

Salish Weave Box Sets: Art and Storytelling Project

Annotated Bibliography

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Introduction

This annotated bibliography purposefully does not engage in critical analysis of the texts and sources included to ensure the focus remains on the contributors' arguments and lessons as they have all been deemed relevant to our work within the Salish Weave Box Sets: Art and Storytelling Project. This choice was made by me (Courtney Vance) and Ashley Edwards. I am Northern-Tutchone, and German who grew up on the unceded lands of the Musqueam, Tseil-Waututh and Kwikwilem First Nations. I have a joint Bachelor of Arts in Sociology and Gender Studies (Simon Fraser University) and am currently a master's student in Sociology at Simon Fraser University. My research interests include decolonizing the city and integrating Indigenous knowledges into city planning. I am the Salish Weave Box Sets: Art and Storytelling Project research assistant. Ashley Edwards is the Indigenous Initiatives and Instruction librarian at Simon Fraser University in lead of this project. Ashley is Métis, Scottish, and Dutch, and grew up on the beautiful lands of Stó:lō Nation. She has her Master's in library and Information Studies (University of Alberta), a Bachelor of Arts in Adult Education (University of the Fraser Valley), and a Library Technician diploma (also from UFV). Her research interests include decolonizing and Indigenizing library education (both at the MLIS and library technician programs), decolonizing and Indigenizing library services and practices, and information literacy.

The bibliography has been thoughtfully curated to include primarily Indigenous sources. Where sources are not from Indigenous thinkers it will be explicitly stated. Where the term 'western' is utilized, I have purposefully uncapitalized the "w" to amplify Indigenous knowledges as the main force driving this document. To remain transparent, this bibliography must be understood as a living document which can never officially be "finished" in the sense that there are resources we will add over time when they arise in our lives and research. This is also to recognize that what is included is nowhere near the full extent of resources which could be. By recognizing there are limitations in this project, as well as in the sources included, we hope to make evidently clear we are using an Indigenous methodological framework.

Indigenous Methodologies

Books & Articles

- Archibald, Jo-Ann. (2008). *Indigenous Storywork*. UBC Press.

Dr. Jo-Ann Archibald (Q'um Q'um Xiim) of Stó:lō First Nation chronicles what she has learned through working with First Nations Elders and communities, as well as her extensive experience working alongside Indigenous storytellers. Archibald completed her Bachelor of Education at the University of British Columbia, followed by her Master's and PhD at Simon Fraser University (University of British Columbia, 2021). Through her experience she has developed the term *storywork*, which describes using First Nations stories and storytelling for educational purposes (ix). Archibald states that we cannot truly have Indigenous education without our hearts, minds, bodies, and spirits working together, which describes the necessity of approaching Indigenous storywork through an interrelated lens (12). The lessons we can glean from Archibald and *Indigenous Storywork* towards the Salish Weave Box Sets: Art and Storytelling Project for Simon Fraser University's Indigenous Curriculum Resource Centre include relationship-building with the communities of artists which we wish to interview, learning and understanding their individual cultural protocols, as well as using the power of knowledge building from their stories by passing on what we have learned responsibly upholding the practice of reciprocity. Archibald describes the method of *research as conversation*, as “an open-ended interview with opportunity for both sides to engage in talk rather than only one party doing most of the talking” which will be the main method for this project (47).

It is also equally important that we recognize the limitations that are created through recording and archiving the stories that will be shared with us. Archibald reminds us that translating Indigenous stories into a textual form can limit the understanding as it takes away physical gestures, tone, rhythm and personality (17). While our conversations will be video recorded, when possible, where these physical indicators can be captured, the presence of a camera may change the comfortability of the artists. This can result in whatever we capture to not be the most authentic version of the stories told and we must keep this in mind despite our intentions. Along the same lines, video recordings are static and capture only one version of a story. This causes some tension in relation to Indigenous discourse — Archibald explains that storytelling is an act of sharing that changes across settings, groups, and contexts which is not possible in a static video. This is where Archibald's guiding questions come into play; we must ask ourselves how our research will benefit the education and wellbeing of the Coast Salish artists and their communities and make this evident at the outset. This requires personal reflection on our part as researchers so that we can be transparent about what we know, where we come from, and what has influenced us as part of a holistic Indigenous framework (42).

- Bartlett, Cheryl, Marshall, Murdena, & Marshall, Albert. (2012). Two-Eyed Seeing and other lessons learned within a co-learning journey of bringing together indigenous and mainstream knowledges and ways of knowing. *Journal of Environmental Studies and Sciences*, 2(4), 331–340.

Cheryl Bartlett is a Professor of Biology and Director of the Institute for Integrative Science and Health at Cape Breton University where she became involved in the creation of the 'Integrative Science Initiative' in the early 1990s alongside members of the Mi'kmaw First Nation (Cape Breton University, 2021). Murdena Marshall of Mi'kmaw Nation is a spiritual leader, fluent speaker of the Mi'kmaw language, and a retired

Associate Professor of Mi'kmaw Studies at Cape Breton University (Mi'kmaw Archives, 2021). Her husband Albert Marshall of Mi'kmaw Nation is a leading voice in Unama'ki Cape Breton, and an advisor for Mi'kmaw natural resources and environmental issues (Unama'ki Institute of Natural Resources, 2021). While Albert Marshall coined the term *Two-Eyed Seeing*, the three authors describe it as a lens where those familiar with both Indigenous knowledge systems and western knowledge systems can combine the two in order to approach a challenge or task at hand through a unique perspective. Even though the authors' experience with Two-Eyed Seeing has been built through an integrative science program, this concept can be applied across disciplines, and in particular Simon Fraser University's ICRC Salish Weave Box Sets: Art and Storytelling Project. This understanding will allow us to grapple with the tensions of conducting research through a western institution with colonial history, while being Indigenous and conducting Indigenous research.

Thinking alongside ethnobotanist Robin Wall Kimmerer of Citizen Potawatomi Nation, Bartlett et al remind us that the identities of practitioners, informants, and communities should always be fully referenced and acknowledged (336). This practice should be applied to the Salish Weave Box Sets: Art and Storytelling Project in order to ensure that we maintain a respectful means of crediting the Indigenous artists we are speaking with that will be contributing in a variety of ways.

- Brant Castellano, Marlene. (2004). Ethics of Aboriginal Research. *Journal of Aboriginal Health*, 1(1), 98-114.

Marlene Brant Castellano is a Mohawk Professor Emeritus of Trent University where she played a role in leading the emergence of Indigenous Studies as an academic discipline. She was named an Officer of the Order of Canada in recognition for her work to advance the wellbeing of Indigenous peoples (EdCan, 2020). Brant Castellano was the first Aboriginal professor in a Canadian university in the Faculty of Native Studies at Trent University in 1971. She holds a PhD in Education Theory from the University of Toronto and worked as Co-Director of Research for the Royal Commission on Aboriginal Peoples (Indspire, 2020).

In this article, Brant Castellano presents a set of principles to assist in the development of ethical codes for the conduct of research pertaining to Indigenous peoples and communities. She highlights the importance of Indigenous participation when research is being conducted that affects their culture, identity, and wellbeing (98). To begin determining an ethical guideline for research with Indigenous communities, Brant Castellano underlines that in an Indigenous worldview ethics cannot be limited to a single set of rules to guide a researcher's behaviour in one task (103). Rather, she argues that ethics are intimately tied to who you are, what values you hold, and your understanding of your place in the spiritual order of reality (103). With this understanding, it relates to Indigenous frameworks of interconnectivity where your particular position will always influence the work you do. For a methodological framework to engage in Indigenous ways of knowing, the ethical guidelines must account for this. In addition, Brant Castellano explains that oftentimes scientific research sets ethical guidelines valuing human life which do not include earth, water, and non-human inhabitants. This is in direct conflict with Indigenous ethical regimes for research which Brant Castellano contends must extend beyond human subjects (104). To describe this conflict, Brant Castellano uses Leroy Little Bear's phrase "jagged worldviews colliding" which illustrates the difficulties of lining up Indigenous research methods with western scientific research methods (103). This is an integral lens which we must assert throughout the Salish Weave Box Sets: Art and Storytelling Project, especially

as Leroy Little Bear of Blood Indian Reserve in Southern Alberta has been an integral advocate uplifting Indigenous rights (Alberta, 2021).

Brant Castellano asserts that as a response to the history of harmful and misguided research on Indigenous peoples there are many groups working to transform Indigenous research into an instrument for creating and circulating knowledge that authentically represents Indigenous selves and knowledges (98). For this work to maintain recognition, she states that Canadians need to recognize Indigenous cultures are vibrant and distinctive, and that they have been so since first contact (102). The struggle within Indigenous communities includes applying cultural ways in land management, economic activity, structures of governance, health, education, justice, and relations with Canadian society (102). She continues, “the struggle is to live and thrive as peoples and nations maintaining and expressing distinctive world views and contributing uniquely to the Canadian federation,” otherwise known as the pursuit of self-determination according to the United Nations Working Group of Indigenous Populations (102). This pursuit is in response to the ongoing colonial efforts denying Indigenous peoples right to determine what is valuable and counts as knowledge, illustrated across years of research by outsiders in Indigenous communities, assimilation through education, and stolen lands. She argues that Indigenous efforts to regain control of land management, structures of governance, education etc. are not only about the power to govern but are fundamentally about restoring traditional Indigenous practices and principles that support life (112). This struggle for Indigenous peoples to reassert their ways of knowing and traditions is a decolonizing struggle that continues today. Understanding the history of struggle is integral to our framework for the Salish Weave Box Sets: Art and Storytelling Project in relation to the discussions within the artists’ works and contextualizes the colonial intricacies of where our work is being conducted.

- Iseke, Judy. (2013). Indigenous Storytelling as Research. *International Review of Qualitative Research*, 6(4), 559-577.

Dr. Judy Iseke of the Métis Nation of Alberta is the Canada Research Chair in Indigenous knowledge and research, as well as an Associate Professor in the Faculty of Education at Lakehead University (Our Elders Stories, 2021). Within “Indigenous Storytelling as Research”, Iseke attempts to expand our understandings of Indigenous storytelling through distinguishing the different types of oral stories told, the use of Indigenous storytelling as pedagogical tools for learning about life and utilizing Indigenous storytelling as forms of witnessing and remembrance (572). Iseke’s research approach is grounded in what Margaret Kovach (2009) would describe as Indigenous research methodologies. Iseke clearly states the intentions of her research alongside Métis Elders through storytelling sessions as first a response to “the need for Indigenous interpretations and representations of culture, history, pedagogy and curriculum” (560), secondly to provide more research opportunities and publicize the work of Indigenous Elders, and lastly, as a means to generate improved “understandings of relationships between Métis peoples’ knowledges and mainstream education and research practices” (561). This article reminds us to practice respectful listening and sharing of what we learn within the Salish Weave Box Sets: Art and Storytelling Project, as well as the responsibility we must honour the stories we are privileged to record through video. It is important that we remember in this project that there are complications in terms of recording Indigenous stories, and we must respect our participants' guidance in what can or cannot be shared. This is most evident in the practice of “pedagogical witnessing” from Simon, Eppert, Clamen, and Beres (2000), who explain that knowing occurs in relation within the process of a communicative act and not in solitude (568). In her conclusion, Iseke

states that “Indigenous storytelling pedagogies encourage broader understandings of identity, community, culture and relations” (573). This is exactly what we are eager to learn from and with the artists within the Salish Weave Box Sets: Art and Storytelling Project, and as described in her methodologies we must allow ourselves to be guided by whatever the artists wish to share with us.

- Kovach, Margaret Elizabeth. (2000). *Indigenous Methodologies: Characteristics, Conversations and Contexts*. *University of Toronto Press*.

Margaret Kovach (Sakewew p’sim iskewew) of Nêhiyaw and Saulteaux ancestry from Treaty Four in Saskatchewan presents a book on Indigenous methodologies as a means of ensuring its entirety would be taken up as a holistic unit which reflects the interconnected nature of Indigenous methodologies (11). She argues that her positionality as a PhD holder in Interdisciplinary Studies from the University of Victoria, alongside a Master’s in Social Work from Carleton University and two undergraduate degrees from the University of Regina deeply informs her work, as do her experiences with Indigenous communities through social work and various projects over her career. *Indigenous Methodologies* is Kovach’s doctoral dissertation; an exploration of ways in which Indigenous academic researchers have incorporated culture into their research, and an in-depth analysis of the ways this work should be continued (11). Overall, Kovach insists that Indigenous methodologies require ongoing dedication to conducting research in a good way, known as *miyo-wicêhtowin* in Cree as good relations. This includes identifying and following ethical responsibilities within Indigenous research practices, learning respectful protocol and maintaining meaningful relationships, as well as understanding the self in relation to research and the implications that are intrinsically linked between researcher and research. Kovach highlights two overriding political challenges as qualitative research evolves; (1) we must find and use a research approach that is not extractive and that is accountable to Indigenous community standards to honour the tribal worldview; and (2) we cannot deny that there is a fundamental epistemological difference between western and Indigenous thought, which ultimately causes conflict for Indigenous researchers (29). Additionally, she reminds us to recognize that introducing Indigenous knowledges into academic discourse must ethically include acknowledging the influence of colonial relationships and histories. In doing so, this introduces a decolonizing perspective to a critical paradigm (30). Another way Kovach expresses the importance of this type of work is through highlighting the critical reflexivity within Indigenous methodologies.

Using feminist inquiry as an example of a highly reflexive methodological approach, Kovach explains that decolonizing methodologies, alongside anti-oppressive approaches, require a critically reflexive lens which calls for acknowledging the politics of representation within Indigenous research (33). An important lesson we can use within the Salish Weave Box Sets: Art and Storytelling Project is understanding that a pan-Indigenous approach wherein one states that the findings within a particular Indigenous community will work across other Indigenous communities is not productive. Rather, we must recognize that as Indigenous peoples we understand each other because we share a worldview that holds common, enduring beliefs about the world (37). This means that in relation to the Salish Weave Box Sets: Art and Storytelling Project, our approach must be specific to the wide variety of cultures and protocols across the many Coast Salish nations.

In terms of creating Indigenous research frameworks, Kovach explains that in order to be successful our frameworks must illustrate the thinking behind the doing (39). While who we are as researchers will emerge through research motivations, critical reflection, engagement with others, and overall research choices, it is

imperative in Indigenous epistemologies that we state this at the outset rather than let it be interpreted without direct statements. This is related to the importance of stating our positionalities and how our specific positions inform our work. Particularly, Kovach outlines three frameworks which describe three distinct aspects of Indigenous research; (1) the cultural knowledges that guide one's research choices; (2) the methods used in researching; and (3) a way to interpret knowledge to give back in a purposeful, helpful, and relevant manner (44). Using these guiding frameworks, we can establish ourselves and our positionalities as researchers through an accessible introduction to artists and within the final project.

- Kovach, M. (2010). Conversation Method in Indigenous Research. *First Peoples Child & Family Review*, 5(1), 40–48.

In this article, Kovach articulates the importance of recognizing the *conversational method* in research in relation to its Indigenous cultural significance as it relates to the traditions of oral storytelling. She explains that Indigenous methodologies is a paradigmatic approach to research where the choice of methods, how these methods are used, and how the data analyzed is influenced by the particular paradigm (41). This extends to the philosophical orientation recognized through the research framework to ensure and demonstrate internal methodological consistency (41). Drawing from Lincoln and Guba (as asserted in Mertin, 2005), Kovach lists several considerations integral to a paradigm: “ethics, accommodation, action, control, truth, validity, and voice” (41). She describes these considerations to further assist the researcher in clarifying and identifying the belief system guiding the research. These are considerations we must utilize during the Salish Weave Box Sets: Art and Storytelling Project in order to amplify the Indigenous methodologies guiding our research.

Further, Kovach reinforces the understanding that Indigenous methodologies embrace relational approaches to research because they are central to their core epistemologies (42). While this may cause challenges since we are conducting Indigenous research within a western academy, it must be integral to the methods we use during the Salish Weave Box Sets: Art and Storytelling Project. Similarly, Kovach highlights Dawn Bessarab's (2008) term *yarning* as method — while Bessarab describes different types of *yarning*, *research yarning* is relevant to our work. Defined as research which is “directed around a particular area of curiosity with a specific purpose in mind”, this can be thought in relation to the fluidity of Indigenous research practices where understandings of a particular story change across time, space, tellers, and listeners (43). While the conversational method is present in western qualitative research, Kovach distinguishes various characteristics specific to the conversational method in an Indigenous framework:

“a) it is linked to a particular tribal epistemology (or knowledge) and situated within an Indigenous paradigm; b) it is relational; c) it is purposeful (most often involving a decolonizing aim); d) it involves particular protocol as determined by the epistemology and/or place; e) it involves an informality and flexibility; f) it is collaborative and dialogic; and g) it is reflexive” (43).

Kovach continues to explain that in order to ensure respectful research practices in an Indigenous community there must be a mutually respectful research relationship, the research must benefit the community, appropriate permission and informed consent is established, the research is non-exploitative and non-extractive, and there must be respect for community ethics and protocol as they vary across Indigenous communities (46).

- McGregor, Deborah. (2018). From 'Decolonized' To Reconciliation Research in Canada: Drawing From Indigenous Research Paradigms. *ACME: An International Journal for Critical Geographies*, 17(3), 810-831.

Deborah McGregor holds a Bachelor's degree in Psychology from the University of Toronto, a Master's in Environmental Sustainability in Environmental Studies from York University, and a PhD in Forestry from the University of Toronto (York University, 2021). She is currently an Associate Professor at York University cross appointed in Osgoode Hall Law School and the Faculty of Environment and Urban Change, and she is Canada Research Chair in Indigenous Environmental Justice. In this article, McGregor questions how the academy can appropriately respond to Canada's Truth and Reconciliation Commission in relation to research by drawing from Indigenous research paradigms that honour Indigenous worldviews, epistemologies, and knowledges (810).

She begins by contextualizing the history of erasure and assimilation Indigenous peoples face due to the Canadian state viewing them as "inferior, savage, and uncivilized" allowing non-Indigenous people to believe they are superior (811). She chronicles the numerous Indigenous public commissions and inquiries, such as the Royal Commission on Aboriginal Peoples (RCAP) in 1996, and its findings that the distorted relationship between Aboriginal and non-Aboriginal peoples has had destructive and harmful consequences for Aboriginal peoples (811). Subsequently, in 1998 the Minister of Indian and Northern Development Jane Stewart released the "Statement of Reconciliation: Learning from the Past" document where the Canadian government recognized the harmful consequences caused to Indigenous peoples by the residential school system (811). Following this in 2006, the Indian Residential Schools Settlement Agreement (IRSSA) was announced as an agreement between the Government of Canada and Indigenous peoples who experienced residential schools (811). Finally in 2008, Prime Minister Stephen Harper apologized on behalf of the Canadian government for the devastating effects the residential school system had, and continues to have, on Indigenous peoples. As part of the IRSSA, the Truth and Reconciliation Commission of Canada (TRC) was introduced (812).

McGregor explains that after extensive research, "the TRC found that Canada remains structurally, systemically and institutionally racist and colonial. Systemically, the child welfare, education, health and justice systems have failed Aboriginal peoples profoundly" which she defines as cultural genocide (813). Cultural genocide as defined by the TRC explains that states engaging in cultural genocide set out to destroy the political and social institutions of the group they wish to erase (814). This includes seizing land, forcibly transferring populations and restricting their movement, banning languages, persecuting spiritual leaders, forbidding spiritual practices, stealing and destroying objects of spiritual value, and disrupting families to prevent cultural values and identity from living on from one generation to the next (814). This history is incredibly important for us in the Salish Weave Box Sets: Art and Storytelling Project to remember and use to contextualize the important decolonial conversations at work within the Salish Weave Collection.

McGregor draws from Sami scholar Rauna Kuokkanen's book *Reshaping the University: Responsibility, Indigenous Epistemes, and the Logic of the Gift* (2007) where she explains that Indigenous peoples have been exclusively viewed as research 'objects' either as participants or informants, but not as research leaders (815). This is exactly what we are hoping to work against in this project to ensure that the artists in the collection are included in every process. Comparatively, McGregor states that "Decolonizing research

approaches require constant attentiveness to colonial influences,” and cannot be seen as solely centred on empowering Indigenous peoples in academia, but it also requires those in power to shift their power and privilege (819). Along the same lines, she explains that the dominant paradigm of extracting knowledge from Indigenous peoples must shift to one of collaboration and partnership (826).

Drawing from TRC Chair Justice Murray Sinclair, McGregor recounts that “in order to achieve reconciliation and balance in the relationship we need to change the way non-Aboriginal people are educated about Aboriginal Peoples” (821). The Salish Weave Collection can be seen as one of many projects attempting to ameliorate exactly this. By spreading Coast Salish art across schools on traditional Salish lands, the collection aims to add important Indigenous curricular content to classrooms through physical box sets and education outlines to ensure respectful engagement with the art they have supplied. This can be seen as acts in decolonizing the classroom, and an insistence of highlighting Coast Salish culture.

- Ormiston, N. (2010). *Re-Conceptualizing Research: An Indigenous Perspective*. *First Peoples Child & Family Review*, 5(1), 50–56.

Naadli Todd Ormiston (Wolf Clan) is Northern Tutchone and Tlingit from the Yukon and Alaska holding a Bachelor of Social Work, as well as a Master’s in Public Administration work. He works at Camosun College in Victoria, British Columbia where he is the Chair of Indigenous Education and Community Connections (Camosun College, 2021). In *Re-Conceptualizing Research: An Indigenous Perspective*, Ormiston validates the different ways that Indigenous peoples are changing understandings of research as a form of decolonization, regeneration of cultures and communities, and self-determination (50). Ormiston argues that in order to reconceptualize research from an Indigenous perspective we must understand the history of colonialism and Eurocentrism which Battiste (2001) describes has manifested as the “dominant consciousness and order of contemporary life” (51). This manifestation has allowed for the degradation of Indigenous knowledges, ways of knowing, and lives.

In contrast, Ormiston reminds us that Indigenous worldviews include the spiritual belief which acknowledges how powerless humans are “in comparison to the vast and incomprehensible forces of the universe (Ross, 1996, p. 69)” (52). Oral traditions are central to Indigenous teachings with the understanding that “incorporated into the voice of the self is the voice of the “cultural collective”” (52). We must bear this distinction in mind during the Salish Weave Box Sets: Art and Storytelling Project due to the interconnected nature of Indigenous epistemologies and ensure our understandings of Indigenous teachings are explicitly described to the artists to guarantee accountability and positionality. Ormiston’s concluding statement must be at the forefront of our practices: “The path towards self-determination means we will provide our own solutions to our own problems and bring life to the elements of our lives that have sustained us since time immemorial” (55).

- San Pedro & Kinloch. (2017). Towards Projects in Humanization: Research on Co-Creating and Sustaining Dialogic Relationships. *American Educational Journal*, 54(1S), 373S-394S.

Timothy San Pedro is an associate professor of Multicultural and Ethical Studies in the Department of Teaching and Learning at The Ohio State University (The Ohio State University, 2021), and Valerie Kinloch recently started as the Renée and Richard Goldman Dean of the University of Pittsburgh School of Education following nine years at The Ohio State University in the College of Education and Human Ecology (University of Pittsburgh, 2021). While this article focuses its work and findings towards ameliorating the inequalities of western education, we can use their term *Projects in Humanization (PiH)* as a reference for respectfully facilitating conversations with the artists in the Salish Weave Box Sets: Art and Storytelling Project. PiH emphasizes the importance of developing and maintaining meaningful relationships, as well as the process of listening and *storying*, described as the interweaving and merging process which occurs in the space between telling and listening/the giving and receiving of stories (377S).

Both authors highlight the importance of voicing a multitude of perspectives, sustaining meaningful relationships and the importance of framing research through humanizing discourses that involve critical listening and dialogic engagements, as well as the magnitude to which positioning ourselves as researchers contributes to the potential to open space for who we can become in relation to others (377S). They highlight that in order to achieve a reciprocal relationship between researchers and participants, we must go beyond and practice listening as a means of building, developing, and sharing our own stories with those who have shared with us, rather than listening simply for the extraction of what benefits our research (378S). The authors argue that this practice allows researchers to “become part of a shared story that involves an inward, reflexive process of recalling memories from our lives and an outward, generative cycle of being in conversation and knowledge building with others” (379S).

Additionally, San Pedro and Kinloch mention Paris’ (2012) concept of *culturally sustaining pedagogy* (CSP), which is a practice in sustaining linguistic, literate, and cultural pluralism as an integral part of research (379S). This concept is extended by McCarty and Lee (2014) into the concept of *culturally sustaining/revitalizing pedagogy* (CSRP), which recognizes the necessity of community-based accountability (379S). This parallels Indigenous epistemologies in the way that researchers conducting research within Indigenous contexts have a responsibility to give back in a respectful way as defined by those communities (380S). Lastly, San Pedro conceptualizes the *Dialogical Spiral*, which defines storying as a spiral between two or more people conversing where the process of listening and speaking co-creates trust between speakers, defined as the space between (380S). Within this space, vulnerabilities and feelings unfold expanding prior comprehension of listening and speaking through moving back and forth and advancing forwards and upwards (380S). All these concepts can be extended to our work with artists in the Salish Weave Box Sets: Art and Storytelling Project, particularly in the ways that they are guides towards trusting conversations and meaningful relations grounded in care and trust.

- Smith, Linda Tuhiwai. (2012). *Decolonizing Methodologies* (Second Edition). *Zed Books*.

Linda Tuhiwai Smith (Ngati Awa and Ngati Porou) is a Professor of Education and Māori Development, Pro-Vice Chancellor Māori, Dean of the School of Māori and Pacific Development, as well as the Director of Te Kotahi Research Institute at the University of Waikato in New Zealand (Maramatanga, 2021). Smith

presents *Decolonizing Methodologies* as a counter-story to western ideas about the benefits of pursuing knowledge through highlighting Indigenous methodologies and epistemologies rooted in survival struggles (6). She argues that in order to begin decolonizing our methodologies as researchers we must understand the deep implications that exist within the histories of research and knowledge production. This is something we can use when working with the artists in the Salish Weave Box Sets: Art and Storytelling Project in the sense that we must understand the intricacies of colonial history at play on Coast Salish lands in order to productively conduct the conversations we are hoping to have. Smith also reminds us to understand the positions of Indigenous peoples who do not trust research at any level, as well as what we can do as Indigenous researchers while navigating a position that is oftentimes difficult. She underlines that as Indigenous researchers we must be clear about our intentions, and that we “need to have thought about the larger picture of research and have a critical analysis of our own processes” (230). Thinking alongside this, in order to ensure that our project fulfills Indigenous methods, we must spell out the limitations and things that will not be addressed within the Salish Weave Box Sets: Art and Storytelling Project to maintain transparency. Furthermore, we must develop critical analysis of our processes and ensure it is accessible to all partners and collaborators within the research project.

- Stanton, Christine Rogers. (2014). Crossing Methodological Borders. *Qualitative Inquiry*, 20(5), 573–583.

While Christine Rogers Stanton is not Indigenous, she points to many Indigenous authors within this article deeming it relevant to our work in the Salish Weave Box Sets: Art and Storytelling Project. Stanton works in the Department of Education at Montana State University where her research interests include Social Studies Education, representations of Indigenous histories, and qualitative methodologies (Montana State University, 2021). She highlights decolonizing research methodologies as needing to focus on respectful collaboration, dynamic storytelling, and reciprocity throughout the research process (573). The article’s focus is to examine the potential for *community-based participatory research* (CBPR) as a tool for reimagining mainstream conceptions of research methods allowing for the potential to honour various communities while advancing decolonizing efforts within educational research (573). Stanton describes three guiding values of CBPR: “Scholars should recognize and value the community as a partner in the process, research should be comprehensively collaborative, and results should benefit all partners through continuous action and clear applications” (574). These guiding values clearly align with Indigenous protocols that are grounded in reciprocity, respect, and responsibility and are key to our work in the Salish Weave Box Sets: Art and Storytelling Project.

Drawing from Northway (2010), Stanton explains that critical community-based participatory research must differentiate from traditional forms of research and provide justice-oriented action within the communities where the research is being conducted (576). Additionally, she defines ‘The Four R’s and Lessons’ related to CBPR as Respect, Relevance, Reciprocity, and Responsibility. A highlight from these lessons is that the research process ought to be flexible in order to pay attention to participant and community interests, questions, and needs as they arise (577). This is something we must practice while holding conversations with the artists in the Salish Weave Box Sets: Art and Storytelling Project, and not allow time constraints to impede the quality of the conversations or give the impression to the artists that they are under any pressure.

- Tachine, Amanda R, Bird, Eliza Yellow, & Cabrera, Nolan L. (2016). Sharing Circles: An Indigenous Methodological Approach for Researching With Groups of Indigenous Peoples. *International Review of Qualitative Research*, 9(3), 277–295.

Three authors contribute to this article. Firstly, Amanda R. Tachine is Diné from Ganado, Arizona and currently works as Assistant Professor of Higher Education in the Mary Lou Fulton Teachers College at Arizona State University (Arizona State University, 2021). The second is Eliza Yellow Bird (Mandan, Hidatsa, and Arikara), Director of Student Services at the University of Arizona (University of Arizona, 2021). Finally, Nolan L. Cabrera is an Associate Professor in the Center for the Study of Higher Education at the University of Arizona (University of Arizona, 2021). These authors come together to describe their experience using sharing circles as an Indigenous research methodology to understand Native American students and their college experience. They draw on Margaret Kovach’s (2010) definition to describe sharing circles as an “open-structured, conversational style methodology that respects story sharing within a Tribal cultural protocol context” (278). They go on to explain that building rapport is critical to qualitative forms of research in social science inquiry because it establishes trust between researcher and participants, thus allowing for an unedited free flow of ideas from participants (282). While we are not necessarily employing sharing circles during the Salish Weave Box Sets: Art and Storytelling Project, we can utilize the lessons these authors learned to ensure that we build and maintain respectful and reciprocal relationships amongst ourselves and the artists.

Another critical element of sharing circles as methodology is recognizing the importance of fluidity in story formation, allowing for a deeper understanding of experiences (289). We can extend this understanding to the conversations we have with artists, as well as the stories told through their artworks.

Videos

- Dalhousie University. (2016). Indigenous Studies: Indigenous Research Methodologies. *LibGuides*. <https://dal.ca.libguides.com/c.php?g=576634&p=3999357>.

In this video two professors briefly discuss the importance of decolonizing research processes that have historically attempted to kill Indigenous ways of thinking and being. The first professor is Dr. Monica E. Mulrennan from Concordia University, teaching within the Department of Geography, Planning and Environment. She is the Associate Vice-President in the Office of Research and Graduate Studies, and a founding member of the Indigenous Peoples’ and Community Conserved Areas and Territories at McGill University (Concordia University, 2021). The second professor is Dr. Shawn Wilson who is Opaskwayak Cree from Northern Manitoba. He is the Director of Research at Gnibi College of Indigenous Australian Peoples at Southern Cross University, as well as Sub-Dean for Early Career Researchers in the Faculty of Medicine at the University of Sydney (SAGE, 2021).

Mulrennan from Concordia University recognizes that research itself is part of the colonial project but can be seen as an opportunity for the renewal of relationships. She describes that this can be accomplished through engaging research as part of the reconciliation process with three core principles; that (1) research be community defined; (2) the research process be collaborative; and (3) outcomes of research must be meaningful to the community. Mulrennan lastly reminds us that if we assume we are guests we will be

welcome, but if we assume we are welcome we are not guests. This is an important lesson to hold in our thoughts throughout engaging with artists from the Salish Weave Box Sets: Art and Storytelling Project, particularly in the way that we must first establish relationships and trust with one another before any research can be conducted.

Similarly, Wilson stresses the importance of a strengths-based approach, otherwise known as thinking of our Indigeneity as a protective factor rather than a risk factor. He describes our potential as Indigenous researchers is grounded in how we use community strengths to build even stronger communities. He emphasizes the importance of working alongside and with Indigenous communities rather than studying them, which we must always be thinking about during the Salish Weave Project in order to ensure we are building resources alongside the artists we will have the privilege to be in conversation with. Wilson closes with the statement, “if the research doesn’t change you as a person, you’re not doing it right”.

- Canadian Hub for Applied and Social Research. (2017, July 14). *Considering the Landscape of Indigenous Research*. YouTube .<https://www.youtube.com/watch?v=hjxofHBqYOO>.

This video documents the Rethink Research conference titled “Considering the Landscape of Indigenous Research” hosted at the University of Saskatchewan through the Canadian Hub for Applied and Social Research in 2017. Its primary speaker was Margaret Kovach (Nêhiyaw and Saulteaux), delving into her work on Indigenous methodologies. She begins by explaining the importance of situating ourselves in any presentation or project, and this is something we must be clear with amongst ourselves and the artists with whom we will be in conversation. This will ensure accountability and a sense of trust for all parties involved in the Salish Weave Box Sets: Art and Storytelling Project. As well, Kovach emphasizes that Indigenous methodologies ask more of us than simply *doing* Indigenous methodologies. Indigenous methodologies require the exploration of identity, the ability to be vulnerable, a desirable restitution, and an opening to awakenings and extends this to Indigenous holism and interconnectivity, where she defines Indigenous holism as intuition, observation, “and the relational connection to the universe as human beings” (2017). She goes on to clarify that Indigenous methodologies require thinking in a sense of plurality - where we look for things with the mindset ‘this *and* that’, rather than ‘this *or* that’, which ensures that the Indigenous understanding of interconnectedness remains at the core of our inquiries.

Additionally, Kovach underlines the importance of forming relationships prior to conducting research for it to be ethical and responsible. She explains that our attention must focus on the quality of relationships with people we seek to represent in our texts and avoid opportunistic and exploitative approaches to research. For this to be possible, we must have a sophisticated understanding of Indigenous knowledge systems, use respectful contextual knowledge, and understand the colonial impacts on Indigenous peoples. To further realize ethical and responsible research Kovach explains it must focus on decolonization and account for the history of research in that particular community.

The next speaker showcased in this video was Dr. Priscilla Settee who is a member of Cumberland House Swampy Cree First Nations. Settee is a Professor of Indigenous Studies with a focus on Indigenous food sovereignty, as well as Adjunct Professor for the Natural Resources Institute at the University of Manitoba (University of Saskatchewan, 2021). She begins her presentation by contextualizing the importance of recognizing First Nations and Indigenous as representations of potential for renewal through Shaun Loney’s

An Army of Problem Solvers (2016). She goes on to discuss her own book *Pimatiswin: The Good Life, Global Indigenous Knowledge Systems* (2013) where she draws upon her personal life and scholarly work to delve into what it means to be alive as an Indigenous person while seeking justice and furthering a decolonial agenda. Settee stresses that it is very important to develop allies along the journey to decolonizing the academy, and that it is of utmost importance to educate our colleagues with the vast body of Indigenous knowledges. Thinking with this, we can remind ourselves that an integral piece of the Salish Weave Box Sets: Art and Storytelling Project is responsibly sharing the resources we have the privilege to document. This will be made possible through the Simon Fraser University's Indigenous Curriculum Resource Centre through SFU Library. The exact method for this is yet to be determined.

- The Graduate Center, CUNY. (2013, April 29). *INQ13 | Linda Tuhiwai Smith and Eve Tuck - "Decolonizing Methodologies"*. YouTube. <https://www.youtube.com/watch?v=rIZXQC27tvq>.

This is a recording of The Graduate Center City of the University of New York's inquiry of "Reassessing Inequality and Reimagining the 21st Century: East Harlem Focus". This seminar focuses on Linda Tuhiwai Smith's *Decolonizing Methodologies*, alongside Indigenous scholar Eve Tuck and her work in relation to Smith's book. Eve Tuck is Associate Professor of Critical Race and Indigenous Studies in the Ontario Institute for Studies in Education at the University of Toronto, as well as Canada Research Chair of Indigenous Methodologies with Youth and Communities (Eve Tuck, 2021). She holds a Bachelor's degree in Writing and Education Studies from Eugene Lang College, The New School for Social Research and her PhD in Urban Education from the Graduate Center at the City University of New York (University of Toronto, 2021).

In this recording, Smith begins by describing her close relationship to the women in her life, and the importance of this relationship through her Indigenous experience while navigating working in the colonial institutions of universities. As explained in *Decolonizing Methodologies*, Smith expresses that research is deeply implicated in colonialism which has roots grounded in Edward Said's concept the Orientalism of the 'Other'. This refers to the ways in which knowledge about Indigenous peoples has been collected and classified in certain ways to the west, then through the eyes of the west back to those who have been colonized (31). Said describes this process as a western discourse about the 'Other' or the 'Orient' which are constructions made by the west through colonization which are upheld by "institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles" (31). Recognizing this implication is critical for us to begin to conduct research that does not perpetuate disrespectful or exclusionary practices. She explains for this to be possible; we must first reframe knowledge so that we can reframe research needs tailored to the Indigenous experience. This involves reframing how we view ourselves as Indigenous peoples, as well as distinguishing ourselves as self-defining people outside of what Smith describes as 'grievance mode'; an experience particular to colonized people living in a world that consistently tries to erase our existence. She goes on to explain that in order to conduct Indigenous research we must critically engage with each approach and critically engage with each method. This practice is something we must uphold throughout the Salish Weave Box Sets: Art and Storytelling Project as we work alongside the artists and ensure that our practices remain transparent and open to change according to specific needs of each artist as they arise.

As a response to *Decolonizing Methodologies*, Eve Tuck wrote *A Methodology of Repatriation* which she describes as an anticolonial lexicon, otherwise describing a branch of knowledge engaging in decolonizing methodologies. She eloquently draws highlights from *Decolonizing Methodologies* and describes her academic journey in relation to the book and the influence it has had over her own work. In particular, Tuck recounts the personal conflict she continues to feel as an Indigenous woman who conducts research when she understands research as “how imperialism and colonialism are both regulated and realized”. *A Methodology of Repatriation* is a means to begin decolonizing research and working alongside Indigenous communities to conduct Indigenous research as an act of repatriation.

Indigenous Art/Pedagogies

Books & Articles

- Ariss, Alison, (2018). “Wrapped in Wool: Coast Salish wool weaving, Vancouver’s public art, and unceded territory”. *Textile Society of America Symposium Proceedings*. 1066.

Alison Ariss is currently a PhD student at the University of British Columbia in the Department of Art History, Visual Art & Theory (AHVA). As a settler-scholar, she finds her research primarily in Salish weave practices guided by Indigenous feminist thought as a practice of (un)learning (University of British Columbia, 2021). In this article, Ariss discusses three examples of Salish wool weavings visible across Vancouver, British Columbia and the ways that Salish weaving offers a different perspective of what is known as Northwest Coast Salish art. These examples include installations at the Vancouver International Airport, the Museum of Anthropology, and the Granville at 70th development project.

Ariss begins by criticizing the way Salish weavings have not been considered art until recently, despite the rich history of Salish weaving practices and argues that it is necessary to include in order to understand contemporary Northwest Coast Indigenous art (1). She argues for a reconceptualization of the framework of Northwest Coast Indigenous art to include Salish weavings as a valued practice, rather than how it has been devalued and understood as domestic and decorative using everyday objects in the guise of Euro-colonial art standards (6). This has allowed Salish weaving to be framed as a domestic craft, and its “well-established social political importance for Salish communities” has been overlooked (6).

While this article does not discuss all the types of Salish art included in the Salish Weave Collection, it is important for us to understand the cultural significance of Salish weaving in relation to the collection and ensure respectful practices within Salish culture. This is most explicit in the history of erasure by the Canadian state and government in its attempt to assimilate Indigenous culture by criminalizing Indigenous cultural practices through the federal Indian Act (5). However, Salish weavers have persisted and continued to practice their crafts and artistic endeavors despite systemic attempts at erasure (5). We must have this at the forefront of our research to make certain that we understand the historical implications of colonialism against Coast Salish art practices, which makes Coast Salish artists’ perseverance ever more powerful and resilient.

When discussing the Salish weavings at the Granville at 70th development project, Ariss explains that having these Salish weavings merges the performance of public art with Salish protocols: “they conceptually re-narrate and re-present spaces of colonial dispossession into places that become legible as

unceded territory” (13). Thinking about Coast Salish art in this way adds a deeper understanding to our research project in the ways that having contemporary Salish art available across Salish lands within education disrupts settler attempts at erasure. Ariss goes on to explain the weavings as public art make visible “a relational aspect of Musqueam protocol that operates prior to and beyond the naturalized concept of property, the litigious processes of land claims, and the decontextualization of ‘fine art’” (13). This is something to consider in relation to the Salish Weave Collection as it celebrates diverse Salish artists who are disrupting ‘naturalized’ colonial forces simply by existing and continuing to practice Salish art.

- Blanchard, R., Davenport, N., Brown, S. C., Zens, M., & Stonington Gallery. (2005). *Contemporary Coast Salish art* / edited by Rebecca Blanchard and Nancy Davenport ; with special editorial assistance from Steven C. Brown ; photography by Mike Zens. (1st ed.). *Stonington Gallery : University of Washington Press.*

Stonington Gallery in partnership with the University of Washington Press are responsible for curating the works and commentary of “Contemporary Coast Salish Art”. At the time this book was written, both Rebecca Blanchard and Nancy Davenport were directors at Stonington Gallery. In 1993, the gallery opened an exhibit called “Southern Style: Contemporary Art of the Coast Salish, Makah and Nuuchahnulth” featuring the southern styles of Northwest Coast art (3). They explain that the goal of the exhibit was to bring these kinds of artists to the forefront of contemporary Northwest Coast art and differentiate them from more familiar and distinguished northern art traditions of the Haida, Tlingit, and Tshimshian tribes (3). Comparatively, they state that Coast Salish artists have made stories and myths of Salish culture tangible through carving, weaving, and painting on every day or ceremonial objects which illustrates “the belief that objects are endowed with an intangible power that links human lives to a greater spirit world” (4). Congruent with Coast Salish culture, Coast Salish artists are materializing this spirit, the stories and legends which weaves generations through communicating the wisdom of those who came before to whose time it is now (4).

As urbanization continually changes the environment of Salish lands, the authors argue that contemporary Coast Salish artists have adapted and embraced materials now found in the urban environment (4). They contend that this demonstrates Coast Salish perseverance through maintaining traditional art practices while using contemporary materials and showcases the resilience of Coast Salish artists amidst ever-changing conditions on their tribal lands (4). Blanchard and Davenport assert that art plays a critical role in the development of society, and through their art and perseverance, Coast Salish artists are revitalizing “their ancestral past while giving nontribal persons an appreciation for the civilizations that preceded them” (5).

Additionally, the authors discuss the common misperception of the Northwest Coast as a homogeneous design style across the entire geographic range. They clarify that it is made up of many styles distinguished across regions (7). While there is no definitive evidence on how all the different two-dimensional art styles across regions came to be, archeological evidence supports that they come from a common root, like “branches of one ancestral tree” (8). Furthermore, Blanchard and Davenport contextualize the characteristics of the Coast Salish art style by laying out the design elements that make up most of the carved-out portions of compositions. They are: “incised circles and ovals, crescents, and the characteristic triangular forms with inward-curving sides known as trigons” (12). They explain these core shapes (forming

negative design forms) and surrounding surface areas (forming positive design forms) creates the design system both southern and northern design traditions stem from (12).

When discussing contemporary Coast Salish art, the authors mention Susan Point (a member of the Salish Weave Collection) as an artist who has produced a great deal of work using historic design styles and expanded these conventions through new features like color, media, and function or application (17). This can be applied to our understanding of Coast Salish artists' intentions who continue to practice traditional art, and through this they "reflect the depth and history of the ancient Coast Salish style and demonstrate the complexity and inherent harmony characteristic of all the Northwest Coast Native art styles" (20). We must keep this in mind in relation to the Salish Weave Box Sets: Art and Storytelling Project and recognize these artistic characteristics during our conversations.

Finally, the authors discuss the younger generation of Coast Salish artists, including Luke and John Marston, and Maynard Johnny Jr. who are a part of the Salish Weave Collection. They describe these artists as having a role in maintaining Coast Salish heritage and culture for generations to come through combining tribal histories alongside Coast Salish design principles (49). This description is a topic we can discuss with these artists if they are comfortable, and an important overarching theme of the Salish Weave Collection as a whole.

- Injeong Yoon-Ramirez & Benjamin W. Ramirez (2021) Unsettling Settler Colonial Feelings Through Contemporary Indigenous Art Practice. *Studies in Art Education*, 62(2), 114-129.

Injeong Yoon-Ramirez is an Assistant Professor of Art Education and affiliate faculty member in Gender Studies at the University of Arkansas (University of Arkansas, 2021). She mentions in the article that as an immigrant she is grappling with the role she plays in ongoing settler colonialism in the United States, and her research focuses on self-critique, pedagogical implications, decolonial aesthetics, transnational feminisms, and translanguaging pedagogy (117). Benjamin W. Ramirez is an Ojibwe man currently in his Master's of Language, Reading and Culture (The University of Arizona, 2021). He explains that his "identity has been complicated by settler colonial legal systems and settler cultural normative practices that are relentless in their removal of Indigenous peoples" (117). These authors argue that "contemporary Indigenous art practices operate as pedagogical sites for challenging and reorienting normalized settler colonial feelings toward Indigenous survivance, instead of settler futurity" (115). Specifically, they critique the history of settler colonialism in art and education, through the colonial representations of Native Americans and the ways that 19th century romantic painters depicted nature as empty land waiting for colonial settlement (119). They explain that settler colonial studies shift away attention from the effects of colonialism on Indigenous peoples and toward non-Indigenous social life, political attachment, and modes of being which the authors deem as significant as it highlights how non-Indigenous populations sustain colonial forces and maintain oppressions in the present (119).

To combat this history, Yoon-Ramirez and Ramirez emphasize that art can function as a site where scholars can dismantle colonial logics and feelings through art education as a field (120). As such, it has the potential to shift its discourse away from settler futurity through critiquing and challenging normalized perceptions of settler colonialism through creative and pedagogical practices (120). They highlight an analytic stance conceptualized by Tuck and Yang (2014) called *refusal*, which opposes the objectification of Indigenous

subjectivities and analyzes the power structures placing settler colonial narratives at the forefront (126). The authors elaborate that refusal is an act of recognizing Indigenous sovereignty and futurity (127). This practice of refusal can be a tool we use in relation to the Salish Weave Box Sets: Art and Storytelling Project in terms of distinguishing Salish art as a refusal of accepting settler colonial erasure. If we choose to use this frame it should be discussed with the artists in conversation to ensure we are thinking cohesively.

- Lawrence, T., Young, I., & lessLIE. (2012). Record, (re)create: contemporary Coast Salish art from the Salish Weave Collection. *Art Gallery of Greater Victoria*.

There are three contributing authors in the book. The first, Toby Lawrence, is a settler Canadian curator who is currently a PhD candidate at the University of British Columbia Okanagan in Interdisciplinary studies. She has held curatorial positionals with the Vancouver Art Gallery, Art Gallery of Greater Victoria, Nanaimo Art Gallery, and Kelowna Art Gallery (Toby Lawrence, 2021). Next, India Young received her Master's in Indigenous Arts from the University of Victoria, and her PhD in Indigenous Arts from the University of New Mexico. She currently works at the Royal British Columbian Museum as the curator for art and images, where her research and exhibitions trace Canadian and American art histories through feminist, decolonial, and critical race frameworks (Royal BC Museum, 2021). Lastly, lessLIE who is an artist included in the Salish Weave Collection, received his undergraduate degree in First Nations Studies at Malaspina University College, and his Master of Arts within the Interdisciplinary Studies Program at the University of Victoria (Native Art Prints, 2021).

This book showcases a selection of works from the Salish Weave Collection, at the time still a private collection of George and Christiane Smyth. Lawrence explains in the introduction that this selection of works reflects the interconnected elements of tradition, innovation, community, and familial connectivity in a contemporary context (6). She contextualizes the collection by explaining that it was born out of *Victoria Collects: The Salish Weave Collection* held at the Art Gallery of Greater Victoria on the traditional lands of the Esquimalt and Songhees First Nations in 2012 (6). In addition, Lawrence distinguishes that *Record (Re)create* aims to celebrate the artists themselves to further their visibility, rather than focus on the Smyth's as 'activist collectors' like the initial collection (6). Drawing from Vancouver based artist and Lakota Sioux scholar Dana Claxton, Lawrence argues that within the spaces of galleries Indigenous perspectives can be prevalent, as well as establish connections between Indigenous and non-Indigenous communities which can result in building understanding and trust (7). She continues to articulate that the works in the Salish Weave Collection negotiate "the interrelationality of the traditional and contemporary, to record history, to recreate form, and to create new works that simultaneously uphold the relevance of history and communicate the importance of change in the contemporary world" (8). Further, Lawrence highlights that there has been a long history of misrepresentation and misrecognition of the visual characteristics of Northwest Coast Salish art (9). For too long, Coast Salish art has been subsumed by the neighbouring Northwest Coast Nations, stemming from a lack of awareness and education concerning the realities of Indigenous peoples and their various art forms.

In the next essay, lessLIE discusses post-colonial and post-modern reflections on contemporary Coast Salish art through Coast Salish spindle whorls and their circular form. He breaks down his thought process through the idea of spindle whorls and what they represent for Salish societies, where wealth was in the form of weavings to which spindle whorls were an essential element. In contrast, this led him to think of

the western civilization in relation to the way that wealth has become dependent on the wheel as technology with consumer culture at the forefront (12). Now that there is a Northwest Coast art market, lessLIE contends that there are arguments with and against engaging in the commodification of Coast Salish art. He explains that “the commercial market for contemporary Northwest Coast art is a double-edged sword” (14). There are culturally beneficial aspects for Indigenous artists to be compensated for engaging in artistic practices they enjoy, ultimately benefiting their communities. On the other hand, lessLIE argues that a commercial market can still reinforce a hegemonic and neo-colonial relationship between First Nations and the Canadian state (14). lessLIE is referring to hegemony as the ruling or dominance in a political or social context, and the neo-colonial relationship as one where the Canadian state uses economic, political or cultural pressures to control First Nations in Canada. This is exemplified by the Canadian tourism industry through mass production of First Nations art for tourist consumption. Due to this, lessLIE questions who, then, does the art really belong to (15). Does it belong to the creators of the work or those who collect it? This tension is important to recognize in the Salish Weave Box Sets: Art and Storytelling Project due to the nature of the collection’s inception.

He explains that with this in mind, “it is vital for Coast Salish artists to create works not only in traditional form and iconographic content, but also, considering Western notions of authenticity and “the Other,” to create works that engage in post-colonial and post-modern discourse” (15). While lessLIE mentions that many artists in the Salish Weave Collection engage in this type of discourse, he uses Dylan Thomas’ *Mandala* to illustrate his point. He explains that this piece pays tribute to traditional spindle whorls, while simultaneously paying tribute to Buddhist mandalas resulting in a work that engages in post-colonial and post-modern discourse because it illustrates cross-cultural significance (15). Another example he uses to illustrate engaging in this type of discourse while still using traditional forms and iconographic content is his own work, *Salish Community*, where he utilizes four faces inside a circle to represent holism and balance and the perpetuation of Salish “spiRITUALity” through oral tradition (16). On the other hand, lessLIE explains that this work makes “ARTiculations” about cultural Salish concepts of wealth which have had to change over time as a result of capitalism, band office politics, nepotism, internalized racism and other socio-economic issues that arise in Salish communities (16). He proceeds by stating, “Various works in the Salish Weave Collection reflect a cultural interaction between tradition, modernity, and post-modernity, and go beyond the cultural continuation of traditional Salish design and iconography” (16). If we gain permission from lessLIE, this statement could be the foundation for conversation themes that we hope to have with various artists.

The final essay by Young describes the Salish Weave Collection as “A Narrative of Modern Tradition” (18). She begins by differentiating Coast Salish arts from western art forms; “Where the personal is so often eradicated from the contemporary Western art world, on the coast, the arts articulate personal relationships; they express the personal engagement of artists with their homeland; they communicate the artists worldview to their public; and they personify a community who has historically been silenced” (19). This is an incredibly important part of Coast Salish art, as well as Indigenous methodologies and research frameworks. This project must be personal for it to maintain respectful protocols.

Young goes on to elucidate that Coast Salish peoples include many interrelated groups who occupy different territories from Vancouver Island, Vancouver, Seattle, the Olympic Peninsula, and into Oregon (20). She continues:

“Each individual community has its own leaders, its unique religious practices, and its own body of historic knowledge. Among the Salish, many things are sacred, yet what constitutes sacred in one community may not be valued equally by neighbours. The magnitude of uniting Salish under one visually distinct iconography has less to do with a recognition of circles, crescents, and trigons... as it has to do with creating a united voice for communities who have, for centuries, lived nearest the centers of colonization, and who have consequently been most denied a voice in current history” (20).

These are important points to keep in mind when tailoring conversation guides across different artists in order to respectfully engage in the varied cultural protocols of each artist.

In conclusion, Young expounds the themes present across the Salish Weave Collection as spirituality, awareness of environment, and cultural memory which communicate values Indigenous peoples globally still struggle to communicate to the larger communities they inhabit (25). This is another topic we can attempt to address if artists see fit or are comfortable to do so.

- Mullen, C. A. (2020). *Canadian Indigenous Literature and Art: Decolonizing Education, Culture, and Society*. Brill Sense.

Carol A. Mullen is currently a Professor of Education Leadership at Virginia’s Tech School of Education, where she mentors’ theory and practice, creativity and innovation in learning, and oriented pedagogies for developing professionals and systems (Virginia Polytechnic Institute and State University, 2021). In *Canadian Indigenous Literature and Art*, Mullen contextualizes herself as a settler guest of European descent on North American soil but describes a childhood where her grandmother told stories of what it was to be Indigenous. Mullen explains that she has struggled to claim an Indigenous identity throughout her work as she was not raised with tribal traditions. She goes on to state that this particular position informs her work and her interest in uplifting Indigenous voices.

Mullen explains that the purpose in writing *Canadian Indigenous Literature and Art* is to shed light on some contemporary issues of justice and reform through education within Canada using Indigenous perspectives illustrated through literature and art (2). She clarifies that decolonization of education, culture, and society is the political framework shaping the narrative of this book (2). The most relevant lesson gleaned from this book in relation to the Salish Weave Box Sets: Art and Storytelling Project is that Indigenous art can represent “Indigenous protest through artistic imagery that unmasks tribal injustices of the past and present” (79). Therefore, we must recognize that Indigenous art can be a political act, as well to express Indigenous sovereignty in the face of colonial pushback. Mullen expands on these understandings by stating that Indigenous artwork in a public curriculum can ameliorate critical analysis of colonial injustice and offer possibilities for Indigenous solidarity, agency, and activism (107). With this in mind, we can attempt to understand the collectivity and interconnected nature of the Salish Weave Collection, as well as the work being conducted to integrate Coast Salish art into the education curriculum.

- Rivera Santana C, Akhurst G (2019). Critical creative pedagogies: a decolonial and indigenous approach using visual arts and creative writing. *The Australian Journal of Indigenous Education* 1–8.

Carlos Rivera Santana is a Latin American/Caribbean cultural studies scholar who specializes in Indigenous Studies, visual culture and decolonial theories. He is currently an Assistant Professor of Hispanic Studies at The College of William & Mary in Virginia (William and Mary Chartered, 2021). Graham Akhurst of the Kokomini of Northern Queensland is an Aboriginal writer of poetry, short fiction, and creative non-fiction (The University of Queensland, 2021). He is currently enrolled in a Master of Philosophy focusing on Creative Writing at the University of Queensland. Both authors argue that creative writing and visual arts grounded in critical decolonial, and Indigenous theories can provide space where decolonized knowledge becomes possible (1). Thinking with Nakata (2017), they contend that it is only possible for meaningful centering of Indigenous perspectives to occur through a theoretical disruption of colonial educations (2). This argument can be used in relation to our efforts in this project as one of the goals is to decolonize education through the use of Indigenous art in the curriculum by having recorded conversations about artwork of the Salish Weave Collection as an accessible resource.

Rivera Santana and Akhurst state that art and creative writing are vehicles to Indigenous philosophies, what they otherwise define as a praxis to decolonial thinking (4). They elucidate that art is “a productive space to express the complexities of contested colonial histories between non-original inhabitants and Indigenous peoples” (4). Additionally, they draw from Larissa Behrendt’s (2015) argument that Indigenous art in spaces can reassert Indigenous ownership, presence and knowledge within spaces that have been historically created and maintained to reinforce power and elitism (4). Thinking about this in terms of the Salish Weave Collection’s distribution of Salish art across schools on traditional Salish lands, this strengthens our understanding of the Collection’s goal in reasserting Salish presence and knowledge in spaces that have historically attempted to erase Coast Salish ways.

- Robertson, C. (2012). Utilising PEARL to Teach Indigenous Art History: A Canadian Example. *The Australian Journal of Indigenous Education*, 41(1), 60–66.

Carmen Robertson is a Scots-Lakota Professor of Art History at Carleton University in Ottawa, Ontario. She is the Canada Research Chair in North American Art and Material Culture across the Faculty of Arts and Social Sciences, the School for Studies in Art and Culture, the School of Indigenous and Canadian Studies, and the Institute for Comparative Studies in Literature, Art, and Culture (Carleton University, 2021). In this article, Robertson showcases a case study at the University of Regina based on a third-year Indigenous art history course titled ‘Contemporary Aboriginal Art and Colonialism’ with the implementation of PEARL (60). PEARL is described as an intertextual and interdisciplinary theoretical framework, and Robertson explains that the acronym PEARL encompasses multiple meanings and directions, including diverse pedagogical positions (61). ‘P’ involves “political, performance, process, and place-based concepts”; ‘E’ “resonates with Indigenous ways of teaching and learning where engagement with course content demand a range of emotion, empathy, and embodiment”; ‘A’ “reflects terms such as active, anti-racist, and anti-colonial”; ‘R’ “illustrates relational, reflective, and reflexive dimensions”, and Robertson adds respect, responsibility, relevance, and reciprocity as these align with Indigenous knowledges and methodologies; lastly, ‘L’ refers to lifelong learning which is an integral part of Indigenous education (61). Robertson contends that each of the attributes of PEARL are teaching and learning

modalities which are a part of transformative education, and a means to begin discussing the decolonizing messages present in most contemporary Indigenous art (61). She continues that, “education stands at the heart of the struggle for Aboriginal peoples to regain control and heal communities”, which parallels the goals of Simon Fraser University’s Salish Weave Box Sets: Art and Storytelling Project (61).

Robertson explains the difficulty in navigating Canada’s colonial history and present while teaching Indigenous art history courses at a mainstream university where many students have never been exposed to Indigenous ways of knowing. We face a similar challenge in terms of who our anticipated audience may be; we must contextualize Indigenous knowledges and methodologies in relation to Indigenous art pedagogies for the conversations we have with the Salish Weave artists to be understood by viewers who may have not encountered these kinds of understandings prior to watching the videos we are hoping to share.

- Townsend-Gault, Charlotte, Kramer, Jennifer, & Ki-Ke-In. (2013). *Native art of the Northwest Coast : a history of changing ideas* / edited by Charlotte Townsend-Gault, Jennifer Kramer, and Ki-Ke-in. *UBC Press*.

This anthology holds chapters by twenty-eight contributors, but three main authors who came together to present this expansive archive. The first is Charlotte Townsend-Gault, a Professor Emeritus of the University of British Columbia where she worked in the Department of Art History, Visual Art and Theory (AHVA) (University of British Columbia, 2021). She received her bachelor’s degree from the University of Sussex, and her PhD in Social Anthropology from the University College London. Additionally, Townsend-Gault is an art historian and curator with a focus on contemporary Native American and First Nations material of the Pacific Northwest (People Pill, 2021). The second author is Jennifer Kramer who holds a joint position as cultural anthropologist in the Department of Anthropology at the University of British Columbia, as well as museum curator at UBC’s Museum of Anthropology (University of British Columbia, 2021). Lastly, Ki-Ke-In of Ahawinis Reserve near Port Alberni, British Columbia is a carver, graphic artist, painter, fisherman, and scholar (Latimer Gallery, 2021). In its preface, the authors explain that this book aims to confront the disjunctures between dominant ideas of art perceived as external or culturally detached, Indigenous methodologies, as well as political and racial realities inherently tied to the understanding of Northwest Coast Native art (xxxvi). The primary argument of this book is “the idea of Northwest Coast Native art has been historically constructed through texts as much as through the global diaspora of the objects themselves” (1). The authors explain that conflicting definitions of “art” are entangled in historically shifting ideas about racial and cultural differences apparent in state policy and legislation, institutions, and in disciplinary histories including anthropology, archeology, social geography, history, art history, and law (1). It is imperative for us to understand the conflicting colonial context in which art engages in order to understand the breadth of the Salish Weave Collection in relation to the work we hope to achieve. This will ensure that we remain respectful and uphold the responsibility of passing on what we learn in meaningful ways, as well as contextualizing the history in a way that a wide audience can understand.

The first chapter of note is “Chapter One: Interpreting Cultural Symbols of the People from the Shore,” by Kwakwaka'wakw scholar Daisy Sewid-Smith. Granddaughter to distinguished elder and noble storyteller Agnes Wilfred, Sewid-Smith works in the Faculty of Education at the University of Victoria and held a

position on the Advisory Council for the Centre for Studies in Religion and Society (Anthguide, 2021). In this chapter, she explains that Indigenous peoples became an exhibition for the world, entertaining the general public with words like “come and see the vanishing race” (15). She continues that the following Indigenous generations no longer followed traditional ways because of the influences of the churches, governments, and residential schools, as well as Canadian legislature rendering any practice of traditional engagement criminal (16).

To contextualize the way that Northwest Coast Native art is interpreted, Sewid-Smith defines two views. The first view is the non-Indigenous and non-traditionalist view which understands paintings and carvings only as Northwest Coast art. The second view is that of Indigenous ancestors and traditionalists, specifically Kwakwaka'wakw knowledge, which view paintings and carvings as ancestral treasures which are “valuable, precious, and rare because they reveal the secrets of the past” (16). She continues that this view understands paintings and carvings as alive, as they teach and reveal knowledge (16). While this articulation is in the Kwakwaka'wakw context, we can extend this understanding to the Salish Weave Collection in thinking with lessLIE's (2012) explanation that many of the artworks are engaging in post-modern and post-colonial discourse, ultimately revealing knowledge in a different way. Additionally, Sewid-Smith uses the example of totem poles as one of the many symbolic ways the Kwakwaka'wakw Nation recorded their history. She distinguishes totem poles as only being properly interpreted when knowing the person who made it and their personal history. This understanding is in line with other sources represented in this annotated bibliography, where Indigenous art is deeply personal and cannot be separated from the artist, much like western conventions have attempted resulting in the intricate stories present in Indigenous art to be overlooked.

The second chapter of this anthology is by Ki-Ke-In titled, “Hilth Hiiitinkis — From the Beach”. Here, Ki-Ke-In explains that for members of the public to understand First Nations peoples, they must “have a sense of the appropriateness, the complexity, and the sophistication of our objects and their use in ceremonial and ritual settings,” as well as understand the nature of Indigenous traditional legal systems, judicial systems, and notions of ownership in relation to territories and resources (27). This plays an important role in how we decide to present the findings of the Salish Weave Box Sets: Art and Storytelling Project; we must explain the context before anyone can respectfully engage with our findings.

The next chapter relevant to our work in the Salish Weave Box Sets: Art and Storytelling Project is “Chapter Four: From Explorers to Ethnographers, 1770-1870” by Ira Jacknis who is Research Anthropologist at Hearst Museum at the University of California, Berkeley (American Anthropological Association, 2021). Here, Jacknis explains how contact between European explorers/settlers and the peoples of the Northwest Coast “demanded a kind of basic definition and categorization, for the arts as well as fundamental human traits” resulting in shallow understandings of Native artifacts (7). He argues that because European explorers did not collect Northwest Coast art properly the First Nations were left to develop their own cultures on their own terms prior to 1870 (54). However, after this point, First Nations artifacts were created under conditions of unequal power and cultural oppression furthering the shallow interpretations of Northwest Coast art still present today.

Comparatively, in “Chapter Twelve: Northwest Coast Art and Canadian National Identity, 1900-50” art critic Leslie Dawn describes how settlers utilizing remaining Indigenous art as part of the nation's heritage

allowed it a place in the arts “while at the same time pronouncing them dead and part of the past” (306). He explains that through this, non-Native consumers became the new audience for Native arts turning them into commodities rather than appreciating them as objects affirming ancient social structures and ceremonies (307). To further explain this fabricated transition, Scott Watson in “Chapter Thirteen: Art/Craft in the Early Twentieth Century”, states that European settlers “understood through a romantic, classicizing, late-empire lens that Native art was a poetic deed to ownership of the land” (349). This complicates our understanding of ownership over Indigenous arts in relation to the Salish Weave Collection, as there is no way to disconnect colonial notions of property in relation to what was once a private collection of Coast Salish art. Our awareness of this tension must be made clear throughout this project.

Videos

- Burke Museum. (2013, April 26). *Coast Salish Art in the 21st Century*. YouTube. <https://www.youtube.com/watch?v=FSZHHPReGhw>.

The Burke Museum presents panelists Shaun Peterson, Heather Johnson Jock, lessLIE, Luke Marston, and Danielle Morsette discussing contemporary Coast Salish art. The artists begin by introducing themselves and their backgrounds. Danielle Morsette of Stó:lō and Squamish First Nations is a finger weaver who feels her learning this practice opened up the knowledge barrier between her ancestral heritage and the contemporary world. Heather Johnson Jock of S’Kallam First Nation practices spinning, and weaving wool taught to her by her elders. For her, engaging in this art practice is a means of giving back to her family, elders, and community. Shaun Peterson (Qwalsius) is a member of the Puyallap Tribe whose primary practice is in carving (Qwalsius, 2021). He explains that Coast Salish culture is grounded in innovation through integrating contemporary elements from urban environments into their artistic work, as an important element of Salish tradition is integrating things from one’s surroundings. As well, Qwalsius distinguishes that contemporary Coast Salish art illustrates innovations building from traditional elements but are not direct translations. Adding to this is Luke Marston (Ts’uts’umutl) a member of the St’uminus (Chemainus) First Nation, and a contemporary Coast Salish master carver (Luke Marston, 2021). He explains that traditional Coast Salish elements are not used for a commercial market because it is understood in Salish culture that they should not be. This leaves traditional elements to be used and built on, creating contemporary Salish art rather than direct traditional translations which are saved for ceremonies. Along the same lines, lessLIE contends that “Coast Salish” is an ethnocentric construct attempting to define and categorize art under a western understanding. As a result, he states that he hopes to challenge the idea of Coast Salish art while still feeling responsible to perpetuate it. This video gives us explicit context of contemporary Coast Salish artists and how they feel responsible for continuing Salish traditions while honouring traditional elements for culturally appropriate events.

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