roots, September 2021.

A core part of the preschool’s Indigenized education curriculum is storytelling. The Seattle Public Library has been supporting Daybreak Star Preschool’s outreach to promote the oral storytelling art form to their community. Nick, Daybreak Star Preschool Director, says:

Through Oral Storytelling program and other outreach programs, we set firm outcomes together:

- Create a healing space for the families to connect with their Elders and culture.
- Learn from the stories of Elders, family, peers, and community members. It can prevent the harm from a Settler-Colonial perspective in kindergarten readiness and bring richer understanding and joy through the recognition of shared experiences.
- Inspire families with the confidence and power to share personal, family and cultural stories, sustaining the ties between children, youth and Elders, friends and community.
- Build resilience in children, support cognitive literacy development, and foster community growth, joy and delight in Indigenous knowledge.

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We have expanded our partnership and collaboration with the urban Native community beyond Daybreak Star Preschool and we have been supporting Native families through the following organizations:

- SeaFair Powwow (DBS)
- Foster Care Family Program (DBS)
- Ina Maka Infant Care program (DBS)
- Kina'ole Pacific Islander Family Program (DBS)
- Labateyah Youth Home (DBS)
- Native Family Support – White Center Community Development Association
- Native Family Support – Perinatal Support Washington
- Naah Illahee Fund
- Indigeneer Community
- Urban Native Education Alliance

COVID-19 has impacted our partnership in both good and challenging ways. The positive side is that it made us slow down and gave us more time to learn from each other at a deeper level. We were able to talk about what their urgent needs were and also future collaboration ideas. The downside was having no in-person contact and only virtual communication, which made it difficult to stay connected. COVID-19 hit the urban Native community very hard, and we heard voices from the community about what they were facing: isolation and depression, struggles with digital inequity, and lack of access to basic needs.

We were able to maintain partnership during the pandemic even though it looked different. Partnerships included the following:

- **Ina Maka Reads - Ina Maka: Family Reading Program (2020)**
 - o Community-led project in order to connect families during early pandemic time when families were struggling with isolation and depression.
 - o Book title was chosen by Ina Maka staff members to bring in Pacific Islanders' literature into the community.
 - o Young readers who contributed to the program were compensated with gift cards.

Western and Indigenous Ways of Knowing

by Kael Moffat

A crucial aspect of understanding the Indigenous library/librarianship landscape is understanding how the Western ways of knowing the undergird, non-Indigenous librarianship differ from and can conflict with Indigenous ways of knowing and starting to ask how that can affect practices and services. Below are sources available via the open web that can help us non-Indigenous librarians start to think about how we can better serve and relate to Native persons and communities.

Indigenous and non-Indigenous ways of knowing (epistemologies)

"Indigenous Knowledge and Academic Knowledge" from University of Colorado, Boulder's LibGuide, *Indigenous Research & Knowledges in North America: Indigenous Ways of Knowing*: <https://libguides.colorado.edu/c.php?g=1052968&p=7645909>

This LibGuide page offers a quick explanation of how Western/academic knowledge on which settler librarianship is based differs from Indigenous knowledge systems. These differences can be great and are very meaningful. The page also considers the place of Indigenous knowledge in academic work and citing Indigenous sources, which may be of more interest to academic, school, and special libraries. Finally, the page briefly touches on appropriation of Indigenous knowledge, including symbols in artwork, which is relevant to all libraries.

"What are Indigenous and Western Ways of Knowing?" posted by the Canadian Research Institute for the Advancement of Women: <https://www.criaw-icref.ca/images/userfiles/files/Fact%20Sheet%202%20EN%20FINAL.pdf>

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- **Decolonizing Eurocentric academic readiness - Summer of Learning Storytelling with Daybreak Star Preschool (2021)**
 - o Acknowledging and identifying the harm: Many print works, including those claiming to transmit knowledge about Native histories, cultures, and traditions, are written from a Settler-Colonial perspective and can cause harm to our young people, as they seek to learn about themselves and the world.
 - o Collaboration with the Daybreak Star Preschool - Learning from the stories of Elders, family, and community storytellers such as Roger Fernandes, Fern Renville, and Sondra Segundo, helps prevent or counteract the harm caused by the Eurocentric education and brings richer understanding and joy through the recognition of shared experiences.
- **Audio/Visual Storytelling with Sondra Segundo and the Raven Clan Singers and Dancers - Daybreak Star Preschool, Our Strong Fatherhood (OSF) program, 4Culture, and Sondra Segundo (2022)**
 - o Storyteller Sondra reads her third book *Kúndlaan - The Wolf Pup with Moonlight in Her Eyes* and the dancers visualize the story
 - o Ensure the continued survival of this essential cultural skill and pass the skills on to young families
- **StoryWalk - Land and Literacy (2022)**
 - o Titles were chosen by DBS preschool teachers
 - o Three picture books written by Native authors and three topics that reflect the curriculum: Water Protector, Powwow, and TwoSpirit
 - o Displayed in three different locations in the Magnolia area: Daybreak Star Preschool, Discovery Park Visitor Center, and the Magnolia branch library

Nick, Daybreak Star Preschool Director, says:

Recently our community partners at Seattle Public Libraries and Seattle Parks and Recreation launched an initiative called *StoryWalk In the Parks*, where children's books are posted on boards and staked into the ground. This encourages readers of all ages to walk and read the story. This week on Daybreak Star Indian Cultural Center grounds we have the wonderful children's book, *Powwow Day*.⁶

This fact sheet gives a brief explanation of important characteristics of different ways of knowing and identifies productive frameworks for research involving Indigenous knowledge. The extensive reference list can be particularly helpful for anyone hoping to do more work in this area.

"Two Ways of Knowing: Robin Wall Kimmerer on Scientific and Native American Views of the Natural World" posted on The Sun, April 2016: <https://www.thesunmagazine.org/issues/484/two-ways-of-knowing>

The well-known author of *Braiding Sweetgrass* gives an interview on how she integrates her training as a botanist with the traditional wisdom she received as a member of the Potawatomi Tribe, which was forced to resettle in Oklahoma. This article is a great "insider's view" of the two different ways of thinking about knowing.

Providing services to Indigenous peoples and communities

Pulling Together: A Guide for Front-Line Staff, Student Services, and Advisors by Ian Cull, Robert L. A. Hancock, Stephanie McKeown, Michelle Pidgeon, and Adrienne Vedan, University of British Columbia, 2018: <https://opentextbc.ca/indigenizationfrontlineworkers/>

Although this OER book was initially written for the higher education staff working with Indigenous students, it addresses many common concerns that affect Native persons and communities and could be valuable reading for librarians in other contexts. Topics addressed include understanding the concepts of decolonization and indigenization (a term used more in Canada than in the United States) that addresses work that both Indigenous peoples and settlers can do to start addressing and repairing the damage that centuries of colonization have wrought on Indigenous lands, communities and bodies; it also addresses understanding general similarities in Indigenous worldviews and ways of knowing, including the centrality of land and identity, the place of elders, the roles of language, diversity within and between Indigenous communities, etc. The final section addresses fundamental concerns about building relationships with Indigenous persons, understanding the experiences many Native peoples have had with

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Tess, lead teacher at Daybreak Star preschool, says:

Most recently we were blessed with several story walks that Miss Mai helped set up around Discovery Park. As I took my students on walks every Friday this summer we were able to walk by the pond and enjoy stories including “We Are Water Protectors.” Which is a book about an Ojibwe girl whose tribe is protesting the Dakota access pipeline being built across Native land and polluting the water. We have been teaching the kids about respecting and caring for our plant relatives, animal relatives, water, sky and earth. We find it very important that we pass on these traditional Indigenous values to the next generation. So when Miss Mai took the time and effort to set up that story walk for our community it really meant a lot.⁷

- **Indigequeer Community Art and Family Gathering – Na’ah Illahee Fund (2022)**
 - o Tabling at the Indigequeer Family Connection event
 - o Provided LGBTQ+ and Two-Spirit books written by Native authors

This was a heartwarming event for the Indigequeer community in Seattle. Folks came with beautiful spirits and shared stories, made crafts, enjoyed the farm and nature, and connected with each other. It is critical to create a space to recognize and address the evolving needs and interests from our community and support these community-led programs and activities.

We are discussing future program ideas that we would like to launch in 2023:

- **Decolonizing the Star – Native Sky Stories**
 - o Partnering with the University of Washington Astronomy Department and the Seattle Public Library, Daybreak Star Preschool will invite families to a mobile planetarium. Indigenous astronomers will share their knowledge of the natural world, including cultural and spiritual connections to the sky and decolonize Eurocentric sciences. In doing so, children will open new pathways to learning about their presence in the universe and deepen their view and encourage their values and existence to the world.
- **Living Ghosts and Mischievous Monsters - Chilling Indigenous Stories**
 - o Daybreak Star Preschool will invite children and their families into a world of living ghosts and mischievous

Western institutions (including libraries), and developing advocacy skills.

Bridging the Past and Future: Improving Library Services for the Native American Community, from the San Jose State University School of Information, November 29, 2021: <https://ischool.sjsu.edu/webcasts/bridging-past-and-future-improving-library-services-native-american-community>

This is a symposium presented last year during Native American Heritage Month that focuses specifically on library services and Native American communities. It addresses past traumas in these communities and how libraries and librarians can support Indigenous peoples and support their efforts to build tribal sovereignty are addressed. 📖

monsters. Indigenous storytellers will share their knowledge of the natural world and its connection with the supernatural, as families immerse themselves in a multi-sensory experience that will allow them to fully explore feelings of surprise, fear, wonder and delight. As the dusk falls and our sense of sight diminishes, our other senses are heightened. This program will help teach children to pay attention to their feelings and perceive their surroundings with their whole being. By allowing them to feel and express their fears in a safe and caring environment, they will discover that fear itself can be a healthy, powerful and transformative emotion.

Our partnership has grown stronger over the years and yet it didn’t just happen because we were in the neighborhood. As a Children’s Service Librarian, I have made many mistakes and caused harm and sometimes there were setbacks. Six years ago I was putting together a book list by “Native American” keyword search and didn’t pay attention to the authors’ background. I didn’t realize back then there were so many, too many, retold stories by white authors. The Daybreak Star community has been very patient with me and taught me about how to appreciate each other with dignity. I find myself smiling and filled with warmth every time I leave Daybreak Star even during the challenging times.

I appreciate it and get very excited when I hear “Let’s ask Mai!” at the urban Native community’s outreach and gathering—they think about the library as a resource for ideas! I believe this is the ultimate form of partnership—the library’s long-term mission to shift the power to the community and create a space for the community-led programs. 📖

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Haboo Stories at Evergreen

by Liza R. Rognas



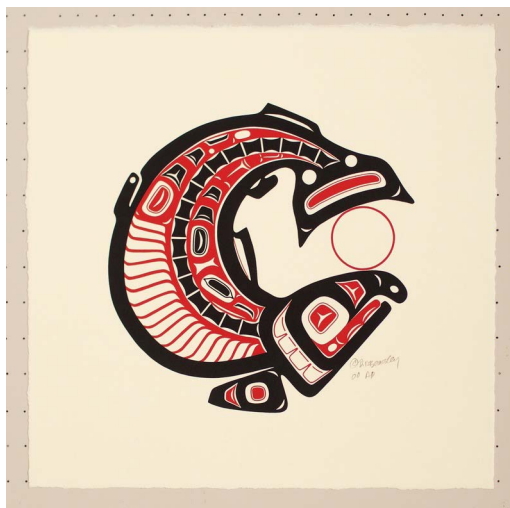
Liza R. Rognas

Indigenous studies at The Evergreen State College began shortly after its founding in the late 1960s. Connections to area tribal nations were first forged by faculty member Mary Hillaire, whose ancestral roots grew out of the Lummi tribe. In 1973, she started the tribal college programs that provided college credit to tribal members attending classes in their communities.¹

The library's collection development policy during the last fifty years has included a focused emphasis on Native and indigenous studies. For decades, the library held a government records collection and using that access to Government Printing Office (GPO) publications, procured current and historical publications, especially those published by the Bureau of Ethnography and by individual tribal nations.

When Alan Parker joined the faculty in 1997, he brought his long association with federal government and tribal governments to Evergreen, establishing the Northwest Indian Applied Research Institute. Library support for Parker's initiatives included buying a subscription to the Indian Law Reporter and the Indian Law Review, along with primary and secondary materials and, later, online legal databases. These library resources proved critical to the establishment of the Tribal emphasis in the Master's in Public Administration (Tribal MPA) program.²

Faculty librarians traveled to tribal communities and worked with teaching colleagues to provide research workshops for decades before virtual interactions and on-campus teaching became more common. Librarians continue to work closely with the Native Pathways, Indigenous Studies, and Tribal MPA programs. We



"Salmon and Egg" Tlingit/Tsimshian by Richard Beasley is part of The Evergreen State College Archive's art collection.

collaborate with the Evergreen Longhouse, "House of Welcome," on exhibit projects involving an artifact collection housed in both the Longhouse and the archives. The Evergreen archives also hold curricular records related to indigenous teaching and learning at the college.³

In the early 2000s, the library, working with faculty member Rebecca Chamberlain and Vi Hilbert (Upper Skagit) acquired Lushootseed language teaching materials in both print and audio format. Chamberlain had been a long-time student of Hilbert, the first Native American faculty at the University of Washington. Rebecca Chamberlain and library faculty Ernestine Kimbro (deceased 2009) brought Vi Hilbert and others to tribal storytelling events in the Library.

Those early events were sponsored, in part,

by Barbara Smith, then Provost.

Barbara Smith, working with tribal faculty, including Linda Moon Stumpf, obtained grants to secure funding for the Native American Case Studies Institute held on the Evergreen campus every summer. This institute was attended by at least one librarian for years.⁴

Attrition amongst the library faculty has resulted in less participation in this and other Native and Indigenous studies events, activities, and programs. As a result of these shortages, faculty librarians created a First Peoples and Indigenous Studies library guide and tutorial. During the summer of 2022, faculty librarian Liza Rognas and local area historical researcher Steven Coffman scanned records held at the National Archives and Records Administration-Seattle Branch. The scanned material included correspondence to and from Indigenous boarding schools in the Pacific Northwest, particularly Cushman Boarding School and Chemawa Boarding School. These records will soon be published as part of a primary resource section in the First people's research guide.⁵

While it cannot substitute for in-person, longtime, liaisonship to indigenous studies, increasing online teaching remains the goal

Liza R. Rognas (M.A. American/Public History; M.L.I.S.) is a faculty research librarian at The Evergreen State College where she teaches history and performs collection development in the social sciences and environmental studies. Rognas has worked closely with Native Pathways and Evergreen's Tacoma Program for several years.

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for the Evergreen librarians. They are committed to indigenous studies at the college, to community outreach, and to social justice collection development. 📖

NOTES

1 See: <http://collections.evergreen.edu/s/selfdetermination/page/Introduction>

2 See: <https://www.legacy.com/us/obituaries/theolympian/name/alan-parker-obituary?id=36215334> and <https://www.evergreen.edu/mpa>

3 See: <https://www.evergreen.edu/nativeprograms/longhouse-education-and-cultural-center>

4 See: <https://nativecases.evergreen.edu/>

5 See: <https://libguides.evergreen.edu/ifp/researchstrand> and <https://www.archives.gov/seattle/finding-aids/bia-subject-guide>

NOTES

1 Contribute to the December Alki Issue which Focuses on indigenous Voices in Washington State Librarianship. Washington Library Association, June 22, 2022

2 “Home.” United Indians, September 28, 2022. <https://unitedindians.org/>.

3 “Learning Stories.” Daybreak Star Preschool, August 10, 2022. <https://daybreakstarpreschool.wordpress.com/category/learning-stories/>.

4 Tess Gomez, in discussion with the author, September 2022.

5 Nick terrones, in discussion with the author, September 2022.

6 Ibid.

7 Ibid.

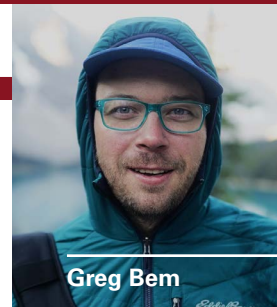


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Centering Indigeneity: A Reflection of Library Efforts at Lake Washington Institute of Technology (LWTech)

by Greg Bem



I. Introduction

A Personal Journey

It has been a personal goal of mine to consider the role of Indigenous knowledge in our library, one that was of interest to me since my early days as an academic librarian. I am not from The Pacific Northwest, but I have lived here for more than twelve years, and have been working toward better understanding the people indigenous to my home, both here and in the places I lived before and during my time here.

Prior to relocating to Seattle, I spent my childhood in Maine and my college years in Rhode Island. Native American culture was present but also ghostly, paved over by the density of the populations and the history of the European Colonial cultures that continue to dominate today. While Native American names don the streets and towns across New England, a relationship with the culture was, for me, cursory at best. In Philadelphia, where I lived immediately before moving west, I failed to see the semblance of Native identity or the presence of Native Americans, historical or otherwise, due to other systemic issues, including racial segregation and overwhelming poverty.

Seattle's [name](#) aside (a name I took for granted like many of my friends), the immensity and visible presence of different Native American tribes throughout the Pacific Northwest struck me upon my arrival. The names, the symbols, the public art were all distinctly different and incredibly tangible in contrast from my

earlier occupied spaces. The reservations, while not acutely visible to me upon arrival, and not immediately discussed by those I met in my early days in Seattle, slowly revealed themselves to me. And with the proximity of the past and present, my personal curiosity became amplified.

At that point I was still working in tech and establishing roots in the Pacific Northwest. I absorbed some knowledge as I encountered it, most often through the poets and writers I spent time with during those early chapters in Seattle. At some point I discovered Coll Thrush's *Native Seattle* and started a deeper dive into knowing the brutal history faced by the Duwamish and Coast Salish peoples. I also developed a stronger relationship with Seattle's remaining river, the Duwamish, and, in 2015, hosted a literary crawl within the [Duwamish Revealed](#) event. Tukwila Revealed saw a large swath of writers and artists present their creativity along the river in a lengthy walk that culminated in storytelling from [Roger Fernandes](#), of the Lower Elwha Band of the S'Klallam, on the Duwamish Hill Preserve, one of the Duwamish people's sacred sites.

In 2013 I started my first formal roles in librarianship at North Seattle College, and after, two non-governmental organization (NGO) projects in Phnom Penh. This included managing a digital library (for Open Development Cambodia) and supporting a research center revival and building capacity for digital preservation in small, rural villages (for the Wildlife Conservation Society). Both projects connected me with Indigenous groups from other areas of the world, and, although brief, they informed me of the fluidity of relationships that often exist between Native and non-Native peoples.

That fluidity is why I am writing this piece for *Alki*. If we fast-forward to my time at LWTech (since 2015), I think of all the efforts that have been made between the college's library and indigeneity. Because formal relationships between my college and the closest tribes have not existed and (as of this writing) do not exist, the efforts of the LWTech library have been strange to me. And yet this strangeness is what spurs on the work, which is intriguing, paramount, and necessary to move forward, even if "forward" is a misconception of the many possible truths, the many possible progressions, that may be in our future.

Greg Bem is a faculty librarian and the current library coordinator of the Library at Lake Washington Institute of Technology (LWTech) in Kirkland, Washington, where he has worked since 2015. He is the 2022-2023 chair of the Library Leadership Council of the WA State Board of Community and Technical Colleges (SBCTC), a founding member and past chair of WLA's College Libraries Across Washington State (CLAWS) section, and current member-at-large of WLA's Academic Library Division (ALD). He was the 2021-2022 president for LWTech's faculty union, American Federation of Teachers (AFT) Local 3533. Outside of librarianship, he focuses on travel and photography, poetry and field recordings, abstract video artwork, and many, many book reviews.

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This piece is designed to explore the fluidity of the relationships with the local tribes, the relationships with Indigenous knowledge, and the connection between the library and the equity-centered work that inspires who we are, what we do, and what we hope for. It is built upon personal, team, and institutional efforts to be antiracist and infuse our practices and work with a lens of antiracism, as we move forward to do more work, and describe and reflect upon the presence of non-Native and settler our history in our libraries.

LWTech: The College and the Land

Searching for LWTech's Kirkland, Washington address on the [Native-Land.ca](#) map reveals that the property is on the traditional lands of the Coast Salish, Duwamish, and Stillaguamish peoples. These tribes are regularly announced during land acknowledgments throughout the Seattle area, so it is unsurprising to read these results on the map. Directly to the east of the college, in what we consider our service area, is another highlight within the map, detailing lands of the Snoqualmie and the Tulalip. Regionally there are many other tribes present, and the list grows lengthy without zooming out much.

LWTech is one of five technical colleges and one of thirty-five community and technical colleges in the state, part of the State Board of Community and Technical Colleges (SBCTC). It is two to five minutes by car from the Totem Lake shopping center, which is quickly transforming into a neighborhood business district and has grown rapidly in the last five years. The lake is more of a marsh than a lake and the surrounding streets are often congested with automobile traffic. You might refer to it as "sprawl," especially in the context with the "downtown" core of Kirkland, which is fifteen minutes to the southwest by car.

Pre-COVID, the general Full Time Enrollment (FTE) for LWTech was between 3,000 and 4,000, with an annual headcount of between 10,000 and 12,000. Most of the students not fully enrolled come to the college for general education requirements and English Language Learning (ELL) courses. Though Kirkland is significantly gentrified, and an affluent city compared to many of the other Seattle suburbs, it is diverse and conveniently accessible from other cities, both by highway and mass transit. Students often choose LWTech because of the cost: we are one of the most affordable colleges in King County. Students also choose LWTech because it is a small school with a small, approachable campus and there is a "community feel."

As seen in the [college's enrollment data](#), enrolled students who identify as American Indian (the official term used to describe Indigenous students in the college's data) are few in number compared to other racial groups. Since 2009-2010, there have been less than fifty enrolled any given year, compared to the

thousands of white students who continue to enroll at the college.

The numbers are significant and show a widening presence in the student body of American Indian students and those of other racial identities. And yet, regardless of the gap, there are still Indigenous students within the community, and there are also those potential students and community members who are not enrolled and yet are still present and connected to the college.

The library does not regularly dive deeply into the demographics of the student body or the college's population broadly. But the library is aware of the most underrepresented populations at the college and the ongoing efforts to be more inclusive towards those populations, and more representative of those populations by way of hiring/staffing, collection development, and programming. In the following sections, I will describe how the library functions generally, and what we have done to specifically support Indigeneity and Indigenous peoples directly.

A History of Library Collections and Services

Since 2015, LWTech's library has continued to grow and foster inclusivity through its supportive collections and services. It is difficult to describe every nuanced update of the library in seven and a half years. The library's key changes have been in response to several core contexts: a shrinking budget that only recently saw growth (in Summer 2022) because of undeniable database cost increases; the expressed evolutions in strategies and goals from the college at large, including instruction; and the library team's own growth and evolving interest and priorities, particularly regarding antiracism and equity, diversity, and inclusion journeys.

The LWTech library is, on the surface, a typical academic library, with typical collections. The library contains physical and digital collections, with a print book collection nearing 15,000, and e-book subscriptions providing access to 100,000s of titles. In addition to its books, the library circulates movies (DVDs and Blu-rays), technology (such as laptops, cameras, and drawing tablets), course reserves, and other collection materials intended to support student learning and instructional needs. The library provides access to subscription and open access databases through its website, which also includes resources on research, citations, and evaluation. It has several "satellite" or external collections, located with the Gaming and Interactive Media Department, the Career Center, and the RISE (Resources for Inclusion, Support, and Empowerment) Center.

Subcollections of the main library include an Easy Reader Collection for ELL students; an International Collection; Local Interest and Local Author collections; a Diversity and Social Justice collection; a Graphic Novel collection; and the Indigenous Peoples Collection (described below).

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The library's physical space is one of its highlights, offering numerous types of seating and furniture for study and leisure, in a calm space with direct view of the Kirkland "green belt," a forest preserve adjacent to the campus. (Note that in the summer of 2021 a black bear was sighted in the green belt very close to the library, and in years past there have been bobcats and deer reported in the green belt.) The space includes computer workstations, a software-centric computer lab that is open to all, individual and group study rooms, and printing stations. Up until summer 2022, the library also included a library classroom where librarians provided instruction. The library's computers can be accessed by the public, and there is publicly accessible Wi-Fi available throughout the Technology Building (in which the library can be found).

The library is run by a small team, including two technicians (who manage the front desk, cataloging, and circulation) and several faculty librarians. One of the librarians also serves as the Library Coordinator, who oversees much of the library's operations. Above the department serves one of the college's deans of instruction.

Services to the community are many. Library staff provide general wayfinding and reference support to the community, including students and employees, in person at the main desk, as well as online over email and through the virtual (24/7) chat service. Library staff curate collections and design spaces to support students and their needs, and to regularly shift or adjust for the sake of refresh. Collections are displayed thematically, aligned with heritage and identity months, holidays, and other relevant themes. Librarians and techs work together to craft weekly newsletters (sent to the college via email) highlighting acquisitions and themes.

As faculty, librarians provide instruction by way of individual (one-shot) classes, embedded librarianship, and tutorials that serve students across different courses. Librarians support the research needs of students by way of reference help and citation review. Librarians work alongside other departments at the college to curate events, including poetry workshops, film screenings, panel discussions, and social events, many of which are integrated into various curricula across academic departments. Many of these programs, particularly in the last five years, have been connected to equity, diversity, and inclusion; more recently, we have taken up a more specific antiracist lens and fight systemic racism and oppression towards members of the BIPOC community at the college. The library and the RISE Center have been regular collaborators in these efforts. Librarians also sit on the Equity, Diversity, and Inclusion Council, and as a result there is regular collaboration between the library and the council (and its members).

The library most commonly collaborates with other LWTech offices. Occasionally, the library partners with external organizations and groups, including individuals and organizations. Examples of these partnerships include King County, the City of Kirkland, Waste Management, PFLAG, and individual writers. There is an ongoing partnership with the King County Library System (KCLS) that supports resource sharing and instruction opportunities.

II. Library Actions Centering Indigeneity

Since I was hired as a librarian at LWTech, the library has taken numerous actions to center Native Americans, Indigenous peoples, and Indigenous ways of knowing. The library collection already included some works on Indigenous peoples and by Indigenous authors; however, no documentation existed showing what relationship the library held with these topics, concepts, and peoples. Since 2015, the library and its team have continued to center Indigeneity and prioritize creating space and procedures that amplify Indigenous voices. The following subsections chronologically explore this work.

Connecting the Library and the College

The library has tried to center advocacy and support for Indigenous ways of knowing and Indigenous voices since 2015. This work did not align to specific actions more broadly until 2019 and 2020. As mentioned above, in October 2019, the college's RISE Center collaborated with the library on an Indigenous Peoples Display. In December 2020, the college adopted a formal land acknowledgment via the Office of Equity, Diversity, and Inclusion (EDI). Since its adoption, the land acknowledgment has been implemented at many of the formal college meetings on campus and virtually.

The college has consistently expressed an interest in advocating for and doing the work around supporting local tribes and building connections to Indigeneity, to Indigenous peoples, cultures, and history, but formal relationships between the college and the tribes are just beginning. As of fall 2022, the Office of EDI has organized additional programming centering indigenous peoples and culture, including a local Orange Shirt Day event, and hosting the storyteller Pamela Bond for Indigenous Peoples' Day.

As the Office of EDI's efforts have just begun, the library continues to operate more or less independently at this time, and also out of respect for the college's own path. The library continues to support work within collections and operations of the library, which will impact the LWTech community. The library seeks to be more collaborative with other areas at the college when opportunities arise. A recent example is the creation of the Diversity and Social Justice (DSJ) Collection (described

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below) that was created in alignment with a new curricular requirement approved by the college's Office of Instruction.

EDI Statement and EDI Information Tab on Website

Alongside many other offices at LWTech, and in conjunction with global strides toward antiracism in June 2020, the library published an [EDI statement](#) on the college's website. The intention of the statement was to reveal the work being done within the library and commitments of the library team toward learning about and practicing antiracism.

Following the statement, an EDI Information Tab was created on the library's homepage, with regular updates based on actions being done within the library. In addition to publicly announcing an antiracism collection development review, and the creation of the DSJ collection, the library's EDI Section also describes the land acknowledgment used in the library, and provides information about the Indigenous Peoples Collection (IPC).

As of October 2022, a larger, more central EDI page for the library's website has entered development.

Library Meetings and Land Acknowledgment

While the librarians had encountered land acknowledgments at various conferences and events in years prior, a formal land acknowledgment did not get added to the LWTech library's culture until winter 2020. Starting in January 2020, we open each library team meeting with a land acknowledgment. I personally embed many land acknowledgments with news, announcements, and resources to use the space of the land acknowledgment to its fullest, and including the land acknowledgment at team meetings seems to be one of the most impactful places to include it. The land acknowledgment is usually supported with news, resources (including library acquisitions), and other thoughts from my many areas of work at the college.

In December 2020, the college's Executive Director of EDI Robert Britten announced the college's official, [cabinet-approved land acknowledgment](#):

We acknowledge that the LWTech campus is on the traditional land of the first people of Seattle, past and present, and we honor with gratitude the land

itself, and the Coast Salish, Stillaguamish, Snoqualmie, Muckleshoot and Duwamish tribes. We acknowledge these tribes by showing respect, and take an intentional step toward correcting the stories and practices that erase Indigenous people's history and culture, and toward inviting and honoring the truth.

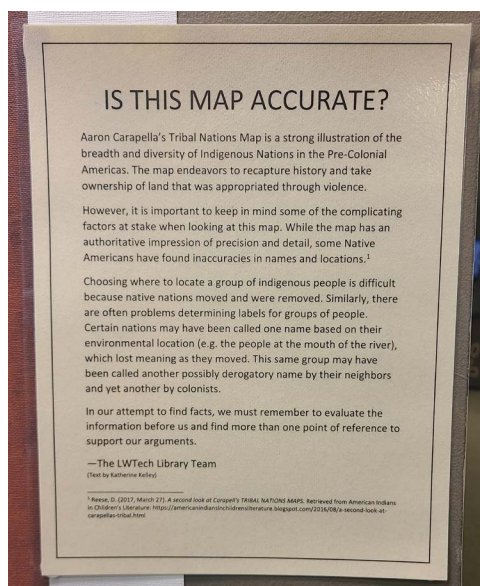
Following this release, the library team decided to adopt this land acknowledgment to be aligned with the college overall. Note that the land acknowledgment includes the following tribes: Coast Salish, Stillaguamish, Snoqualmie, Muckleshoot, and Duwamish.

In March 2021, the library team discussed integrating a labor acknowledgment into its meetings. A labor acknowledgment announces the historic inequities in the labor force, and centers those marginalized peoples who contributed to the creation of the country and its institutions.. The labor acknowledgment we use is borrowed from versions created at Highline College and Seattle Central College and continues to be read immediately after the land acknowledgment.

Tribal Nations Map Acquisition

In December 2015, librarian Heath Hayden discovered a [tribal nations map](#) for sale that the library team agreed would be a nice addition to the IPC. Due to delays in shipping and installation, the map wasn't displayed immediately. In October 2016, the map was displayed adjacent to other maps within the library.

In November 2017, I encountered a [critique](#) of the tribal nations map that discussed the inaccuracies and generalizations of the map's creator, particularly in response to the tribes included in the map and the lands the tribes are connected with. In January 2018, then-tech (and current librarian) Katherine Kelley created a sign displayed below the map describing the map's inaccuracies. Since then, the map has continued to be displayed with no changes, and the library has not received any feedback or engagement with it or the sign. While the map is not used within instruction, visitors to the library can regularly be seen engaging with the map and thinking about the land that many of us occupy. When a more accurate map is released, we will replace our current one. In the meantime, we encourage dialogue with what exists.



"Is this map accurate?" sign explains the inaccuracies of names and locations on the map, referencing the blog article by Reese entitled "A second look at Carapella's Tribal Nations Maps."

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“You are on Duwamish Land” Signage

In Winter 2020, the library team learned about signage templates from [#HonorNativeLand](#) designed to promote and acknowledge traditional homelands. The templates featured the artwork of various Native American artists and included a write-in box for listing the names of tribes. The library team decided to print a handful of the signs for display throughout the library, and fill in the boxes with Duwamish. At the time, given the size of the boxes on the posters, we felt there was only room for us to choose one tribe. We chose the Duwamish.

In August 2022, the signs were replaced to include all of the tribes listed in the college’s land acknowledgment (see below).

Indigenous Peoples Collection

One of LWTech’s first intentional projects to promote Indigeneity and Indigenous peoples was the Indigenous Peoples Collection (IPC). When I first started as a librarian at LWTech, I noticed a significant number of books on Native Americans, but it was unclear when the books were added to the collection. I decided to prioritize centering these resources by working to create a separate collection, and I attempted to find funding to refresh the collection and bring in more titles.

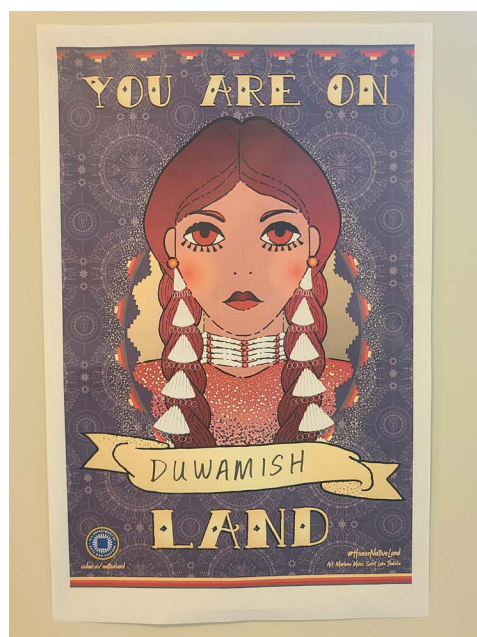
In November 2015 I was able to secure funds from the LWTech Foundation. Thanks to the generous support of the Foundation

Director Elisabeth Sorensen and then-Library Coordinator Cheyenne Roduin, the IPC initiative was supported with \$1,500. Following the acquisition and cataloging of nearly \$1,000 of new titles, the IPC was created. In addition to being a distinct collection in its own right, it was the first topical sub-collection (or special collection) to be created at the LWTech library.

An interfiled collection composed of books and movies, the IPC was initially created to visually identify those resources within the library connected to Native Americans and Indigenous peoples in other parts of the world. Each item was stickered with a green IPC label. The collection was promoted on the library’s website (separate from the college’s website at the time), and is on the [current library collections](#) page of the LWTech website. When the library moved from the Destiny integrated library system (ILS) to Alma, a collection was created to promote the collection further. It is currently listed in the public catalog’s [collections page](#). At the time of this writing, there are 223 items in the IPC.

What makes up the IPC? Initially the parameters of the collection included books connected to indigenous subject matter. It quickly expanded to include indigenous authors. The collection was reviewed at the point of creation for problematic or controversial titles (such as those that dehumanized, exoticized, or were factually inaccurate). With new acquisitions, we tend to focus on groups and individuals from the Pacific Northwest, partially due to budget constraints and also due to some relevance in our academic programs. For example, we have acquired multiple books related to indigenous relationships with local flora and fauna, which are important resources for the college’s Horticulture students. Many books are being published on the relationship with indigenous peoples and current events, and we try to bring these into the collection for our General Education courses.

The future of the IPC remains unclear, but it is an actively growing collection that continues to be promoted via library communications and displays, and the IPC sticker remains an identifiable visual aid throughout the stacks and displays in the library. The DSJ Collection was created in the Summer of 2021 to align with the college’s recently-established DSJ requirements throughout academic curricula. Unlike the IPC, the DSJ collection is not interfiled (it has its own shelf location). This decision was made by the librarians and the college’s DSJ leadership, because the works are so much more directly connected with curricula; in other words, the separation is a matter of convenience and functionality. With the creation of this collection, there may be room for more conversations around the IPC and the items contained within, and how they are connected to DSJ and EDI work at the college.



Poster from [usdac.us/nativeland](#) features a Native woman wearing two braids and a beadwork necklace with the words “You Are On _____ Land.” “Duwamish” is handwritten in the empty space. Art by Marlena Myles, Spirit Lake Dakota.

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Indigenous People Display

The RISE Center had its grand opening in September 2017, and throughout the summer prior, the library and RISE Center staff met to discuss collaborations. Of the multiple collaborations that have occurred over the years, some of the most consistent have been the visual displays created by RISE Center staff to be displayed in the library. These displays cover many topics, including heritage months, identities, and social justice topics.

In October 2019, the RISE Center staff created an Indigenous People display, which was installed near the front entrance of the library. While the display was not connected to the June Holiday, Indigenous Peoples Day, the display did develop initially out of conversations that took place around the time of the holiday. The display featured historical information on different local Indigenous Groups and highlighted specific Indigenous leaders. The display was supplemented with items from the IPC.

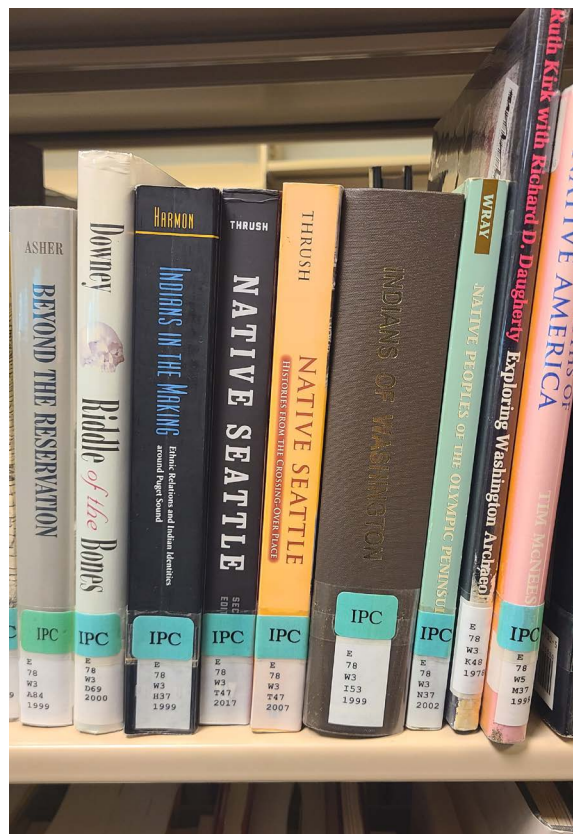
III. Future Actions

The library team is currently continuing to face challenges and changes regarding its role at the college through the COVID-19 pandemic, which has resulted in low enrollment at the college and less library usage, from both students and employees. Questions on relevance and engagement continue to be asked by the library team, who maintains robust discussions on how we connect with our community.

Concerning Indigenous librarianship, we are committed to the journey that we started informally many years ago and are excited to go forward with the work with new approaches and strategies, as we also wait for the college to develop their relationships with tribes and find ways to do more and go forward with supporting Indigenous ways of knowing and Indigenous people in and around our community.

The library will continue to support the IPC, including a regular, concerted effort to acquire additional books and resources connected to Indigenous peoples. We want the collection to remain current and relevant, while also maintaining its historic significance. As the library coordinator, I will continue to build in space for a land acknowledgement at the beginning of each meeting and, as I have done before, share resources related to Indigenous peoples as I discover them.

The library team has created a short list of additional actions that we may take in the coming months and years. These items are not in a formal strategic plan for the library, but are included in a longer EDI list of actions we intend to formalize over the coming academic year. These are not listed here in any particular



Section of bookstacks shows light-blue "IPC" spine labels of Indigenous Peoples Collection materials.

order, but are ideas that we have discussed in the past, which are dependent on librarian capacity, budget, and collaboration with faculty and other employees at the college:

- Create a subject guide that highlights items from the IPC, as well as collects electronic resources that can support student research around Indigenous ways of knowing at the college
- Invite and pay Indigenous guest speakers to visit the library and the college, with options for workshops and formalized learning experiences that connect to specific topics such as settler colonialism, ecology, and climate change
- Invite and pay local Indigenous artists and writers to share their creativity with students, with options for running art and writing workshops with students and community members
- Foster conversations within the community (including students and employees) to discuss the relationship between the college and Indigenous peoples in the area, including the tribes outlined in the land acknowledgment; participants

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would be paid for their time in answering questions and participating in focus groups

- Invest resources to learn some Lushootseed and consider including permanent signage translated into Lushootseed, which could include the land acknowledgement and general wayfinding information
- Hold group readings around Indigenous librarianship and develop new skills and understanding among the library team, to support the development of future actions through the library

While this is not an exhaustive list by any means, these are relatively new ideas co-created by library team members and we are excited to explore these as options. We are also open to additional ideas and invite readers to email library@lwtech.edu if you would like to discuss Indigenous librarianship at LWTech and beyond. We also invite you to continue to [visit our website](#) for updates on where these actions and EDI work in general is going at the library.

IV. Reflections

We have learned time and time again that one of the most important paths forward to support Indigenous peoples and to strongly serve the community through a lens of Indigenous librarianship is through the relationships with the tribes themselves. We also recognize the importance of specific, intentional relationship-building with Indigenous peoples, particularly leaders, who may have limited availability, and so the library is both excited and patiently waiting for the college's other offices (namely: the Office of EDI) to develop relationships and expand programming.

While we wait, we hope to maintain a clear, conscious, and intentional path of our own to not forget or take for granted the work that was done in the past. We hope to build on our land acknowledgment and look for ways to refine it and counter the complacency that often occurs with land acknowledgments; I personally embed many land acknowledgments with news, announcements, and resources to use the space of the land acknowledgment to its fullest. We hope to find ways to build relationships with individual Indigenous leaders, whether they are artists and writers, or guest speakers, who can collaborate with the library and bring unique and thoughtful experiences to the LWTech community via the library.

We are also engaged with the students who attend LWTech and identify as Indigenous/American Indian. While it is difficult to connect with these students due to the confidentiality of race information within the college's data, we are currently exploring

ways to design space and programming for these students by way of affinity groups, signage, and additional efforts to communicate our intentions within the community.

I have personally thought about the optics and tones we have used with this work, which have mostly been optimistic, positive, and filled with a subtext of generosity. I believe that though there is room for this approach, there is also an imperative to look at other sides of the systemic issues explored throughout this piece. While there have been actions through the library, many of them have existed without a direct, antiracist approach. Future actions should take on a transparent, antiracist lens to challenge the many historic and current forms of marginalization and oppression Indigenous individuals and the tribes regularly experience.

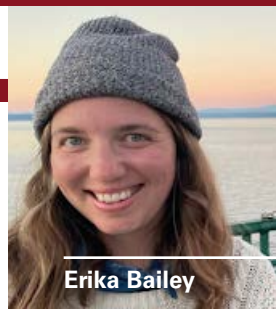
None of the work in Indigenous librarianship is easy, and there is no guarantee that any given action or intention will be met with positive reception or success. But we are trying, and we are continuing to try as we move forward. The work towards advocacy that we center, I believe, improves our own ways of understanding ourselves, and our roles, within the community. It also may encourage similar actions and strategizing within the college's many other areas and offices, as well as the groups and individuals who spend time within or hearing about the work of the library.

There is still much work to be done, for everyone within the community, especially the students who are here who identify as American Indian. We are optimistic about what we have already done through the actions explored in this piece, as well as what we can continue to do moving forward. The imperative is one of growth and understanding, and it will no doubt continue to shift and evolve as we move forward. I am reminded of the work every time we revisit the land acknowledgment. The acknowledgment may be read, may be discussed, or may be expanded on by additional actions and updates, and yet the space and time committed to the work is reserved by this chiseling of our agendas. Its presence is fluid, occasionally inspiring large conversations, and occasionally silence, but its symbolic presence is most important in reminding us of one facet of our commitments.

Undoubtedly, this piece does not include everything that has transpired over the years, but I hope that our illuminated story will incite new thinking and inspiration to the readers of Alki. I thank you for reading. 📖

Grounded in Agency: Privacy Literacy for Student Empowerment

by Erika Bailey and Marisa Petrich



Erika Bailey



Marisa Petrich

Introduction

Increasingly, instructors are offering opportunities for students to publicly share their work—be it a class website, a blog, or a paper alternative such as a podcast episode or a short video—and shifting traditionally private learning spaces into the public eye. This trend represents an exciting opportunity, but fast on its heels are cautionary tales of digital assignments gone wrong. Still, we believe that library instruction for public digital assignments does not have to be fear-based. Rather, they have great potential to impact students' sense of privacy, digital identity, and awareness of their own intellectual property rights beyond the parameters of the classroom. When thoughtfully approached, the combination of open pedagogy and privacy literacy instruction can create an opportunity for student empowerment by encouraging them to understand and embrace their rights as content creators.

Through our work at the University of Washington Tacoma, we have learned that thoughtful collaborations between library workers, instructors, and students can create rich spaces for students to safely navigate complex topics like digital privacy, ownership of creative works, and their own intellectual freedom. In this paper, we share a framework to help guide this work as well as an example of how it showed up in one classroom context. Library workers and instructors can use this work as a starting point to ensure the ethical use of student artifacts in public assignments and provide transferable lessons about privacy and autonomy in digital spaces.

Erika Bailey (she/her) is the Data and Digital Scholarship Librarian at the UW Tacoma Library, where she supports digital pedagogy and scholarship across campus. When she's not at the library, you can find Erika gardening at her community p-patch or canoeing in the Cascades.

Marisa Petrich (she/her) is the Instructional Design Librarian at the UW Tacoma Library, where she leads support services for Open Educational Resource creation and adoption. In her spare time, Marisa is learning to not accidentally kill plants. She is told this is called "gardening" and looks forward to getting better at it.

Literature review

While public, web-based assignments allow students to engage in experiential learning and contribute knowledge to the world, they also come with potential risks, including doxxing (having private information publicly published online without consent), online harassment, and a lack of ownership or control for students who are required to participate. Further, this potential for harm may disproportionately affect students from marginalized groups. While many adults in the United States have experienced online harassment, the Pew Research Center has found that race, gender, and sexual orientation plays a role in the type and sometimes the amount of online harassment people face.¹ Teaching about privacy is one way that library workers and instructors can help mitigate these risks.

When students do not have control over the context and content of their publicly posted work, digital and/or open assignments can have the opposite of their intended goal of empowering student learners. While the term open pedagogy has many interpretations, we use it to refer to teaching practices that prioritize egalitarian access to both consuming and creating knowledge; collaboration; communal benefit; and respect for the rights and autonomy of creators.² This frequently includes the use of learning activities that are public to some degree (that is, that are seen by people other than the student, their classmates, or their instructor) so that they may allow students to contribute to global knowledge or provide tangible benefits to specific communities beyond their class.³

In a critical analysis of the social justice implications of certain open educational practices (OEP), Bali, Cronin, and Jhangiani note that activities that exploit student labor, coerce students to leave a digital footprint, or do not adequately inform students of potential risks can have a neutral or actively harmful effect on the social justice possibilities of OEP. In particular, practices that do not allow for student agency and autonomy with regard to their own work are noted to be potentially damaging.⁴

If students are required to add to their digital footprint in order to succeed in a class, or are not permitted to remove old work under their name, they may experience harm later when mistakes, perspectives they no longer support, or work under a deadname continue to appear in digital searches. Student labor may also

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be exploited when it is used in projects that may benefit their instructor or university in ways that are not shared with the student creators themselves. Crissinger notes that benefits like prestige for instructors or an institution are very much included in potentially exploitative scenarios.⁵

Furthermore, when assignments require students to post or create accounts online, particularly with their full names and/or email addresses or on proprietary websites, they are opening students up to potential harm. This could make the student's name and affiliation with the university public, along with any number of other data points that proprietary platforms may collect and that may prove particularly risky for students with already marginalized identities.⁶ Additionally, assignments may deal with sensitive topics, and instructors should consider the vulnerability and risk required to publicly post personal reflections or creative work.

These potential risks are clearly linked to a need for privacy instruction—though not necessarily as it is typically discussed in library instruction circles. In Hartman-Caverly and Chisholm's survey of privacy literacy instruction practices in academic libraries, topics like the right to privacy and selfhood or individual will are sometimes addressed in privacy literacy instruction, but the majority of topics reported in the survey focused on themes related to involuntary data collection by third-party technology companies, online reputation management, or algorithms.⁷ Absent were discussions of intellectual property, ownership, and licensing. These themes show a tendency to frame privacy instruction around the right to withhold information. Equally important is the right to choose when and how our work or aspects of our identities may—or may not—be shared. Structuring assignments to explicitly include these rights give students agency.

Critiques and explorations of open pedagogy and open educational practices offer more insight into how and why respect for agency is an essential component of open and public work produced in college and university courses. While not a cure-all for current problems in higher education, open educational practices have demonstrated benefits for students. For example, Baran and AlZoubi found that all students involved in a study analyzing open pedagogy assignments saw their contributions to these projects as essential and developed an increased sense of agency from the assignments.⁸ Many also reported feeling an increased sense of responsibility for the work they produced, feeling empowered, and valuing the opportunity to collaborate with others.

Bali, Cronin, and Jhangiani repeatedly note that open educational practices not only have the potential to address and ameliorate surface-level injustices, they may also have a transformative impact on systemic injustice if they challenge existing power structures and allow marginalized groups to have decision-making power over the project's content, process, and scope.⁹ Similarly, DeRosa

Starting the conversation: Considerations for beginning a public, digital assignment project

- Do the tools or methods that you plan to use protect student privacy? Check whether personal accounts are required, what data is collected, and what user information can be accessed. If you have doubts, consider using an alternative or consult with campus experts about other options.
- Have clear boundaries and expectations for the work been set and communicated to students? Consider incorporating project agreement forms, explicit instruction, and facilitated conversations discussing potential risks and communal agreements.
- Do students have the agency to engage with the assignment in a way that feels safe to them? Can they publish work anonymously or under a pseudonym? Is there an alternative assignment that does not require their work to be shared publicly? Are they able to choose their own licenses for their work?
- If a student wants their work removed in the future, is it possible? Can they do this themselves, or will they have to ask an instructor or librarian?
- What is needed to enable students to protect their own privacy? What tools, learning artifacts, workflows, or lessons can you have ready to make this as easy as possible?

and Jhangiani point out that a central benefit of open pedagogy is the opportunity to center learning about student autonomy and a sense of responsibility for recognizing and alleviating barriers to learning.¹⁰ "If students create their own learning architectures, they can (and should) control how public or private they wish to be, how and when to share or license their work, and what kinds of design, tools, and plug-ins will enhance their learning," they write. "It is important to point out here that open is not the opposite of private."

In terms of practical advice for preserving autonomy while making student work public, Shuttleworth, Stranack, and Moore offer a number of suggestions drawn from work with students to publish course journals. These include leading facilitated conversations about potentially concerning topics like privacy and digital identities; allowing students to contribute public work under

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pseudonyms known only to the instructor; offering and informing students of the right to “close” or remove their work at any time; and creating clear boundaries and expectations to guide the work—including drafting memorandums of understanding or offering consent forms to align expectations.¹¹ Baran and AlZoubi found that students appreciated opportunities for self-reflection, increased understanding of open licensing, and, in at least one case, the importance of offering individuals choice about freely sharing their work online.¹²

Theoretical framework

We begin with the assumption that open pedagogy and public, digital assignments have the potential to be powerful, transformative, and meaningful for students and our broader community. Much of the literature around privacy and open educational practices centers on the pedagogical choices of faculty. We propose a framework for librarians to help support this work in a way that empowers students and prioritizes their safety and wellbeing.¹³ This takes the essential question of student safety and interweaves concepts that libraries are trusted experts in—privacy, publishing, and intellectual freedom.

Safety

When we discuss safety, we are referring to measures meant to protect students from harm, such as doxxing, harassment, and stalking. While there may be much overlap with issues of privacy, safety in this instance refers specifically to addressing and avoiding these harms, rather than to the general right to privacy that libraries may advocate. For example, FERPA and other institutional policies exist to protect student safety via privacy. Librarians may find that these established policies are a gateway to discussing with faculty how student safety is accounted for in an assignment or project, as well as making connections to other issues of privacy. This may also include reviewing the privacy policies of any third-party technologies being used and making thoughtful choices to keep students safe.

When supporting open web-based assignments, library staff may observe that their collaborators have tendencies toward risk-aversion (for instance, using student safety as a reason to avoid public projects) or conversely overlook student safety concerns (for example, implementing assignments that require students to post their full names and/or photos, use social media, etc.). We propose addressing these issues by advocating for assignment design that prioritizes student choice and autonomy, rather than completely rejecting public or open assignments. As others including Battershill, Cheney, and Smith have noted, students should always be given the option to complete an alternative and equally engaging assignment to one that is made publicly available online, or the option to use a pseudonym if they don't

want to be publicly associated with the project.¹⁴ Of course, we are clear that we cannot offer legal advice regarding FERPA to students or instructors. But by rejecting a conservative strategy to protect student safety (which is more likely motivated by a desire to protect the instructor or institution from legal action) and instead advocating for creating thoughtful and intentional options for learners, we can cultivate an environment that centers student safety while still allowing for the unique and exciting learning advantages offered by open pedagogy and public, digital assignments.

Autonomy and intellectual freedom

Privacy literacy has the explicit goal of promoting a safe learning environment, and we have already associated that with student autonomy and choice. This kind of autonomy gives students the same freedom to make choices about their intellectual property that many faculty and librarians expect to have, and it can be an opportunity to teach about intellectual property, licensing, and ethically using publicly available work created by others.

We ask students who will own the work they create in their courses and encourage faculty to let students have access to and ownership of their work, including setting their own license terms. Students should also be able to make their own choices about how or if they engage publicly, have the ability to opt out at any time, and be able to determine if their work should be removed from public spaces.

We also make space for conversations about the impact of publicly sharing work, especially in situations that are controversial or sensitive. Whether in instruction with a class or in a consultation with instructors who are designing their assignments, we acknowledge that publicly sharing work can be vulnerable or dangerous for participating learners. Particularly in conversation with instructors, this can surface if the public aspect of the assignment is in conflict with the learning outcomes. For example, asking students to post weekly blog entries observing traffic around campus is different from asking them to post weekly blog entries about their personal identities. Both carry various risks and benefits for the learners themselves and their surrounding communities who may connect to their work, but these risks and benefits are not the same. Increased transparency about potential benefits and risks, as well as no-strings invitations to opt out of public parts of the assignment, can help students make informed decisions about their own work and safety. When students have equally engaging alternatives to sharing their work publicly, it means that those who do choose to share their work are informed about the risks and have engaged in a way that feels (and is) safe and rewarding. Thus, the overall goals of open pedagogy are in alignment with the learning experience.

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Privacy literacy

Ultimately we see safety and autonomy intersecting in a way that drives our conversations around privacy literacy toward choice. Hartman-Caverly and Chisholm's Six Private I's Privacy Conceptual Model illustrates that "Privacy can be imagined as concentric zones of agency over one's presence in the world, emanating from the essential individual self, through the activities of the mind, to the ability to permit and prevent the access and influence of others in one's lived experience."¹⁵ By integrating conversations around student safety and student autonomy, we hope to create meaningful learning experiences where learners can choose the level of vulnerability or privacy that is appropriate for the time and moment. Cultivating an awareness of tech infrastructure, intellectual property, and students' own nuanced boundaries related to privacy—not to mention the expectation that these boundaries be respected—will enhance their coursework while simultaneously serving as its own highly relevant, transferable source of knowledge.

Privacy and autonomy in practice: A UW Tacoma case study

This case study demonstrates how we developed this framework and is by no means a perfect example. We hope that by seeing how our framework can be integrated into consultations, assignment design, instruction, and reflection, you can adapt and iterate different pieces to fit your own needs.

Institutional context

The University of Washington Tacoma (UWT) is an urban-serving university campus in the South Puget Sound region and was named a recipient of the Carnegie Community Engagement Classification, an elective designation that indicates institutional commitment to community engagement.

In Autumn 2021, we had a total enrollment of 4,313 undergraduate students with 359 faculty.¹⁶ More than half of the student body identifies as multiracial or as people of color, and many are transfer students from local community colleges. In 2018–2019, 56% of students identified as first generation students.¹⁷ The campus was founded with a mission to serve students who live and work locally, and more than 94% of students are Washington state residents.

The UWT Library is part of the greater University of Washington Libraries system, which serves three campuses. However, the UWT Library has a relatively small staff where a team of six librarians work collaboratively in both functional and liaison roles. Our positions' functional specialties are in digital

Resources

- University of Washington Bothell Open Student Work Guide: This guide uses a helpful framework of student rights and responsibilities to discuss student autonomy over their work in open environments. It also includes explicit recommendations for instructors and an example of a project agreement form.
- The Consentful Tech Project: The Consentful Tech Project raises awareness, develops strategies, and shares skills to help people build and use technology consentfully. Their framework can be very helpful in assessing learning technologies or tools that may be of interest for digital projects.

scholarship and instructional design, and our framework and practices were formed through our collaborations and collective learnings. This expertise forms the connective tissue that brings together privacy literacy, student autonomy, intellectual property rights, and digital pedagogy. However, we feel any library worker with an interest in instruction, privacy, or open work is capable of facilitating this work and helping create satisfying, empowering public assignments. We share this context because we see our work as speaking to library workers in diverse roles and in diverse settings, from community colleges to research universities.

Telling Our Stories

In Autumn 2019, the UWT Library supported students in Dr. Sonia De La Cruz's Communications course, Television Criticism and Application, to create a multimedia web project composed of original video stories, photos, and reflections. Their project, Telling Our Stories: Student Experiences at UW Tacoma, was hosted in Pressbooks, an open book publishing platform. De La Cruz outlines the project on its landing page:

Students worked in teams to document and produce short digital stories highlighting the experiences of other UW-Tacoma students with regards to one or various aspects of their identity, whether related to race, ethnicity, class, gender, sexuality, disability, place of origin, etc. With the goal of understanding how students' identity, and overall way of seeing the world, affect their college experience. Through this work, students engaged in conversation about their own social identities and their positionality in relationship to the people they are interviewing.¹⁸

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We engaged with our framework for privacy literacy and student empowerment in several ways throughout this process, including in consultations, instruction, and the creation of project workflows such as the project agreement forms.

Consultations

Both the Digital Scholarship Librarian and the Instructional Design Librarian had consultations with De La Cruz prior to the academic term. An initial consultation to determine what digital scholarship tool might be best suited for the Telling Our Stories project included a conversation about safety and privacy. In addition to a tool where the resulting videos and reflections by students could be hosted and interacted with together, student privacy and an affiliation with the university were important values. Based on the creative use of Pressbooks by Dr. Julie Shayne, Penelope Wood, Denise Hattwig, and Nicole Carter for the digital zine *Badass Womxn* in the Pacific Northwest at University of Washington Bothell, we decided that Pressbooks would be a good option.¹⁹

De La Cruz then met with the Instructional Design Librarian for a conversation about using Pressbooks, which included an informal discussion of Creative Commons licensing options for student authors in addition to an overview of how to use the software. This consultation utilized the technical requirements of the tool (Pressbooks offers Creative Commons licenses) as a starting point to open up a conversation about the various CC licenses and their privacy implications, including whether students would select their own individual licenses or a single one for the project.

The informal tone of our consultations allowed for questions and concerns about the work and how it might be used to come up organically. For instance, given the personal nature of the student narratives shared in this work, De La Cruz wasn't sure that a license that allowed for revisions was the best option. By having a casual, low stakes discussion, we were able to talk through the implications of different licenses and balance the desire to make the content freely and publicly accessible with the desire to protect students and their work. A key element to successfully creating a safe environment for both students and faculty to experiment in is to respond to their concerns and work together on solutions that are appropriate for their individual circumstances.

Instruction

The instruction session focused on a discussion of student privacy and an overview of the public and digital aspect of the project. This included a discussion of Creative Commons licenses and the project agreement form. Both conversations were rooted in the

central question of “who owns your work?” and there was time given to explicitly acknowledge any nervousness about posting creative work to the internet and the reasons why someone might choose to use a pseudonym. Together the students discussed and signed their project agreement forms, which denoted if they would like to use a pseudonym or submit their project outside of the Pressbook.

These conversations were very aligned with the course content. De La Cruz, a documentary filmmaker, shares the values of informed consent and respecting privacy that the library advocates, and they are values explicitly discussed in the course content. While this may not be the case in an environmental science or medieval history course, these discussions will always be relevant to sharing work publicly on the internet, and consequently can be tied directly to the assignment. This not only makes the instruction immediately relevant for students, but also furthers the goals of open pedagogy to connect student work to their lives outside of the classroom.²⁰

Project workflows

The library worked with De La Cruz to customize our project agreement form (see the Resources section for an example) for students and their interview subjects to use. The form clearly sets project expectations and allows students to formally accept them, and includes space to dictate how they would like to be represented in the public work.

We made a point of scaffolding this collaboration to have an emphasis on digital privacy and student autonomy. Key steps included assessing what aspects of the project could potentially compromise student privacy and identifying what features of the digital tool we selected enabled student choice around how they were represented. Oftentimes this included identifying where we could insert human systems for creating that freedom. For example, Pressbooks requires an author field for the entire project. Dr. De La Cruz selected a collective name for the entire class (in this case, the course code). Students then had the autonomy to select if and how they would like to be represented on their individual project pages. This was recorded via a project agreement form and entered into the Pressbook by the project editors (two students in the class). In this way, we worked around the “requirements” of the tool (an author's name) with a workflow (project agreement forms) and instruction to enable more student autonomy.

Reflection

“You know, sometimes you do something for an assignment because you have to get a grade...but this was like learning a skill and sharing it in a meaningful way that can make a difference...” —TCOM 347

continued on next page

student

At the end of the term, students invited community members and project partners (including the Center for Equity and Inclusion and the Library) to view the project and watch the video stories created. Comments and reflections were overwhelmingly positive, particularly around the perceived impact and power of sharing the work openly. After the term finished, we met with Dr. De La Cruz and reflected on the assignment and student experiences. We reiterated the project with two more courses the following year, and there was interest from community groups in participating or creating similar projects.

The project certainly offered challenges, including coordinating the project agreement forms; this was a new workflow, and we had not ironed out the details of dealing with student absences or changed schedules. Ultimately, though, this kind of work highlights the ability of library staff to leverage our values, interest, and expertise in ways that benefit our campus communities. Deep knowledge of our fields, past experience, and time spent staying up to date on professional conversations allow us to act as guides for others who may want to try these kinds of assignments but have not had the same time or interest to follow relevant related work. For example, having suggested solutions for the difficulties our framework poses ready, like how to technically enable students to participate anonymously or a secure and private media hosting solution, helped fill in potential gaps in an efficient and friendly way.

Privacy and autonomy in practice: alternatives to course design


While this example allowed library staff to collaborate on assignment design and content delivery, we recognize that this is not always an option—and have experienced this ourselves! In many of these cases, the main barrier to adapting an existing assignment is time. When library staff are approached after a project is underway, it can be helpful to have templates (like ready-to-use project agreement forms), examples, and suggested solutions available for immediate use. For instance, if it's too late to rethink requiring students to make their work public (rather than giving them a choice in where and how their work is used), could the instructor quickly and easily allow students to use pseudonyms instead of their own names? Or, if an alternate assignment has not been planned, could a comparable alternative assignment—like presenting to the class rather than to the world wide web—be a reasonable alternative to full public participation?

It may also be helpful to integrate discussions of user privacy and autonomy into your materials if you support or promote digital tools or online privacy. At the UWT Library, we have added “digital safety” boxes to LibGuides that describe and promote

our various digital scholarship tools. Canvas modules that can be adapted for courses include pages on privacy options available to students and a discussion forum on Creative Commons licenses. It can be helpful to have “how-to” guides on removing student work or changing names readily available for instructors, so that these important assignment design features can be easily enabled and adopted. Because many of these assignments incorporate third-party technologies that may collect and share student data, it may also be useful to prepare resources or programming for instructors related to assessing tech tools with this in mind, or lists of preferred tools that have already been vetted. The Instructional Design Librarian has found it helpful to be able to immediately recommend a platform to instructors that might help them achieve their goals. Being able to clearly identify the pros and cons of that platform in the moment is generally more effective than guiding someone on their own exploration.

When all else fails, consider incoming questions that are not related to assignment design as opportunities to gradually work toward assignments where students have full ownership of their own work. Making relatable comparisons, like linking public student assignments to instructors' own publishing work and desire for ownership and autonomy, can help build greater understanding over time.

Conclusion

One of the common goals of open pedagogy or public assignments is to empower learners or contribute to community-engaged or public scholarship. Grounding discussions and assignment features to protect student privacy in autonomy and choice furthers those goals. Library workers are in a unique position to influence digital projects through privacy literacy instruction or consultations about digital safety, privacy, open licensing, or related topics that libraries have established and respected expertise in. By centering privacy literacy within a context where students decide if and how their work is shared publicly, we hope to move beyond a fear-based pedagogy to better embody the potential for students to see themselves as public scholars with their own intellectual property rights and agency. 

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Milestones

Milestones focuses on significant moments for libraries statewide – recognizing notable new hires, transitions, expansions and retirements, as well as remembrances of those who have passed. We're looking for submissions, of approximately 250 words, that highlight notable accomplishments in the careers of those profiled. Photographs are encouraged. Please send information to alkieditor@wla.org.

Spindle Whorl Frame for Bellingham Public Library Land Acknowledgement



Photographed by Annette Bagley at Bellingham Public Library

Following nearly two years of thoughtful learning and discussion, the Bellingham Public Library Board of Trustees has unanimously passed the following Land Acknowledgement:

We acknowledge that we gather on territory that has been the traditional and ancestral homeland to the Lhaq'temish (the Lummi People), the Nooksack People, and other Coast Salish people of this region Since Time Immemorial.

We honor our shared responsibility to this land and these waters, we commit to learning from Indigenous wisdom, and we strive to repair and deepen our relationships as neighbors and friends.

These words will be posted at the center of a beautiful frame painted by Lummi-Nooksack artist Jason LaClair in the entryway of the Central Library. Our sincere gratitude to Jason for sharing his talents and envisioning and creating this Coast Salish design. Hy'shqe (Thank you).

Artist Statement: "This mural was created in August 2022 to honor the land in which the Bellingham Public Library sits and the Coast Salish Ancestors who looked after this beautiful place we call home. The design is representative of the Spindle Whorl, used to spin material into wool, which was then weaved into blankets to give warmth to the people. The designs within the mural represent the balance of elements, as well as the beauty of the waters of the Salish Sea." - Jason LaClair (Sienum), Lummi-Nooksack, 2022

To see an example of a spindle whorl and learn about Coast Salish weaving traditions, watch this Whatcom Museum video, [Beyond the Blanket: Preserving the Traditions of Lummi Weaving](#)



Washington State Library Promotes Judy Pitchford

As of October 1, Judy Pitchford is Central Library Services Manager at the Washington State Library. She was promoted from Central Library Operations Coordinator and took over full management responsibility for the program. In her new role, Judy oversees

the research library located in Tumwater, supervises staff who work with collections and assist library customers, and is part of the Library management team.

Judy has worked at Washington State Library for nearly 25 years, starting out in a prison branch library, and has also worked in school libraries and with digital collections during her 38-year career. She's originally from Virginia and moved to Washington in 1997. Judy lives in Olympia and is married with two grown children. She enjoys spending time with her husband and six animals (three cats, one dog, and two foster dogs) and learning various forms of glass art (stained glass, sandblast etching, and glass fusing).

Congratulations, Judy!

Bellingham Public Library Partners with Police Department for Literacy Initiative



In August 2022, Bellingham Public Library and Bellingham Police Department (BPD) began a new collaborative effort.

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The goal is to increase literacy and foster a positive relationship between children and law enforcement in the Bellingham, WA community, and connect kids with their public library system.

Known as the BPD Literacy Initiative, the partnership kicked-off with a free event outside the Bellingham Central Library. Children five-years-old and under received a free book and the opportunity to interact with BPD officers and their vehicles, do a craft, play, and have a chance to read a book with an officer.

On an ongoing basis, Bellingham Police officers now have access to children's books in their patrol cars that can be given away to children in need during their daily interactions with the public. These books were chosen by the Bellingham Public Library Children's Services staff, grouped by age, and are available in several languages.



"The goal of the library-police department partnership was really to get diverse, inclusive books into kids homes. There is so much pride in owning books, which increases children's literacy rates facilitating family bonding and strength. Our police department has access to families that perhaps the library doesn't. Additionally, this initiative is a community building program. Many families attended the kick-off event at the Library, and had the opportunity to talk with and interact with police officers in a non-emergent event," said Bellingham Public Library Deputy Director Bethany Hoglund.

Law enforcement officers are in a unique position that creates regular interaction with children and homes due to a variety of reasons. These interactions create an opportunity for officers to positively impact children, their homes, and the community by providing them with age-appropriate books.

Research has shown that incarceration rates are inversely related to literacy rates. According to the National Center for Education Statistics (2014), "the U.S. incarcerated population had lower average literacy and numeracy scores than the U.S. household




population." One of the best ways to increase literacy in a community is to increase a child's access to books, especially for children five and younger.

"BPD Literacy Initiative is a unique way for our law enforcement officers to have non-enforcement positive experiences with our children. I am excited for this impactful community engagement opportunity and I am very grateful for our partnership with

Bellingham Public Library," said Bellingham Police Chief Rebecca Mertzig.

To initiate the program, the police department applied for and was awarded a Project Neighborly grant from the Whatcom Community Foundation. The grant allowed the library and police department to purchase over 2,000 diverse books that will be given away to children in the community.

Media Contacts:

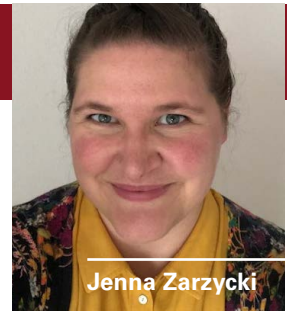
Annette Bagley, Bellingham Public Library, 360-778-7206, ambagley@cob.org
 Claudia Murphy, Bellingham Police Department, 360-778-8834, cmurphy@cob.org 

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Membership information is at wla.org/membership.



Jenna Zarzycki

Indigenous Librarianship for a White Lady

by Jenna Zarzycki

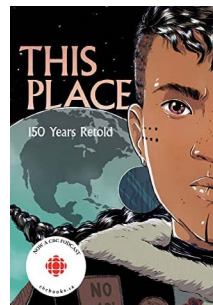
Let's start out with the following statement: I can't tell you how to be a good indigenous librarian. I'm a White woman in a country, society and profession that has long centered white women. I will never fully understand the joys and hardships of our Indigenous community members.

Perhaps you are like me; a nonindigenous person who is committed to supporting and learning more about indigenous librarianship. We wouldn't be library staff worth our spectacles if we didn't use all our privileges and knowledge to seek out and lift up Indigenous voices. This action fulfills two essential components of library work and readers advisory: to make every member of our community feel welcome by offering materials that reflect their personal experiences, and to engage all readers by introducing them to new perspectives that stimulate curiosity and empathy. In practice, seeking out and lifting up Indigenous voices means that we get to discover fabulous Indigenous authors and artists and seed them into all our reader interactions.

When I say all reader interactions, I mean it. It takes neither much thought nor much effort on my part to throw up a display in November (Native American Heritage Month) and then put the books back onto the shelves come the first of December. But I know I can and should serve my community with more intentionality than that. It's much more exciting to put Indigenous authors in every display—romance, humor, history, horror, mystery. You can do this, too. Chat about those same authors in book talks, rave about them on social media, and slide them into all your booklists. There's a universe of options out there and more (thank goodness!) are being published every day.

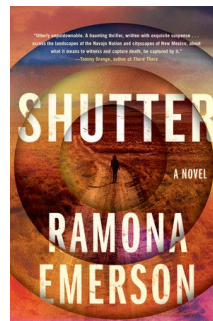
This brings me back to the books. I want to emphasize that I'm not an expert and there are many more authors and resources to explore than what I've mentioned here. I rely heavily on Indigenous sources (The books section of the [First Nations Development Institute](#) and the [American Indians in Children's Literature](#) blog have been deeply helpful), and suggestions from Indigenous authors (Louise Erdrich is both an author and a bookseller. The website for her bookstore, [Birchbark Books](#), is

fantastic and the author has a syllabus in the back of her book, *The Sentence*. I particularly enjoyed a booklist from [David Heska Wanbli Weiden](#) and social media shout outs from Tiffany Midge) for most of my information. I'm still learning and (definitely) making mistakes. I'll always be learning. The thing that I feel most qualified to do is talk about books that have left an impact on me. The books I recommend here have opened my eyes or put a crack in the monolith of my biases and stereotypes. I hope my fellow readers will find a few items that may become a new favorite. Perhaps something else will be just the thing to hand to patrons. We can all become better library staff by trying our best to improve our indigenous librarianship. Won't you join me on the journey?



This Place: 150 Years Retold

This knockout graphic novel anthology comes from Indigenous creators across Canada. Each story details an event, perspective, or experience from the past 150 years through Indigenous eyes. The phrase that I think about often comes from the introduction, where Alicia Elliot writes that First Nations people don't need to imagine an apocalypse. They have already lived through one. For other graphic novels, try *Deer Woman*, *7 Generations: A Plains Cree Saga* by David Robertson or *Moonshot: The Indigenous Comics Collection*.

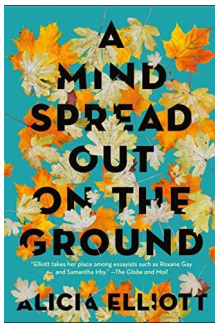


Shutter by Ramona Emerson

Rita Todacheene tries to find balance between her work as a forensic photographer, her Navajo heritage and her ability to see and speak with ghosts. When Rita is hounded by a ghost out for revenge, her investigation becomes deadly. Horror and suspense combine into fantastic crime fiction. For other dark novels of crime and investigation, try *Winter Counts* by David Weiden, *The Hatak Witches* by Devon A. Mihesuah or *Girl Gone Missing* by Marcie Rendon.

Jenna is an Adult Services Librarian at KCLS who lives and works in South King County. She adores talking about books to anyone who will listen and regularly contributes to KCLS' BookMatch and booklist services. Jenna's favorite reads tend towards fantasy, romance, and narrative nonfiction, although any book has the possibility to become a new favorite.

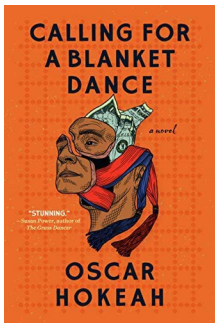
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A Mind Spread Out on the Ground by Alicia Elliott

In this deeply moving work, Elliott reflects on her life as a “binational, bicultural writer”. The author elegantly winds her personal family struggles with mental illness with a greater critique of society and a scathing examination of colonialism. If you’re looking for a book that underlines colonial trauma and its lasting effects on Indigenous peoples, try *All Our Relations*

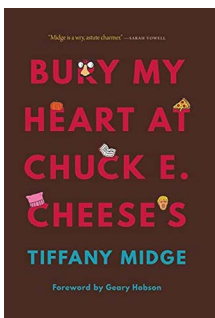
by Tanya Talaga. For another personal and intimate story, try *Heart Berries* by Terese Marie Mailhot



Calling for a Blanket Dance by Oscar Hokeah

The life of young Native American Ever Geimausaddle is presented through the multiple perspectives of Ever’s family members. Each individual wrestles with the legacy from centuries of injustice, but ultimately Ever must use the strength of his entire family to protect the next generation. For another stunning multi-

generational family saga, try *Woman of Light* by Kali Fajardo-Anstine. If you’d like to focus on just one time in history, try Louise Erdrich’s Pulitzer Prize-winning *The Night Watchman*.



Bury My Heart at Chuck E. Cheese's by Tiffany Midge

If you're looking for a good laugh, seek no further. Midge writes about her experiences as a Native woman during these tough times in a series of essays—some satiric, some serious and all heartfelt and featuring a hefty dose of pop-culture. While she writes about tough topics the author also sees humor as a form of

defiance, and she uses it to great effect. If funny and thought-provoking essays on identity are your jam, check out fellow Washington state author Elissa Washuta’s book *White Magic*. Or for a thorough examination of the history of Native American humor, try *We Had a Little Real Estate Problem* by Kliph Nesteroff.



Buffalo is the New Buffalo: Stories by Chelsea Vowel

The title comes from the saying that ‘Education is the New Buffalo’ - that is, education is the thing that will sustain and power Indigenous communities. Chelsea Vowel dares to imagine a different future where her people will heal and revitalize their traditions instead of

supplanting them. These sci-fi and fantasy stories are powerful and eye-opening Metis Futurism. For more indigenous speculative fiction, try *Love After the End*, which features a variety of queer indigenous writers imagining post-colonial futures. And it’s not a book, but the recently released movie “Prey” is an edge-of-your-seat thriller about a skilled warrior defending her tribe from a deadly alien.



White Horse by Erika T. Wurth

Urban Indian Kari must delve deep into her past when she is gifted a bracelet that makes her experience visions of her mother’s ghost. While this story has elements of coming-of-age, murder mystery and horror (it would be a great match for *Shutter*), I’m going to lean hardest on the horror so I can suggest *The Only Good Indians* by Stephen Graham Jones or *Bone Black* by Carol Rose

GoldenEagle. For a less speculative Urban Indian experience, you cannot miss *There There* by Tommy Orange. 📖



Eve Datisman

Building Kinship Through Story

by Eve Datisman

One of the things that I learned during my 40-year teacher-librarian career is that stories matter. Stories from the past, stories from the future, stories from history, stories about the human condition, stories about aspiration: they all matter. But stories that are local are the most powerful. Local stories tie us to place and to the people who came before us. They set the stage for what's happening right now. They tie us to the future.

In local stories we can still find the places where something happened. We can find the places where someone we know was born, grew up, lived, worked, was loved, abandoned, flourished, succeeded, failed or reviled. If we look at the history of local people and places and events, we get a better understanding of how BIG national or international events impacted us. Those big stories are played out personally by individuals, families, locales and communities that we know. We see how we played our part in shaping and being shaped by history.

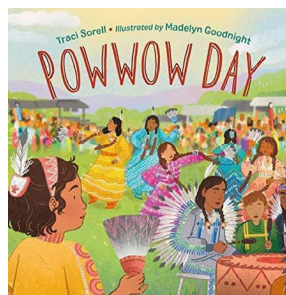
Unfortunately, most of us don't know enough of the stories from our Native American neighbors. We see Mt. Rainier, but it wasn't always called that name. For thousands of years, it was Tahoma, Takhoma, Tacoma, Tacobet, təqʷubəʔ, or Pooskus, depending on the people who climbed its shoulders and used its grassy meadows. But when George Vancouver named it in honor of his friend, Rear Admiral Peter Rainier, during his expedition of the Northwest 1791-1795.¹ It became Mount Rainier, and most of us lost a significant bit of history and meaning.

Those names—Tahoma, Takhoma, Tacoma, Tacobet, or təqʷubəʔ, and Pooskus—are the names given by the people on whose ancestral lands we now live. They have stories that we have been missing, powerful pieces of our local history that have been hidden away because more influential voices have shouted out these local stories. These quieter stories were told around fires, they were told while making baskets, while digging for camas, while whaling, while caring for children and elders, and while fighting for recognition by state and national governments. They were used to teach the young and have shaped the lives of the people who are our neighbors. Our neighbors' stories are necessary because they allow us to share our common humanity. They tell us about a greater community. The connection between

local history and local stories and lived experience consider four questions about kinship: How do we learn to be human? How do we become good relatives? How do we become good ancestors? How do we learn to live together?²

These questions call to us as teacher-librarians to select materials that tell the stories of all of us, especially our Native neighbors. We all need stories that sustain us in kinship. So, join the reader-reviews of Puget Sound Council in celebrating Native American heritage not just on Native American Day or Indigenous People Day or during Native American History month, but every day. To broaden our kinship with all our Native American neighbors:

Read This Book!



***Powwow Day* by Sorell, Traci, illustrated by Goodnight, Madelyn**

Grade level: Pre-K-4

Rating: Highly Recommended

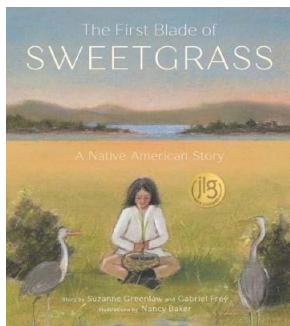
ISBN: 9781580899482

Reviewer: Eve Datisman, Port Angeles High School, Retired

It's Powwow Day, but River isn't going to be able to dance. She's been sick, so sick that she has lost her hair. This is her first outing since it's started to grow back. She puts on her jingle dress and her moccasins, wishes her hair were longer, and gets in the car with the family. She should feel excited, she should be enjoying the smells of sage and sweetgrass, but not today. She's tired and not OK. When the powwow begins, she thinks she might be able to dance at the Grand Entry, but she can't feel the drumbeats and goes back to her seat. She watches the dancers and waits for the blessing that an elder makes for healing to come to those who need it. Her day gets better as she realizes that her sister and her friend are dancing for the Creator and for her, that she is with them in spirit. Her heart opens, and she vows to dance next year. Goodnight's vivid, digital illustrations capture River's sideline view, the beauty and intricacy of powwow regalia, and the unique atmosphere of a powwow gathering. This book celebrates a powerful ritual that upholds the culture, healing traditions, and creative spirit of Native American communities while opening the door for discussion about the effects of a prolonged illness.

Eve Datisman is the cataloger and database maven at the North Olympic History Center. Her first love is books! She believes that she can't die until she has read all of the books in the libraries that she has at her home. That is, unless the Big One happens and she is buried underneath them, but what a way to go.

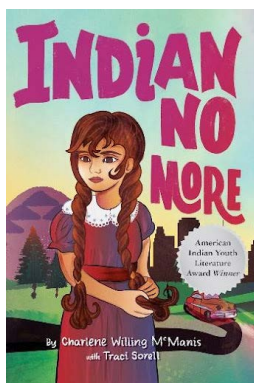
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***The First Blade of Sweetgrass* by Greenlaw, Suzanne, illustrated by Fry, Gabriel**
 Grade level: PreK-4
 Rating: Highly Recommended
 ISBN: 9780884487609
 Reviewer: Jennifer James, Lockwood Elementary

The First Blade of Sweetgrass is a 2023 Washington Children's

Choice (WCC) nominee by authors Suzanne Greenlaw (Maliseet) and Gabriel Frey (Passamaquoddy). In this beautiful story, Musqon is about to accompany her grandmother for the first time to harvest sweetgrass. Sweetgrass is used by the tribes for basket making which is a major source of revenue for the tribal nation. However, Musqon must learn to recognize the sweetgrass from all the other grasses. Another tradition of Musqon's ancestors is to always leave the first blade of sweetgrass for the next generation to pick. If Musqon learns as her ancestors did then there will always be sweetgrass to bless the tribe. Musqon must also learn to let the spirits of her ancestors guide her when looking for the sweetgrass. This beautiful blend of spiritual and ancestral storytelling by the Maliseet and Passamaquoddy nations includes back matter about Native American basket making and a Passamaquoddy-Maliseet glossary of terms. I highly recommend this as a wonderful addition to your school library as an example of Native American storytelling and how Native Americans' respect for the earth means a bounty for future generations.



***Indian No More* by McManis, Charlene Willing and Sorrell, Traci**
 Grade level: 4-6
 Rating: Highly Recommended
 ISBN: 9781620148396
 Reviewer: Lona Seppesy, Arrowhead Elementary, Retired

When the Indian Termination Act of 1954 erased 10-year-old Regina Petit's status as an Umpqua tribal member living on the Grand Ronde reservation, her sense of self and identity were called

into question. Was she still an Indian, as her grandma, Chich, says? Regina has only known life on the reservation—hearing the stories, sharing traditions, and playing games with the other kids where the Indians won the wars against the cowboys. Regina's father signs the family up for the Federal Relocation Program in Los Angeles where he intends, through hard work, to succeed in the city even if it means giving up his Umpqua heritage. In LA, Regina and her sister Peewee encounter a diversity of neighborhood kids as well as expectations that she should live in a tipi and dress in her Indian costume. Author Charlene Willing McManis, tribally enrolled in The Confederated Tribes of the Grand Ronde in Western Oregon,

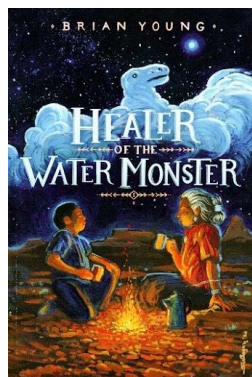
died while writing this book but enlisted Traci Sorrell, Cherokee, to complete the book. Notes describe the process undertaken to verify the cultural traditions and tribal information.



***Sea in Winter by Day*, Christine**
 Grade level: 5-6
 Rating: Recommend
 ISBN: 9780062872050
 Reviewer: Anne Dame, Einstein Middle School

Maisie is a ballet dancer, but she has injured her knee and is not able to dance right now. She's missing dance and her dance friends who go to different schools. She and her family are getting

ready to go on a road trip to the coastline of Washington state and the Makah tribal lands where her mom was raised. Maisie's emotions are as turbulent as the winter sea; she is anxious, irritable, lonely, scared, uncertain... She doesn't know how to put her feelings into words and, even though her family is supportive, she feels like they don't really understand her or what she is going through. I particularly like this book because it was written by a former student from my school!! It is well-written, and I believe that many students will be able to relate to the emotions that Maisie is struggling with. Excellent for developing empathy as well. American Indian Youth Literature Award: Middle Grade Honor Book!



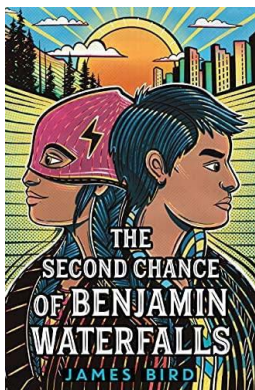
***Healer of the Water Monster* by Young, Brian**
 Grade level: 4-6
 Rating: Recommended
 ISBN: 9780062990419
 Reviewer: Karen Kline, Beaver Lake Middle School

Nathan is going to live with his grandmother Nali in the New Mexico desert for the summer. His parents are recently divorced, and Nathan's dad has invited a girlfriend to join him on a

trip. Nathan cannot stand to be around the lovebirds. Nathan and his family are Navaho, and readers get an up-close look at a family struggling with money and finances, alcoholism and addiction, and the effects of climate change on their land. Nathan's cell phone doesn't get service at Nali's mobile home. One night, when Nathan is up using the outhouse, he sees a creature in the corn field. He gets lost pursuing this horned toad, and he is scared he won't be able to find his way back. The toad drops a necklace and a seed that have magical qualities, and Nathan takes them. It turns out that they help him communicate with another mystical creature, a beast-like lizard or water monster. The two end up having something the other wants, so a deal is struck. Nathan gets back to Nali's, but he will

continued on next page

have to help the water monster. A series of other-worldly creatures and challenges await him. This book written by a Navajo author is unique in perspective, and readers with a curiosity about culture will find plenty of enrichment here.



***The Second Chance of Benjamin Waterfall* by Bird, James**

Grade level: 5-10

Rating: AD+ (Additional+, a good book with some minor flaws)

ISBN: 9781250811561

Reviewer: Eve Datisman

After 13-year-old Benny's arrest for shoplifting, his mom makes a deal with the judge to send him to his father, who she hopes can turn Benny's life around by putting him through Native boot

camp, an Ojibwe form of rehabilitation. Grand Portage, MN, is not what he expected. Rehab seems to be at the hands of the tribal leader's daughter who wears a mask and is younger than Benny. Why? Benny has a lot of questions and it's not easy for him to give up his old life. This story gives credence to other ways of knowing,

or problem solving, and the importance of honoring them in a dominant culture that discounts them. Ben's voice is snappy and captivating. Bird (The Brave), who is Ojibwe, delivers an uplifting narrative that demonstrates how returning to one's roots can have transformative power. The ending is predictable, but Benny's progress and the progress of others that he meets is heartening and believable even if it's a little fast. Select chapters open with an Ojibwe word or phrase; Native customs and traditions are featured throughout.

Looking for more? We recommend checking out *Firekeeper's Daughter* by Angeline Boulley and *Redbone: The True Story of an Native American Rock Band* by Christian Staebler and Sonia Paoloni, illustrated by Thibault Balahy.

NOTES

1. "Mount Rainier." Wikipedia, the Free Encyclopedia. Last modified October 18, 2022. https://en.wikipedia.org/wiki/Mount_Rainier.
2. "Why Indigenous Literatures Matter." CBC. Last modified February 1, 2018. <https://www.cbc.ca/books/why-indigenous-literatures-matter-1.4515188>.









WA LIBRARY LEGISLATIVE DAY







FEB 9, 2023 OLYMPIA

Sponsored by the Washington Library Association

A Day in the Fray

by Anne Booker



Unofficial Customer Service Skills for the Practical Library Worker

- **The sympathetic noise:** This should be as noncommittal and brief as possible. Works best when accompanied by a sympathetic head nod and/or shoulder shrug. Best for situations where there is really nothing you can do to solve the problem or during the last hour of your shift when survival is the primary objective.
- **"I'm going to pretend you didn't say that":** This is best used by folks who are not easily ruffled and is particularly useful for situations where their acts or words are better classified as ridiculous rather than offensive. Simply continue with the original course of conversation, ignoring the patrons aside. For example: when a patron complains about the length of the barcode used for guest computer access, no good will come from engaging in a conversation on the topic.
- **"I'm going to pretend I didn't see that":** Useful when a situation is noticeable from a distance but does not present a clear and present danger to others. For example, a patron without shoes or the half empty coffee cup left on a table alongside a week's worth of newspapers.
- **Let me look into that:** You know that nothing can be done. Everyone on staff knows that nothing can be done. But you excuse yourself to "speak with the director," then take a few minutes to loiter in the staff area before letting the patron know there is nothing you can do. This has the added advantage of engendering goodwill because "at least you tried."
- **The Librarian Stare:** This is perfect for situations when you know what is about to come out of your mouth might get you fired. Also good when you need to multitask. Use sparingly as it can lose its effectiveness when patrons start to think "that's just your face".
- **The urgent bit of work business:** This one requires help from a coworker and a bit of collegial awareness. Can come in the form of a phone call that the trapped party is required to answer or as a verbal summons. The verbal summons should include an "Oh, I'm so sorry to interrupt. I just need to steal _____ away." This usually ends the interaction and the patron moves on to other things.
- **The Sigh:** Effective means of conveying a myriad of emotions. Can also be used in lieu of a scream in order to keep one's job.

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The Evergreen State College	Seattle Central College Library
Foley Center Library - Gonzaga University	Seattle Public Library
Fort Vancouver Regional Library District	Skagit Valley College/Norwood
Grandview Library	Sno-Isle Libraries
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