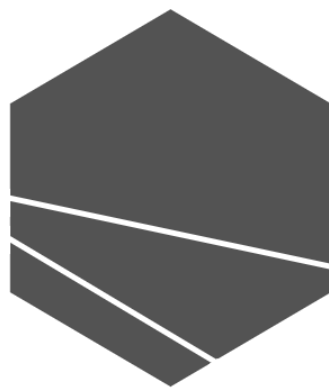# Pathfinder

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Indians in the Database: Student Relationships with Subject Headings

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Abstract
The goal of this exploratory research study is to better understand how students in the Faculty of Native Studies at the University of Alberta relate to terminology for Indigenous Peoples in Canada, namely "Indian", in controlled vocabulary subject headings. The language used in controlled vocabularies to describe resources about Indigenous Peoples does not always reflect terms Indigenous Peoples use to describe themselves, leading to a disconnect between users and subject headings. Although this issue is beginning to enter academic discourse, to date no research study has examined how students react to this issue. In this study, interviews were conducted with five students from the Faculty of Native Studies to better understand how they relate to terminology. Students reported feeling uncomfortable at being forced to use language they saw as racist or insensitive. Future research should be conducted to better understand student relationships with subject headings, particularly at different institutions.

Keywords: Critical cataloguing; Indians of North America; Library services for Indigenous Peoples; Subject headings; Indigenous Peoples in Canada

In Canada, there are multiple different terms used to describe Indigenous Peoples with varied degrees of acceptability. An individual may prefer the term Indigenous, Aboriginal, Native, Indian, or prefer to identify with a particular nation or community. Further complicating this issue, institutionally accepted terminology has shifted over time. I will be using the term "Indigenous", which is a generally accepted blanket term that encompasses First Nations, Métis, and Inuit Peoples, however at the time of writing this article the term "Indians of North America" continues to be an officially used and

recognized subject heading in many libraries across Canada. Although existing literature speaks to the complicated logistics of subject heading alterations, to date no study has sought to understand how students relate to the terminology used for Indigenous Peoples in subject headings. As one of the primary users of the academic library catalogue, student voices represent a crucial missing element to ongoing discourse around responsible cataloguing practices.

I chose to conduct a qualitative study grounded in an Indigenous methodological framework and aligned broadly with the goals of radical cataloguing. The goal of this exploratory study was to better understand how students in the Faculty of Native Studies at the University of Alberta relate to subject headings for Indigenous Peoples in Canada. The purpose of this study is not to create a list of proposed changes to subject heading terminology, something that is beyond the scope of the particular study; rather, I hope to elevate the previously missing voices of students to help contextualize future alterations to subject headings. It is equally important to note that this exploratory study is not meant to offer generalizable findings, rather it highlights only the relationships that five students have with terminology for Indigenous Peoples found in the University of Alberta library catalogue. It is my hope that this paper acts as a catalyst for future research that engages in critical cataloguing alongside students. In this paper, I will highlight the findings of these interviews.

Before beginning, I want first want to situate myself in this conversation. I am Métis born in Métis Region 3, Treaty Six territory. The impetus for this research was born from my own discomfort with the term "Indian", therefore I inevitably carry my own convictions and biases into this study. In accordance with an Indigenous methodological framework, I acknowledge that I am decidedly not objective, but instead approach this topic in a way that allows me to engage with student participants from an honest and open perspective.

Literature Review

I want to begin my acknowledging work that has influenced this research. Some institutions have already begun to examine their terminology critically, although this is not yet widespread in Canadian University libraries. In the final report of the University of Alberta Libraries Decolonizing Description Working Group (2017), the group notes:

It is vital that all of our users can see themselves appropriately and respectfully represented in our metadata records, yet the fact that this is not always the case, in particular with the use of standard vocabularies in describing Indigenous peoples and contexts, is well documented. (p. 1)

At the University of Saskatchewan, Indigenous librarian Deborah Lee chose to conduct surveys with librarians and other academics at various Indigenous-focused conferences to better understand their relationships to subject headings for Indigenous Peoples in Canada (Lee, 2011). Lee (2011) notes the general discomfort with existing terminology, as no survey respondent wished to maintain the current terminology. However, Lee further notes that a consensus option for a universal subject heading thesaurus is impossible, and consequently institutions should be responsible for creating their own thesauri that reflect their users. Other institutions across Canada have been involved in creating or modifying Indigenous knowledge organization systems, including Red River College and the University of British Columbia (Cameron, 2020; Doyle et al., 2015).

This research sits within the broader field of critical cataloguing. Emily Drabinski, a key figure in this movement, speaks to this topic in her essay "Teaching the Radical Catalog" (Drabinski, 2008). This approach emphasizes elevating communities who were previously disempowered by traditional cataloguing rules by showing the user the inner workings of the library catalogue, thereby allowing them to advocate for changes they feel are important (Drabinski, 2008). Similarly, Lember et al. (2008) state "radical cataloging seeks to give a voice to people and concepts that are difficult to access through library subject searches" (p. 1). Critical cataloguing is not limited to engaging with race, but also gender, sexuality, and other limitations found in traditional cataloguing (Adler, 2017; Adler & Tennis, 2013; Berman, 1993; Hasenstab, 2008; Olson, 2002).

This line of reasoning has direct ties with Paulo Freire's *Pedagogy of the Oppressed*, a connection Drabinski (2008) notes in her article. She argues the current paradigm of librarian-user is similar to the teacher-student view in Freire's work (Drabinski, 2008; Freire, 1983). In attempting to engage the user in the inner workings of the library catalogue the user is able to advocate for themselves. Freire (1983) writes "[the radical] does not consider himself the proprietor of history or of men, or the

liberator of the oppressed; but he does commit himself, within history, to fight at their side" (p.24), a statement which has much in common with the goals of radical cataloguing. In working alongside the user, the radical cataloguer gives that user the tools to engage in praxis and thereby shift the paradigm from one of paternalism to one that engages in problem-solving alongside the user.

There is ample discussion in the literature about the complex work of large-scale alterations to bibliographic records, with many case studies offering the perspectives of different libraries around the world that are grappling with Indigenous subject access (Bone & Lougheed, 2018; Doyle et al., 2015; Lee, 2011; Parent, 2015; Rigby, 2015). Rigby (2015) speaks to the many complexities of altering library metadata practices in relation to the Nunavut library system. Although Inuktitut and syllabics were incorporated into their system, the article highlights both the complexity and the ongoing challenges those changes entailed (Rigby, 2015).

Similarly, there are numerous examples of ways cataloguing has been used to support fundamental changes to the library in support of Indigenous users (Doyle et al., 2015; Leonhardt, 2018; Lougheed et al., 2015; Rigby, 2015, Sandy & Bossaler, 2017). Lougheed et al. (2015) state that a key aspect of decolonizing information centres is to replace the "sameness of universality with the concepts of diversity, complementarities, flexibility, and equity or fundamental fairness" (p. 606), although it should be noted the authors were referring to an archive and not a library. Regardless, this speaks to a potential fundamental overhaul to current library organization structures that respectfully altering subject headings could entail. Altering subject headings should consequently be a key part of any institution looking to improve relationships with Indigenous students.

Finally, it is critical to note that no author examined in this literature review sought feedback from Indigenous students; it is this gap which this research hopes to begin to fill. Understanding how Indigenous students relate to subject headings which they view as racist or insensitive will be an important first step in determining how best to alter problematic terminology still found in subject headings.

Methods

Methodology

I chose to ground my research in an Indigenous methodological framework that centers relationships and reciprocity. The methodology for this study was heavily influenced by *Research is Ceremony: Indigenous Research Methods* by Shawn Wilson (2008), and *Indigenous Methodologies: Characteristics, Conversations, and Contexts* by Margaret Kovach (2009). In particular, this quote from Shawn Wilson (2008) has defined my approach to research: "the shared aspect of an Indigenous ontology and epistemology is relationality (relationships do not merely shape reality, they *are* reality)." (p.7).

My goal throughout this project was to build and maintain reciprocal relationships with research participants. If a researcher is to engage in good faith with Indigenous Peoples, the researcher must be prepared to adopt their methods to better support an Indigenous epistemology (Datta, 2018; Howarth & Knight, 2015; Kovach, 2009; Roy, 2015; Wilson, 2008). Datta (2018) argues that many western research methodologies can be adapted to better fit an Indigenous worldview, however the researcher must remain cognisant of the many power dynamics at play, especially as a researcher operating in a colonial institution conducting research with Indigenous Peoples. Wilson (2008) similarly notes that Indigenous research must be based in the relationship between researcher and participants. Indigenous researchers must therefore keep their relationship to the community in mind, whoever that may entail, ensuring the participants have the opportunity to benefit from the results (Datta, 2018; Howarth & Knight, 2015; Lougheed et al., 2015).

Recruitment

I opted to recruit students from the Faculty of Native Studies, specifically from the Fall 2019 class of NS290: Introduction to Research and Inquiry. The Faculty of Native Studies was chosen because I was confident the students there would have frequently encountered, and thus developed some form of relationship with, the subject headings used for Indigenous Peoples in Canada. I approached the instructor of NS290 to ensure they were comfortable with the goals of my research and gave a short recruitment pitch during one of their classes. I chose to recruit both Indigenous and non-Indigenous

students, a decision that was not made lightly. Ultimately, I felt it would be important to understand the relationships that both Indigenous and non-Indigenous students have with the term "Indian", however I do not want to imply that Indigenous and non-Indigenous students would offer the same responses, nor that they approach this issue from the same background.

Data Collection and Analysis

For this study I opted to conduct semi-structured active interviews, a decision that was motivated by a number of different factors. Holstein and Gubrium (1995) note that semi-structured active interviews allow the student participants to guide aspects of the conversation and direct the line of questioning where they chose. In accordance with Indigenous methodologies and Freire's *Pedagogy of the Oppressed*, this stresses that meaning making is a collaborative process between myself and the participant (Freire, 1983; Kovach, 2009; Wilson, 2008).

Students had the option of either being named in the study or to remain confidential. I wanted to recognize the students who chose to participate for their time and emotional labour, however it was also important that students had the option of remaining confidential, as the topic was personal and had the potential of evoking traumatic language. Students had the option of altering their decision up until the submission of this article, in recognition that students may decide later that they do not want their names associated with particular responses. Three students opted to be named: Wil Fraser, Carry Perrier, and Calista Strijack. I will specifically name these students when referring to their responses. The other two students opted to remain anonymous, therefore when including their responses I will simply refer to them as "students".

Although I prepared various conversation prompts, allowing the students to direct the interview process was critical. Data were collected in November 2019, with interviews conducted in meeting rooms booked at the University of Alberta Library. All interviews were conducted by myself, and each lasted roughly one hour. During the interviews students were asked a variety of questions relating to their own experiences and relationships with subject headings and the library more broadly, with the goal of

understanding the effect that subject heading terminology had on their experiences in the library.

After interviews were conducted, all five interviews were transcribed verbatim in separate word documents. Transcripts were sent to the respective students, giving them an opportunity to review the conversation and correct any errors in my transcription. These transcripts were then uploaded into MAXQDA for coding. Transcripts were coded according to themes that emerged in the interview, with a particular focus on relationships and emotional responses.

Results

"Indian" as a Term

All five students reported feeling various degrees of discomfort with the term "Indian". When asked to identify subject headings that they viewed as problematic, four students directly listed "Indians of North America", and while Wil did not directly state "Indians of North America", he did speak about the term "Indian":

> "For me, growing up, my parents were in the residential schools so most of my youth before school was in the residential school, so I heard and saw the term Indian all the time but I was brought up knowing that that's who I was right? So that term, at the beginning, was okay. Because that's who I was. Over the years, like, more recently than when I was younger, it started to become, like, kind of offensive, understanding that that was a mistaken name given to us."

I directly asked students the terminology that they use when speaking or writing about Indigenous Peoples in Canada. Students had different relationships with different terms, and there was no consensus best option. Calista said:

> "I usually use the word Indigenous or First Nations depending on the professor's preference or if they refer to Indigenous people as "Indigenous" I use that word, if they refer to them as "First Nations" I use that word mainly 'cause that's what you usually are comfortable with, but I won't use anything else. Or I usually don't even like to say First Nations or Indigenous I'd rather like, if I know a specific person or I'm talking about a specific tribe I just use the tribe's name, or who the person identifies as".

Wil answered: "And Aboriginal, never felt comfortable with the term Aboriginal, to me it's always been like Australia, right? And I get we're both Indigenous people but we're... like that term to me is offensive". Later, in response to the same question, he said: "I'm comfortable with Indigenous I'm comfortable with Nehiyaw. Indian I don't - it's not offensive when… when it's me personally, because that's how I was brought up, but when I see or hear non-Indigenous people using the term then it is offensive".

When asked if they felt any relationship with the term "Indian", Calista said: "no, not at all. I kind of separate myself from that because, I feel like, as Indigenous people we are always making that step to decolonize ourselves, and when we use those words it's like, we're taking ourself a few steps back". One student reported:

> "I feel like it's definitely a negative relationship. I've… definitely heard it being used, kind of… I've seen it being used in a very negative context through, like, the studies I've done even before coming to post-secondary, as well as the relationship to the Indian Act. In my mind they're kind of… when I hear Indian I also think, kind of Indian Act and so those historical issues related to legislation and that kind of come up in my mind too, and so I wouldn't say-- yeah I would definitely say it's negative".

Some students did recognize potential pitfalls in altering terminology. One student said "it might make it more difficult if, if I'm searching our library versus like, a library source from a different country or like, even I know that UBC uses a different library system", although they later noted "but if that means that people get recognized appropriately then it's worth the work". Carry said "I understand that some people that haven't been educated might still use these terms, people not in Native Studies for example. So they might use those terms but I don't think that they should… that doesn't mean they have to be subject headings". A different student noted that keeping "Indian" as a term will actually make things more difficult:

> "I think that it's actually-- would be the opposite, because as we move-- as society kind of moves further and further away from using terms like Indian or other, kind of negative terms to refer to Indigenous Peoples it won't come up as much to think to look at that outside of maybe a legal context where you're looking at, you know, Status or the Indian act or things like that. So I think as we

move towards more inclusive language or more language that is informed by how people actually want to be identified, I think, yeah using Indian makes less and less sense instead of making it easier."

Ultimately, students recognized that issues relating to terminology are inherently complex without simple solutions. In one question, I asked the students how they responded to a potential argument that "Indian" is kept in the catalogue because "Status Indian" remains a legal term in Canada. Wil answered:

"I get that... It's only kind of now and more recently that the Indigenous people are speaking up and saying you know that's not the proper way to direct us so, I get that's how the... the settler angle is that they're using what they know as well from the past but I, I also expect that they're gonna eventually change the wording to suit this day."

Along similar lines, Calista shared:

"Yeah, so I don't think that's okay, mainly 'cause it's clear that they're not just using it in a historical context. It's more like 'okay I don't want to change my way of thinking' and as a University I feel like we're always trying to make steps to be more inclusive and stuff, so why aren't we changing our library catalogues? I understand it's a lot of work, but I mean… it's kind of just life, you know?"

Effect on Students

Several questions asked the students how they reacted when encountering the term "Indian". One student said: "firstly the use of the word Indian has a very traumatic historical context and for me whenever I hear that I kind of flinch a little bit, even just in my mind". When I asked the same student if they felt the same when seeing it in the catalogue, they said:

"Yeah, just kind of seeing it I think… you know kind of "oof", like it's... kind of a sore spot and then when I hear it in conversation kind of feel the same way that it's just a term that I, obviously as someone who's not Indigenous don't feel personally, but with my understanding and like, my knowledge of historical traumas it's something that still upsets me a little bit, and makes me feel… yeah".

I asked Carry how they felt when coming across the term "Indian" in the catalogue, they simply stated: "Yeah I don't… I don't like it. And I really like it even less when I actually have to use it to find what I need". When asked the same question, Calista reported feeling:

> "…pretty shitty because it's just not a professional term and it's a very dated term, but the problem is that in the United States they still recognize the term Indian as appropriate so when you go to the States, like often times that's the word used, but… I understand it from that standpoint, but we aren't in America and it's really, really offensive, especially because we're on treaty six land and that word should usually, in my opinion, never be brought up unless it's used in a historical context or in quotation marks".

In one section of the interview related to familiarity with the catalogue, Calista reported no longer using the University of Alberta Library:

> "I personally don't like using the library catalogue. I use IPortal, you've probably heard of it 'cause it-- I find it's a bit more of a safer place to be than the library catalogue because when I go through the library catalogue I find a lot of terms like Indian, and then I always still find it kind of complicated because if you search up-- like when you have to search up racist terms to find your information… it's like 'why should I ever have to be typing this?'"

Near the end of the interviews I asked the students if changing library terminology would affect their research process. Calista responded:

> "I think it would because it's prevented-- I know personally myself and a lot of other of my friends who have just stopped using the library catalogues in general because we feel like it's not a safe place and a lot of us have traumas so, it's not a safe place to research so we have to go to other places, and that's not inclusive. Like if a person that is paying the fees to attend school can't access the library catalogues because they don't feel safe to use them then how is that fair?".

Student-Offered Solutions

Although I did not ask questions related to potential solutions, three students independently offered similar solutions. One student said: "It'd be cool if you could work

it where if you typed in something where you could check a box or could automatically search other similar topics without you having to physically type it in."

Wil spoke to something similar, saying: "I don't know, it's… there's gotta be a way, like to, to use the new terminology but somehow link the old words so that it all comes up under one heading". Finally, Cary said: "I don't know if the university can do any kind of redirect for subject headings so they don't have to have them labeled as such, but if somebody searches they can get redirected".

Analysis

From this small number of interviews, a number of insights can be gleamed. First, students appear to be genuinely interested in better understanding cataloguing rules. The five students I spoke to were all grateful to be exposed to the catalogue through NS290. The relationships these students have with the catalogue are not solely born out of frustrated ignorance, rather they have a solid understanding of how to shape cataloguing practices to better meet their information needs. Partnerships between libraries and students, such as the one created by the class of NS290, can provide excellent opportunities for students to impact the library to better suit their information needs. Mobilizing student engagement could offer a powerful tool in future subject heading alterations.

There was also widespread understanding that altering terminology is a complex process, and that identity is an inherently personal and equally complex topic. While there was no agreed-upon best term, the use of Indigenous appears to offer a commonly accepted option. Although many students expressed a desire to be more specific if possible, no student stated that they felt uncomfortable with the term Indigenous. This is particularly noteworthy, given that "Indigenous Peoples" is already an accepted subject heading in Library of Congress Subject Headings.

Students reacted differently to encountering the term "Indian" in the library. Most adapted their search strategies to include the term "Indian", however the students stated they were unhappy when forced to do so. Other students, such as Calista, reported that the continued use of "Indian" actively pushed them away from using the University of Alberta Library catalogue, instead choosing to search using the IPortal at the University of Saskatchewan. Students like Calista are left wondering why their tuition supports a

library that asks them to search using terminology they feel is racist to describe themselves. While there are ongoing efforts to change terminology, on its own this offers little reassurance to students.

Finally, students independently offered possible solutions to existing issues around terminology. Students were hopeful that cataloguers could find some way to hide problematic terminology from the user, while keeping these outdated terms attached to the record. These students are aware that alterations may affect findability of resources and were invested in mitigating any associated disruptions. Such an option would mean users would still find the information they needed, however the term "Indian" would no longer be visible as a subject heading while searching the catalogue.

Limitations

It is important to note the various limitations inherent in this study. As I mentioned previously, rather than attempt to appear neutral I have embraced my own biases in this study. Consistent with my methodological approach, I recognize that any attempt to be bias-free would at best be disingenuous and at worst detrimental to my results. It is also possible that students who agreed to be interviewed held stronger than average opinions on subject headings. As students were the ones to contact me there is no way of knowing if their relationships with terminology are reflective of the rest of the NS290 class.

Future Research

As this was an exploratory study in which only five interviews were conducted, generalizable conclusions cannot and should not be drawn. Indeed, generalizability may be impossible with such a study. A future research project could include a larger number of interviews or include students from different faculties, potentially allowing for more rigorous conclusions to be drawn, however even then caution should be advised. Indigenous research is not intended to be generalizable but is instead focused on productive action targeted in a particular area (Wilson, 2008). To better understand how a particular community relates to terminology, different institutions would be better served in conducting their own studies, which could provide a valuable area for future research.

Conclusion

This paper has demonstrated support among the students interviewed that subject headings for Indigenous Peoples in Canada, namely "Indians of North America", need to be changed. Although terminology for Indigenous Peoples remains a complex and dynamic issue, the continued use of "Indian" forces students to contend with various issues. While some students are able to incorporate terms they see as racist or insensitive into their search strategies, others feel so strongly they opt instead to conduct their searches elsewhere. In both cases, there is clear evidence that subject headings are acting as a barrier to research.

In adopting the framework of Indigenous centred critical cataloguing, this research has attempted to critically engage with these issues alongside students. Including the voices of students, both Indigenous and non-Indigenous, represents an important step in library cataloguing practices. Although the objective of this study was not to draw generalizable conclusions, the adoption of local thesauri for individual institutions may offer one potential solution to the inherent complexity of cataloguing identity. This would allow different libraries to engage with local Indigenous communities and decide for themselves the most appropriate terms to adopt. In the interim, hiding terminology students identified as racist, such as "Indian", from the user may allow Indigenous users to once again feel comfortable using the library catalogue.

Students are among the most important stakeholders in the university library, however to date their voices have not been included in literature on the topic of Indigenous subject headings. This represents a crucial missing piece in ensuring that subject headings are altered in a respectful and culturally appropriate manner. As is evident in these interviews, at best a failure to adjust subject heading terminology leaves students feeling deeply uncomfortable; at worst it drives students away. Relationships with both Indigenous and non-Indigenous students are being damaged, and only through targeted action that includes and supports the voices of students can we begin to address these issues.

Conflict of Interest Statement

None declared.

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Inclusion and Identification of Locally-Authored Items in Library Collections

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Abstract

This research explores how public libraries support local authors, with a focus on if and how these works are included in library collections and made findable to patrons. Twelve public libraries, four each from British Columbia, Alberta, and Saskatchewan, were selected to analyze collection development policies and item metadata. Qualitative content analysis was used to code collection policies, and systemic analysis of item record metadata was used to understand methods of identifying locally-authored items. The results of this research indicate that collection policies provide both opportunities and barriers for acquisition of locally-authored items, including those items that are self-published. There is a lack of consistent methods for identifying items as locally-authored within item metadata. This research discusses some of the challenges associated with identifying items as locally-authored, and concludes with recommendations for modifying collection policies and methods for identifying items in order to make locally-authored items more accessible and discoverable to the local community.

Keywords: local authors, public libraries, self-publishing, collection policies, cataloguing, metadata

Public libraries serve their communities and hold collections that reflect the information interests and needs of library users. Collections that contain works by local authors provide patrons with materials relevant to local issues and perspectives and can contribute to a sense of community identity. Including these items in library collections provides opportunities for local authors to share their work with the community, while gaining exposure and growth as an author (DeWild & Jarema, 2015). Locally-authored items may be written by new authors, self-published, or published by independent companies rather than conventionally. As a result, collection policy

selection criteria may pose challenges for including these items in library collections. When locally-authored items are included, it is important that these items are findable by community members in order to support the authors and provide relevant materials to library users.

To explore how public libraries support local authors, this research addressed the following questions:

- How do urban public libraries support local authors, including those who choose to self-publish?
- How do collection policies present opportunities or barriers for including works by local authors and/or self-published items?
- How is metadata used to identify items by local authors?

Using a pragmatic paradigm, these research questions inform the mixed methods selected for analysis as discussed in the Methods Section. Collection policies, which inform how items are selected for the library's collection, and locally-authored item metadata are sources of data for this research.

Literature Review

Literature addressing the relationship between public libraries and local authors is scarce; however, many scholars reference local authors within their discussions of self-publishing. Dilevko and Dali (2006) explain that because large publishing companies select manuscripts that will be "guaranteed bestsellers" that produce a profit, it is difficult for new authors and even those who have published a small number of books to be published by these conventional publishing companies (p. 209). As a result, local authors often choose to self-publish, and are considered in the literature alongside discourse about self-publishing as is discussed here.

Value of Locally-Authored Materials

Including locally-authored items in library collections provides patrons with materials relevant to their community, its residents, and history (Bijali & Khan, 2018). Dawson (2008) argues that collecting items of local interest and by local authors, including self-published items, is valuable for the library community. Mullock (2019) further explains that locally-authored self-published items meet the information and entertainment needs of the community, and memoirs in particular "reflect the soul of the

community" (p. 473). These descriptions of the value of local items fits with the American Library Association's (ALA, 2016) interpretation of the *Library Bill of Rights'* Diverse Collections, which states that "[l]ibrary workers have an obligation to select, maintain, and support access to content on subjects by diverse authors and creators that meets—as closely as possible—the needs, interests, and abilities of all the people the library serves" (para. 2). Materials written by members of the community are likely to achieve this and be relevant to the interests and perspectives of community members and their shared sense of identity; Bradley et al. (2012) describe these items of community interest as "deal[ing] with local history and local people because the writers [a]re local" (p. 132). DeWild and Jarema (2015) found that identifying library items as "local" increased interest in the items, and that featuring self-published local authors in collections and programming supported local authors by providing venues for growth and increased sales. Additionally, collecting locally-authored materials "facilitate[es] the exchange of ideas among users," which the ALA interprets as contributing to information literacy stated in the Library Bill of Rights (ALA, 2009, para. 5). Collecting locally-authored items provides relevant materials to meet the needs and interests of the community.

Challenges of Collecting Locally-Authored Items

While collecting locally-authored materials is valuable, the literature discusses challenges for libraries when acquiring these items. For example, England (1948) found that of 175 libraries with a local author collection, the methods of establishing this collection varied, with one main challenge being defining what is meant by "local author." Definitions of "local" vary from residence or place of education of the creator, to the topic they write about, and "local author collections" may be synonymous with "local history collections" (p. 340). This has practical implications in determining how items are selected for library collections, and also influenced how data was selected for this research as discussed in the Methods Section.

Additionally, it can be difficult for libraries to identify self-published items suitable for inclusion in library collections. As DeWild and Jarema (2015) state, libraries rely on the processes of traditional publishing, including teams of editors, designers, and marketers that ensure the items are cohesive and well-designed. Self-published items

are often associated with lower quality writing or content (DeWild & Jarema, 2015; Dilevko & Dali, 2006; Mullock, 2019), and Sandy (2016) states that it is the processes of editing, design, and marketing that produce "high-quality books" (p. 894). Without these processes, libraries may be hesitant to acquire self-published items. Additionally, DeWild and Jarema (2015) reference the efficiency of acquiring items through vendors, viewing items with their publishing information, and reading professional reviews. Self-published items, however, are not always included in professional review journals (Culley, 2017; Dilevko & Dali, 2006). Without reviews or publication information, the topic and audience of a self-published item may be unclear, requiring library staff to read the book themselves or do additional research to determine if the item meets selection criteria (DeWild & Jarema, 2015). These additional steps may prevent libraries from seeking locally-authored or self-published materials for acquisition.

Once selected for acquisition, self-published items often require original cataloguing. Bibliographic records are rarely available for self-published items through the Library of Congress Cataloging in Publication program or its own collection (Holley, 2015). Similarly, these items do not often come through a vendor and may lack complete publishing information (DeWild & Jarema, 2015). Consequently, library staff must do original cataloguing, relying on additional staff time and resources (DeWild & Jarema, 2015; Tuncer & David, 2019), and resulting in a lack of bibliographic control for self-published items (Bradley et al., 2012; Holley, 2015). In their study of self-published item records, Tuncer and David (2019) found a lack of standards for publisher, place of publication, and date of publication metadata (MARC 260 and 264). To address this, they recommended the development of best practices to support these items' visibility and access. The need for original cataloguing and the lack of bibliographic control reduces library users' ability to find and access these materials, negatively affecting the authors of these items.

There are some recommendations within the literature to address these challenges. For example, Pacer (2013) argues that libraries should utilize media other than traditional review journals and vendor sites to determine items for collections, and Dawson (2008) suggests that librarians communicate directly with self-publishing authors and browse self-publishing company catalogues. Instead of requiring objective,

unpaid reviews through review journals, Mullock (2019) recommends that the library set up a volunteer review board to provide reviews for local authors. Additionally, to improve the development of item metadata, DeWild and Jarema (2015) discuss Kent Library's Indie Collection that requires local authors to submit a form with the item's details, and Bradley et al. (2012) argue that the involvement of libraries in self-publishing will improve bibliographic control of these items. These recommendations will be further addressed in the Discussion of this paper.

While these articles discuss the inclusion of locally-authored materials in libraries, the emphasis remains on self-published materials, leaving a gap in the literature around local authors. In order to begin to address the unique relationship and challenges facing public libraries and local authors, this paper focuses on locally-authored item acquisition and cataloguing through analysis of collection policies and item metadata.

Methods

This research was conducted in two parts, exploring both collection policies and item metadata. The first part uses qualitative content analysis to identify common themes in collection policies, providing insight into how librarians make decisions around selection and evaluation of collection materials (Kelly, 2015). This provides insight into how selection criteria creates opportunities or barriers for including locally-authored items. Qualitative content analysis was chosen for this research because it allows concepts and patterns to emerge directly from the text (White & Marsh, 2006). The second part uses systematic analysis of item metadata, including the content of selected MARC fields and online catalogue data. The purpose of this analysis was to identify common methods for identifying items as locally-authored. Collection policies and item metadata are selected sources of information to allow for emerging themes and frequent methods to be compared and corroborated (Bowen, 2009) among libraries.

The sample of policies and metadata for this research was limited to twelve public libraries in urban centres, four each from British Columbia (BC), Alberta (AB), and Saskatchewan (SK). Three provinces were selected for this research due to the limited timeline and scope of the project. Libraries were selected first by generating a list of

cities from each province using Statistics Canada (2019) 2016 Census data, and then four cities from each province were selected using a random item selector. The website for each city's public library was searched for the collection policy, which was downloaded for analysis. When collection policies were unavailable, the library was contacted. Cities are anonymized in this report (BC1-4, AB1-4, SK1-4), and when cities are named in the data, "Location" is used in this analysis.

The sample of metadata was selected based on identifying authors from each city, using a Google search, resulting in 54 authors from the 12 cities. As was identified in the Literature Review section, there is no standard definition of "local" author, and so guidelines were developed for this research. The included authors either currently live in the city, or were born, lived, or worked in the city in the past. When local authors from a city could not be identified, authors from nearby communities were included based on the criteria that they were identified as "local" in news articles or author biographies. The selected authors were searched for in the corresponding library's online catalogue, and a maximum of three items per author were selected for the sample, resulting in 78 items.

When analyzing collection policies, open coding was used to identify content and themes. This is an inductive approach, in which coding is guided by research questions and the data itself (White & Marsh, 2006); however, themes identified through the literature review also influenced how the policies and metadata were understood. The text was read, and units of information were given initial codes based on the meaning of the unit of information. The initial codes and corresponding content were reviewed to filter and focus the content into themes (Saldaña, 2009). Definitions for the themes were developed from the coded content, and the coding was reviewed again. A similar process was used for metadata analysis: metadata was coded by method of identifying local authorship and content of this identification, and the codes were grouped into general methods. Adhering to the procedures of document analysis, only relevant sections of policies and metadata were coded, as policy documents and item metadata are developed to serve various purposes (Gross, 2018). The identified collection policy themes and metadata methods are identified in the Results section.

Results

Collection Policy Themes

The following themes were identified from the coded policies: community-oriented collections, diversity, local interest, quality, reviews, and reputation of the creator. Other themes coded from the policies such as intellectual freedom and practical considerations of size and cost are out of scope for this research. This section identifies and describes each theme, which will be discussed in consideration of locally-authored items in the Discussion section.

Community-Oriented Collections

All twelve collection policies discussed the purposes of library collections as meeting the needs and interests of the community. These needs are discussed broadly as relating to information, recreation, education, culture, artistic, or leisure. To describe the community, some policies refer to a general group of people, such as AB2's "the public," AB4's "large group of people with varied backgrounds," or AB1's "average citizen." Policies may also specify demographics within the community, such as AB1's "pre-school and adult" groups or BC2's acknowledgement of "individuals with diverse […] needs". Overall, this theme is present throughout the policies, and establishes the purpose of library collections as serving the community.

Collection Diversity

Collection Diversity is about making diverse materials from a variety of perspectives and subjects available to library users. This theme was discussed in each of the twelve library policies. This connects closely with Community-Oriented Collections in that it is often referenced as serving diverse community needs (AB3, AB4, BC2, SK2, SK3, SK4). The policies describe collections as including various views and subjects (AB2, BC3, SK2, SK3, SK4), others describe their collections as being "balanced" (AB3, BC4) and presenting "all sides of an issue" (BC4), including specifically representing "minority points of view" (BC3).

To support collection diversity, nine policies identify the importance of selecting items that supplement existing collections (AB1, AB3, AB4, BC2, BC3, BC4, SK1, SK2, SK4). This involves recognizing existing materials on the subject within the collection,

and where the collection could use support. Specifically, five of these policies look to add materials when the current collection lacks related materials and to avoid duplication (AB1, AB4, SK1, SK2, SK4), thus adding to the diversity of the collection. AB1 also considers the "availability of material elsewhere in the area," and, four policies (AB1, AB3, SK2, SK4) limit the materials within the library collection to those not already made available through other libraries, such as school, academic, or special libraries.

Local Interest

Only six library policies discussed acquiring items of local interest, local history, or local significance. The geographic areas vary from "local" (AB3, BC2, SK2, SK4) to naming the region (AB3), province (SK2, SK4), or Canadian authors and content (BC3, BC4, SK2, SK4). It is important to note that some policies include language such as AB3's "about and of" the local region, and BC4's "local significance of the author or creator," which demonstrates that local interest does not depend on the subject of the item, but also includes the creator.

Quality of Materials

Eight policies identify quality within their selection criteria (AB1, AB4, AB3, BC3, BC4, SK1, SK2, SK4). This differs between policies as some emphasize the physical condition (AB1, AB4, SK1) while others refer to the "format," though it is unclear if this is the style of the content or the physical format (SK2, SK4). Content and writing are also considered in terms of quality and suitability (AB3, AB4, BC3, BC4, SK2, SK4), as well as generally comparing the item to others (AB1).

Similarly, seven policies refer to the value or importance of a work. The "importance" of the subject is described by AB1, AB4, SK2, SK4, and current and future value of an item is identified by AB1, AB3, and BC4. Additionally, SK3 also refers to the "literary and artistic merit" and "authenticity and honesty of presentation" within a work.

Reviews

Nine policies discuss selection based on positive reviews. The type of review varies among library policies, including professional book reviewers or critics (AB1, AB4, BC2, BC3, BC4, SK2, SK4), such as those in review journals, or bibliographies and indexes (AB1). Some policies state that selection can be based on professional opinion or judgement, including that of a librarian (AB1, AB2, AB3, SK2, SK4).

Additionally, some list the public or popular opinion as influencing item selection (AB4, BC3, SK2, SK4), and AB4 includes awards as an indication of this.

Reputation of the Creator

This theme focuses on the "significance" or "authority" of the creator, including the author, illustrator, or publisher. Six collection policies include the creator's reputation within item selection criteria (AB1, AB4, BC3, BC4, SK2, SK4).

Metadata Analysis

Of the 78 items in the sample, 38 included metadata that identified the item as locally-authored (48.7%). In this case, "local" identification includes a description or reference to either the genre or author as being from the local city, region, or province (Canadian is not included as "local" for this research). Three methods were analyzed as identifying local authors: MARC Subject Headings, Genre/Form, and Local Subject Headings; Lists and Collections; and Notes.

Subject Headings, Genre/Form, and Local Subject Headings (MARC 650, MARC 655, MARC 690)

Subject Headings, Genre/Form, and Local Subject Headings are grouped as a single method of identifying items as locally-authored as not all libraries differentiate between them or provide MARC records on their online catalogues. Using these fields, libraries identify local authors through two methods: identifying the author (e.g. Alberta author) or identifying the genre of work (e.g. Saskatchewan fiction). It is important to note the difference between the *genre* of the work and the *subject*; items with a local subject (e.g. British Columbia—Fiction) do not necessarily identify the item as created by a local author. Items with a local place identified in the genre *do* identify the item as created locally. As stated above, metadata referring to the city, region, or province is considered local in this analysis.

Nineteen of 78 items were identified as locally-authored through MARC fields 650, 655, 690. Table 1 displays the method used for identifying local authorship (Author or Genre location), and the specificity of location identified (city, region, province).

Table 1

Methods of Identifying Local Items in MARC Records

Method	Region/Province	City + Region/Province	Total
Author's location	11	5	16
Genre (e.g., Saskatchewan fiction)	1	0	1
Author's location + Genre	1	1	2
Total	13	6	19

Lists and Collections

Libraries may utilize lists and collections to group similar items. Some libraries curate online lists based around themes, authors, award winners, genres, or local items; these are not indicated in the MARC record but are identified through links to the list in the online catalogue. Physical collections of books are often indicated by the item's call number or a local subject heading (MARC 690). Some items may be included in both online lists and physical collections.

Twenty-one items are identified as locally-authored through inclusion in local lists or collections.

Table 2

Number of Locally-Authored Items in Lists and Collections

List or Collection Type	Items
Online Lists	2
Physical Collections *Local History Collections are included	18
Online Lists + Physical Collections	1
Total	21

Note. These lists and collections may be based on the city, region, or province of the author or genre.

Table 3

Types of Local Lists and Collections

List/Collection Type	Definition and example	Items
City, Region, and Province	E.g. BC and Canadian Fiction, Books by a Local Author or Publisher, Books by [Region] Authors.	2
City only	E.g. [Location] Collection	9[a]
Local History	E.g. "Local History Collection"	10
Total		21

[a]7 of the 9 items in city collections/lists are from BC3, which uses MARC 690 (Local Subject Headings) and call numbers/shelving locations to identify the items as part of [Location] Collection.

Notes

Six items were identified as locally-authored through Notes in the MARC record (e.g. 500, 590). Three items used the phrase "local author," and three items identified the location of the author, i.e. "[Location] author".

Discussion

Collection policies and item metadata were selected for analysis with the hypothesis that the two would inform each other, as item selection and cataloguing were discussed throughout the literature. It was expected, for example, that if policies promoted the inclusion of items by local authors, there may be consistent methods for identifying these authors or use of local collections. However, neither the policies nor the metadata demonstrated cohesive methods toward inclusion or consistent identification of locally-authored items. Instead, the policies present both opportunities and barriers for the inclusion of these items in library collections, and the various methods used in the metadata can provide insight into possibilities of how locally-authored items could be identified.

Opportunities to Include Local Authors

From the analysis of collection policies, it is evident that the libraries included in this study value meeting the information needs of their communities. These needs are

recognized as diverse and varied and relate to all aspects of social and personal life. The emphasis on community-oriented collections throughout the collection policies provides opportunities to include locally-authored items, as these items represent the perspectives and experiences of community members, and are likely relevant to interests of the community. Additionally, the focus on collection diversity within the policies opens the possibility of acquiring locally-authored items, particularly those that are self-published, as these are represent diverse points of view that may differ from items conventionally published. Locally-authored items present a unique local voice that may meet the diverse interests of local community members.

Though these themes indicate support of locally-authored items, only half (six) of the libraries directly reference items of local interest or significance within their policies. The broad description of local significance including local creators or local history, and provincial or even Canadian content, supports the inclusion of items by local authors about various subjects and from the community or nearby. However, language such as "local significance" is not clearly defined in the policies, and different interpretations may result in exclusion of local authors who choose to self-publish, have not sold their works widely, or who may not have lived in the community for a long period. While the reference to local interest in these policies supports the inclusion of locally-authored items, the lack of clear definitions may complicate the extent of these opportunities.

Barriers for Including Local Authors

The remaining themes that focus on the quality (eight policies) and value (seven policies) of items may create barriers to the inclusion of locally-authored items. While quality sometimes refers to the physical upkeep of an item, policies focus on the quality of contents in terms of subject or writing. As discussed in the literature, this can present a challenge for local authors who choose to self-publish as they do not have the same team of editors, reviewers, marketers, and publishers that ensure a certain level of quality of content and format of published items. This results in general expectations of lower quality of self-published items and a reluctance to include these in collections (Dilevko & Dali, 2006; Mullock, 2019; DeWild & Jarema, 2015), as reflected in the studied policies. Similarly, without the support of traditional publishing companies, it may be difficult for authors to establish the importance of their work, though these items,

however published, may be valuable currently and in the future as representations of the community's values, perspectives, and history.

Similarly, the themes of reviews (nine policies) and reputation of creator (six policies) can create barriers for local authors who are new or choose to self-publish. New authors may not already have a reputation in the literary world, and self-published items are rarely reviewed in traditional review journals and are excluded from vendor lists (Dilevko & Dali, 2006; Culley, 2017; DeWild & Jarema, 2015). Without unpaid reviews or marketing teams to establish public recognition and reputation, self-published and new local authors may be overlooked for acquisition. Some policies do, however, acknowledge the professional opinion of librarians when selecting items, though this may place additional burden on library staff to research the item. These criteria can make it difficult for locally-authored items to be included in library collections.

Metadata Discussion

The analysis of metadata demonstrates that there is no consistent method for identifying local authorship. While 38 of 78 items from the sample indicate they are "local," the methods and specificity vary. Some items are identified by the location of the author or genre, and some specify the city and region, while others indicate only the province. This variation occurs not only between different libraries, but even within libraries. This can negatively affect findability and accessibility of these items, as it makes it difficult for library users to know how to search for locally-authored items and identify them as such.

Challenges for Identifying "Local"

While identifying locally-authored items can support accessibility of items for the user and support local authors, there are challenges that may affect how or why libraries choose to identify "local" metadata. Information about authors is not static. For example, one item from AB4 states in MARC Notes: "This is the first novel by this author who was raised in [AB4] and now lives in Edmonton." It is unrealistic to expect libraries to maintain this kind of metadata about authors. Similarly, when libraries are part of consortiums that share an online catalogue, metadata that uses the phrase "local author" loses meaning when that item's record is accessed by library users in numerous

communities. When considering these challenges, it is not surprising that libraries vary in how locally-authored items are identified.

Recommendations and Future Research

The barriers created through collection policies, and the various methods of identifying locally-authored items in the metadata demonstrate that there are areas for future work and research. As Pacer (2013) and Mullock (2019) recommend, selection criteria should be broadened to better include self-published and local voices. For example, instead of relying on professional reviews, libraries can utilize the social media tools patrons use to discuss and rank authors and topics (Pacer, 2013), or establish a volunteer review board (Mullock, 2019). Adapting these policies will provide opportunities for self-published, local authors to be included in collections while still meeting the intent of the selection criteria. Additionally, libraries can modify their collection policies to state preference for items of local interest or by local authors and privilege these voices through exemptions to the criteria. In this way, policies can remain largely unchanged, while creating opportunities to support these authors.

The use of metadata to support findability of locally-authored items is an area for further research. As this study demonstrates, there is a need for guidelines or best practices when using either MARC records or online cataloguing metadata to better identify local authorship. For example, to address the changing "local" status of authors, BC1 and AB2 utilize various online lists of authors from the province, region, or city that can be included with the item on the catalogue. Changes to online lists do not require changes to bibliographic records and can be easily understood and used by library users from various communities within the consortium. Physical collections and call numbers can also be utilized. For example, while SK3 and BC2 share items in a consortium, the local call numbers identify that the items are located in SK3's Local History Collection or BC2's "Location" Collection. These suggestions can provide starting points for additional research into how to best support the inclusion and access of locally-authored items.

This study was limited to twelve urban public libraries in three Canadian provinces. Expanding the sample to include additional libraries and items, or to include rural public libraries, and libraries from other provinces will provide additional insight into

how libraries include and identify locally-authored items. It is also important to note that some public libraries support local authors through other services such as library displays, writing and publishing workshops, book signings, and author talks, all of which provide support for local authors in meaningful ways. Broadening the scope of this research to include an analysis of these programs and services could continue to provide insight into how libraries support local authors.

Conclusion

The use of qualitative and systematic analysis of collection policies and locally-authored item metadata demonstrates that while there are instances in which libraries work to include locally-authored items and support their accessibility, there is no consistent way in which this is achieved. Libraries develop their collections to meet the various needs of diverse communities, but only half of the libraries included in this study acknowledge the importance of items of local interest in their collection policies. The emphasis within collection policies on the quality of items and the reputation of the creators can create barriers to including these items that may represent the values, perspectives, and shared history of the community. Additionally, less than half of the items analyzed are identified as locally-authored, and this is identified using various methods and with varying levels of specificity. Overall, this research demonstrates that libraries provide support to local authors through including their works in library collections and making items findable to patrons in various and inconsistent ways. Perhaps this is because there are challenges to naming "local" authors, especially when catalogue records are shared within consortia. Modifying collection policies to define "local" and privilege these voices, as well as continued research into best practices for cataloguing self-published and locally-authored items will provide libraries with a framework for better supporting local authors to continue to provide materials that resonate with the local community.

Conflict of Interest Statement

The author declares that there is no conflict of interest.

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Library Considerations for the Colonial Impacts of Indigenous Cookbook Publishing

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Abstract

According to Natifs (North American Traditional Indigenous Food Systems), the first action in understanding the Foundations of an Indigenous Food System Model is the "Removal of Colonized Thought." Food sovereignty, physical and spiritual connection to Land, and sustainable food practices are interlocked with decolonial action. Considering Traditional Knowledge (TK) as intellectual property, what does it mean for libraries to collect books containing TK, such as cookbooks written by Indigenous authors, published by Indigenous publishers or otherwise dealing with Indigenous Food Systems? Mindful of the colonial impacts on cookbook publishing in Canada, the author proposes a 4-part framework for libraries when acquiring or weeding Indigenous cookbooks to and from their collections. Used as a tool, the framework promotes the stewardship of collections and metadata that do not perpetuate colonial violence through language and Eurocentrism, but champion Indigenous authors, publishers, and content. Written from the position of queer-settler, the essay provides examples of published works that meet the criteria of the framework, celebrating Indigenous Food Systems that predate librarianship's colonial classification. Through personal narrative, the author demonstrates how libraries can integrate the offerings of such texts can be integrated into a personal stewardship of the teachings being shared that directly informs the case for equitable collections management.

Keywords: Indigenous cookbooks, Indigenous cookbook publishing, Indigenous publishing, Library considerations, Traditional Knowledge, Canadian Cookbooks

The month of July has always held a special and intoxicating power over my life. July, the month of my birth - is also the month of long days spent tending plants in the garden, late nights sharing stories around a fire and, most importantly, time spent picking saskatoon berries near the creek behind my family acreage. When I reflect on my childhood spent in the southern part of what is now known as Saskatchewan, these midsummer berries feature prominently. My mom, sister and I would spend days along

the lazily flowing creek behind our old farmhouse filling pails of saskatoon berries to be baked, frozen and shared with our family who could not afford to spend their July days amongst the berry bushes. Although I did not know it, we were participating in a tradition and way of being that extended far beyond my perception of time and place; a tradition that connected us to traditional ways of life that I can never truly understand. My mother would remind my sister and I not to take all of the berries off of a single bush to be sure that we left some for the animals that lived in these woods. As a child, I unknowingly participated in the gift economy (Wall Kimmerer, 2013) by partaking in a reciprocal relationship with the Land that held an expectation that we would receive the gift of the berries to pass forward while also being mindful that we would eventually give back through learned stewardship towards the forest. Perhaps my mother did not realize that she was passing along teachings that extended beyond herself and into time immemorial. At the time, we were simply picking berries.

Growing up on a homestead near both forest and river shaped my relationship to the Land from a young age and fostered a lifelong interest in healthy, sustainable, homegrown foods. My dad and sister hunted deer each fall and fished from the boat in the summer and through holes in the ice in the winter. My mom and I would tend the garden and ferment our produce, turning garden tomatoes into salsa, beans and carrots into pickles and berries into jams and preserves. My relationship to food has always been personal because I knew the plants and animals that nourished my body and mind. This relationship to food has helped me to cultivate a keen interest in food sovereignty, and sustainable food-ways has allowed me to think about food beyond just what is on our plates.

As a lover of books and learning, I am also drawn to writing about food and particularly cooking and fermentation. I devote a cupboard in my kitchen solely to the storage of cookbooks. And so, as I exist between the world of the kitchen and the study, I find myself thinking critically about the quality and types of cookbooks that are being published as well as the historical implications of cookbook publishing. As both a pre-service librarian and established home-cook, I am critical of cookbooks that are purchased and kept within the collection of libraries for reasons that will become clear throughout this essay. I am curious about the context of Indigenous food systems and

the colonial impacts on Indigenous publishing regarding the writings of food preparation and cultural understandings. I look to understand the implications of the settler colonial project and propose a framework for libraries to use when weeding collections or considering the purchase of new cookbooks written by and for Indigenous communities.

It is imperative that I stress that I am not an Indigenous scholar and that I am writing about cultures of which I am not a part. Both sides of my family are participants in settler-colonialism from the country of Germany and so I do not hold any Indigenous identity. I have lived the majority of my life in the section of Land now known as Treaty 4 which is the territory of the Nêhiyawak, Anishšināpēk, Dakota, Lakota, Nakoda, and the homeland of the Métis/Michif Nation. This paper is being written in oskana kâ-asatêki, now commonly known as Regina, Saskatchewan (University of Regina, n.d.). I have also lived in Vancouver, British Columbia, which is the traditional unceded territory of the Coast Salish Peoples and includes traditional homelands of the Musqueam, Squamish and Tsleil-Waututh Nations (UBC, 2017), and have lived abroad in Northern Japan in the traditional homeland of the Ainu peoples of Aomori prefecture. My education from elementary through to graduate level study has been provided by the colonial institution of Canadian public schooling in which I have also participated as an English, social studies and learning resource teacher. To further situate myself, I hold queer identity that shapes my perceptions of both our constructed and natural world.

This research paper is focused primarily on Indigenous food contexts and publishing but is limited by the scope of language that I employ. "Indigenous" is a term that is being used to denote Indigeneity to the multiple groups of peoples that first inhabited the land now known as North America (Chartrand & Cockrall-King, 2019). The term is inclusive of Inuk, Métis and First Nations peoples and is being used accordingly throughout my writing. Where possible, I have indicated which specific Nation or group of Peoples that I am writing about. However, due to the colonial past and present, this is not always possible and so at times "Indigenous" is being used in a pan-Indigenous context. I am also limited by the lasting impacts of attempted assimilation and systematic erasure of Indigenous identity from publishing. This has resulted in few primary sources of historic Indigenous cookbook publishing. For the purpose of this paper the term "Indigenous cookbook" is used as a descriptive tool for any cookbook

that is published by Indigenous Peoples or is about Indigenous Peoples food traditions, cooking techniques and Traditional Food Based Knowledges.

Creating Context

Food is political. This is something that is undeniable when considering the complexities of food-systems and production. Indigenous food-ways, food sovereignty, security and food-based Traditional Knowledges are imperative to understanding contemporary and historic Indigenous cookbook publishing. This section looks to provide important context towards understandings of Indigenous Ways of Being and Knowing towards food. It is crucial to stress that food sovereignty is at the core of Indigenous cooking and therefore equally at the core of Indigenous cookbook creation and publishing.

The foundations of food sovereignty are rooted upon the rights and equity of culturally appropriate food production through methods that are both ecologically sound and sustainable (Via Campesina, 2007). Indigenous perspectives on food sovereignty focus special attention towards relationships between peoples, ancestors, living things and the Land with a central focus aimed towards the well-being of every participant involved (Coté, 2016). Food sovereignty is directly connected to self-determination and the processes of decolonization:

> "[it requires a collective movement toward focusing on] cultural responsibilities and relationships that Indigenous peoples have with their environment. It also requires examining the effort being made by Indigenous communities to restore these relationships through revitalization of their Indigenous foods and ecological knowledge systems as they assert control over their own well-being". (Coté, 2016, p.2)

Food sovereignty is about more than knowing where your food is coming from; it is about creating a relationship to the food that nourishes both body and mind.

Traditional food practices connect closely with Indigenous food sovereignty and have been proposed as a possible solution to food insecurity that impacts Indigenous communities (Elliot, Jayatilaka, Brown, Varley, & Corbett, 2012 as cited in Muller, 2018). The North American Traditional Indigenous Food Systems organization created by The Sioux Chef (Sherman & Dooley, 2017) has created a pan-Indigenous model that

demonstrates the foundations of Indigenous food systems that can be built upon to develop revitalization of traditional food practices.
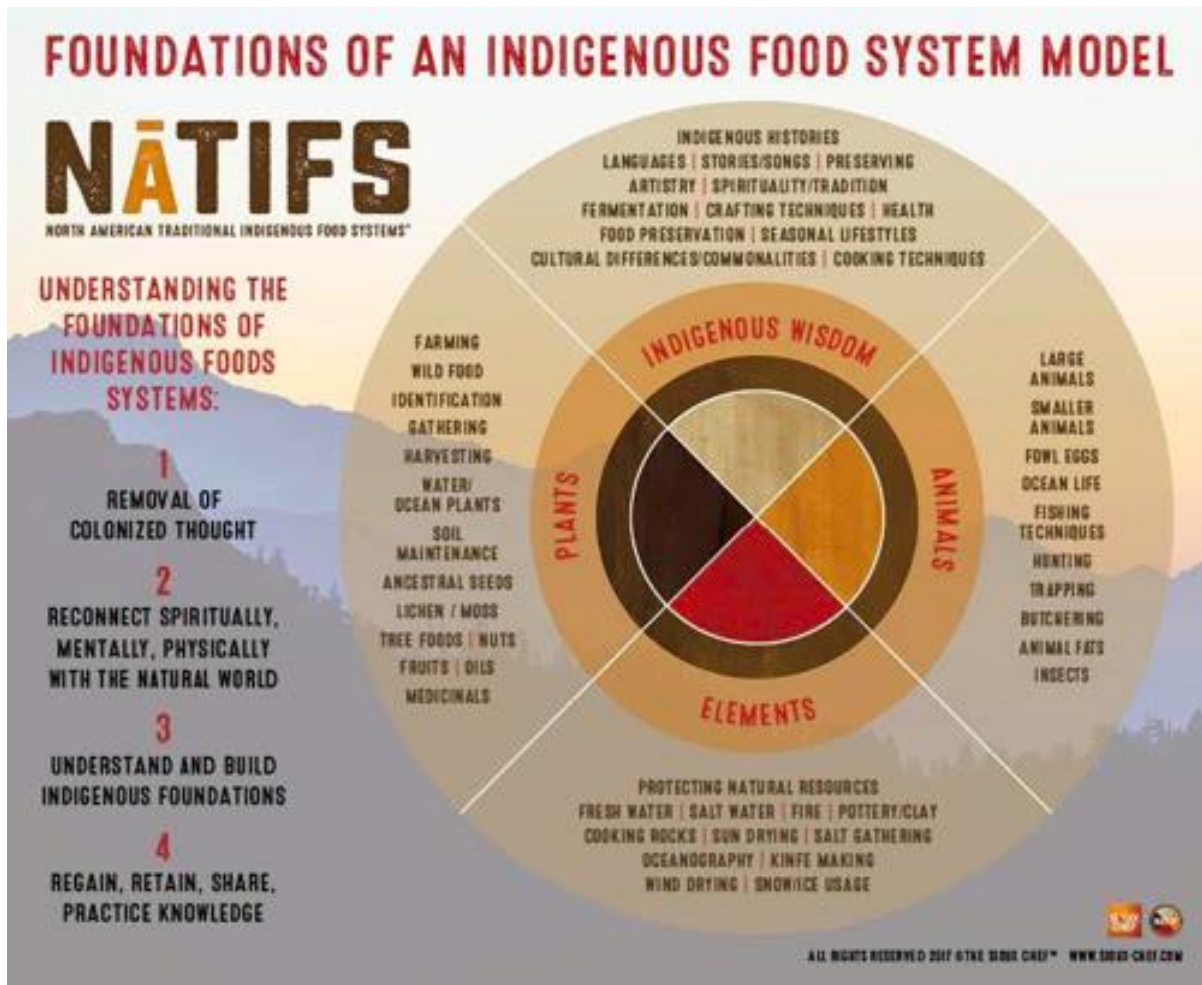

Figure 1. Natifs. (2017). Foundations of an Indigenous Food System Model [Digital Image]. (Sherman, 2017, pp.5).

As shown in Figure 1. the Foundations of Indigenous Food Systems Model (Sherman, 2017) presents the primary understandings of Indigenous food practices which connect the teachings of the Medicine Wheel with Plants, Elements, Animals and Indigenous Wisdom through the middle circle of the diagram. The Indigenous Wisdom section of this model is of particular interest when considering cookbook publishing. "Food preservation, fermentation and cooking techniques" are all identified as part of the Indigenous Wisdom by the North American Traditional Indigenous Food Systems (Natifs, 2017). Indigenous Wisdoms could also be synonymous with Traditional Knowledges (TK), which then creates questions of intellectual property and ownership

of Indigenous Knowledge publication. Traditional Knowledges are understood to be knowledge frameworks that incorporate skills, modes of learning and unique practices that are cultivated through experience-based learning and are morally imbued and rooted within the idea of place (Cruikshank, 2005; Martin-Hill 2003; Muller, 2018, Alfred, 2005; Coulthard, 2014; Dei, Hall, & Rosenberg, 2000; Menzies & Butler, 2006). These knowledges encapsulate traditional world-views that should be viewed as a part of the holistic Indigenous identity and systems of thought (Cruikshank, 2005; Kovach, 2009). The World Intellectual Property Organization (WIPO) Traditional Knowledge Toolkit suggests critical documentation and cautious management of TK as intellectual property (WIPO, 2017). The reframing of recipes and cooking techniques as TK challenges the notion that libraries should be collecting Indigenous cookbooks for use outside of Indigenous communities. However, the documentation of TK allows Indigenous peoples to assert their intellectual property rights and guarantee the maintenance of TK over time by supporting the sharing and dissemination of cultural practices that benefit Indigenous communities (WIPO, 2017). However, authors, publishers and librarians who are involved in the information lifecycle of books that contain Indigenous TK must exercise caution.

Methods and Literature Review

The methodology of researching this topic involved searching for relevant articles in major databases and repositories such as Google Scholar, JSTOR, Library and Information Science Source, and Academic Search Complete using the queries "Indigenous cookbooks or Indigenous cookbook publishing" and other variations of this phrasing. My intention in gathering academic articles that focus on the landscape of Indigenous cookbook publishing and the impact of colonization was to conduct a systematic literature review to inform my understanding of this specific topic. The majority of results returned were recently published Indigenous focused cookbooks such as *tawâw: progressive Indigenous cuisine* by Shane Chartrand & Jennifer Cockrall-King (2019), articles that focus on language revitalization through publishing, or Indigenous children's book publishing, and so were not deemed relevant for my purposes.

Scholars have done some interesting writing about the topic of Indigenous cookbooks from the nation now known as Australia such as Fredericks and Anderson. Their paper, "We eat more than kangaroo tail or dugong you know…: Recent Indigenous Australian Cookbooks" (2013), explores the Australian landscape of Indigenous cookbook publishing and the impacts of the Australian colonial context and the focus on nutrition within those cookbooks. While the paper is similar in topic to my research, it is limited in its scope as only exploring cookbooks published within the last five year and does not fully explore the effects of colonization on these cookbooks. The publication of academic papers regarding cookbooks that explore Indigenous cultural practices around food and recipes seems to be a niche of academia that has seemingly gone unstudied by North American library and information academics.

Colonial Impacts on Indigenous Cookbooks

Carrying forward the framing of Indigenous food preparation as TK allows for critical consideration of how the colonial state of Canada has benefited from the appropriation of these Knowledges while failing to give credit or recognition in early published cookbooks and recipe guides. Furthermore, the current Canadian Copyright Act systematically fails and has always failed to protect Indigenous Knowledge from detrimental research, appropriation and harmful theft of Indigenous intellectual property (Canadian Federation of Library Associations, n.d.a). Settler colonialism has resulted in an ongoing legacy of writings about Indigenous Peoples living in the constructed country of Canada that are both limited in quality representation and harmful in stereotypical clichés (The First Nations Information Governance Centre, 2019). The continual attempts at assimilation result in the endemic Indigenous cultural erasure that permeates the cookbooks that populate the Canadian publishing landscape and dominate our bookshelves.

Historically, European explorers and colonizers relied on Indigenous Knowledge to aid in food acquisition and preservation for their survival in the harsh arctic and sub-arctic climates of their exploration (Duncan, 2006). Pemmican (*Creepimikan*), the concentrated mixture of dried meats, berries and tallow, became vital for Europeans who ultimately actively destroy the very food systems that their colonization was built upon (Merriam, 1955; The Canadian Encyclopedia, 2015). Later, government informed

policies such as the Indian Act of 1876 removed Indigenous peoples from traditional homelands and displaced communities onto reserve Lands or into suburban and urban settings that severely damaged the intrinsically Land Based Indigenous food security and sovereignty. Indigenous food-ways were replaced with supermarket chains and commodity rations that provided low nutritional value (Hall, 1994). These oppressive government policies, lacking in understanding and empathy towards TK, compromised Land Based teachings and severely hindered intergenerational learning around traditional food practices. Furthermore, the residential school system, as created by the Canadian department of Indian affairs and administered by Christian churches, actively worked to assimilate and remove Indigenous children from their homes, culture and consequently Indigenous ways of being and knowing. The 1906 text *Teaching the rudiments of cooking in the classroom- Primary Methods and Outlines for the Use of Teachers In The Indian Schools* by the American Department of the Interior, Office of Indian Affairs, crudely outline the home-economic education that students received while attending American Residential Schools. The book operates under the assumption that students know nothing about how to prepare and cultivate food and denotes considerable amounts of time to be spent teaching students English food vocabulary and how to properly set a table. Lesson XIV is titled "Uses of stale bread" and simply states "bread pudding" which is demonstrative of the lack of effort put into developing this curriculum (Department of the Interior, 1906, p. 59).

The colonized thought processes which permeate this curriculum guide and other texts of the era is demonstrative of the myriad of ways in which residential schools failed students and weaponized the lack of education to considerable consequence. The Potlatch Law of 1880 banned through oppressive force the practice of Indigenous cultural ceremonies by making participation punishable as a criminal offence (Indigenous Corporate Training, 2012). The Potlatch, which is an important facet of coastal First Nations life and Indigenous identity in the geographic area now known as British Columbia, involves shared feasts, dance and speeches (Indigenous Corporate Training, 2012). The ban, which was removed from the Indian Act in 1951, is indicative of the systemic colonial oppression that actively worked to commit cultural genocide. Generations of coastal Indigenous peoples have been deprived of years of food-based

tradition, knowledge and teachings. The colonial effects of the generations-long Potlatch ban on Indigenous food-ways would also later impact Indigenous food publishing. To write about Indigenous publishing without mention of the Canadian colonial project and its detriment would be a disservice to the knowledge which has been lost due to the oppressive policies of colonial governments.

The Publication of "Canadian" Cookbooks

Early cookbook publishing in Canada is notoriously difficult to chronicle due to the majority of cookbooks existing outside of the typical publishing sphere (Driver, 2008). These books were collections of recipes as written by community groups or food manufacturers instead of conventional authors and publishers. Prior to the formation of the National Library of Canada in 1953, no institution was creating a comprehensive collection of Canadian cookbooks (Driver, 2008 & Scott, M., & Sylvestre, G., & Snyder, L., National Library of Canada, 2013). This early Canadian food writing and publishing landscape had an ethnocentric focus on European influenced cuisine from confederation until the mid 20th century. As Cooke (2009) explains in her book titled *What's to eat? Entrées in Canadian food history,* most published early Canadian cookbooks explicitly used the word "Canadian" in the title, which worked to achieve a kind of unification of "Canadian" identity; this is much like the American idea of a "melting pot" where identities and cultures merge to create a consolidated national identity.

These early cookbooks can be divided into five periods: contact and settlement, consolidation, affiliation, articulation and differentiation (Cooke, 2009, p. 4,5). Early Canadian cookbooks such as *The Female Emigrant's Guide* (1854), *La cuisinière canadienne* (1840) and *Canadian Housewife's Manual of Cookery* (1861) act as settlement and consolidation cookbooks, which were published for settler women to cook in a Canadian context while also dictating what that context should taste like. The consolidation phase resulted in books that compiled information from other colonial books about cookery (Cooke, 2009). Cooke connects affiliation and articulation cookbooks to institutions that worked to achieve a constructed homogeneous Canadian identity. Examples of these books include *Canadian Cook Book* (1923), *Manuel de*

cuisine raisonnée (1919) and *Kate Aitken's Canadian Cook Book* (1945). It is notable in the context of Indigenous publishing that these cookbooks clearly were not by, for or about Indigenous peoples and foods. The few books written about Indigenous foods at this time were often anthropological, ethnographic or government documents. An example of early Canadian Indigenous food writing is *Memoir 86, No. 12, Anthropological Series, Iroquois Foods and Food Preparation* (1916) by F.W Waugh on behalf of the Canadian Federal Department of Mines (Waugh, 1916).

The fifth phase (differentiation) of Cooke's five periods was the start of a notable shift in Canadian food publishing. While the hegemonic focus on "Canadiana" as a cultural identity persisted into the 1960's, a noteworthy tide of recognizing increasingly diverse foodways began to populate the collective "Canadian" psyche. The world's fair that was held in Montreal in 1967 (Expo67) is considered to be the catalyst for a period of "intense introspection" for Canadian food writers, cooks and publishers (Cooke, 2009; Meyers, 2011) that continues to the present day. Expo67 presented Canadian cuisine as regionally based with a focus on endemic ingredients to each region. As Canadian society continued to diversify so too did Canadian culinary scholarship, publishing and writing. However, the academic study of Canadian domestic foodways remains a particularly understudied field when compared to food scholarship within the American context (Cooke, 2009). Books from the differentiation period, which ranges from the sixties to present day, have a focus that has shifted away from the nationalistic "Canadiana" identity and towards a more inclusive focus on regionalism, immigrant fusion cuisine and the beginnings of Indigenous voices and representation within Canadian cookbook publishing.

Contemporary Indigenous Cookbooks & A Framework for Library Acquisition/Weeding

Canada's continued colonial legacy has proliferated to the present day through negligent policies that fail to protect Indigenous Knowledges and maintain the reductionist and damaging status-quo. However, despite the barriers enacted to damage Indigenous publishing, beautiful, well-crafted cookbooks that are written,

photographed and published by Indigenous peoples are now sitting on my kitchen counter. Although I do believe that this is something worth celebrating, the books that I was able to borrow from the Regina Public Library are not all beacons of decolonial publishing, nor do they signal a drastic shift in Canadian publishing. These small improvements in Canadian publishing are born out of incremental awakenings to the detrimental consequences of colonial ethnocentrism.

Each Indigenous cookbook in my kitchen varies in the degree to which the language and writing has been decolonized and many books published today lack respect for Indigenous perspectives and cultural protocols (Younging, 2018). Books published in the 1990's and earlier often use pejorative language both in content and cataloging-in-publication data. Books are still being written by non-Indigenous authors or are using pan-Indigenous language that fails to serve individual communities or traditions. However, where there are failures in publishing there are also triumphs. The stunning 2019 book *tawâw: Progressive Indigenous cuisine* by Shane Chartrand (Enoch Cree Nation) and Jennifer Cockrall-King, published by House of Anansi Press Inc is a beacon of Indigenous cookbook excellence (Chartrand & Cockrall-King, 2019). The book celebrates Indigenous food sovereignty, Traditional Knowledges and Indigenous ways of knowing/being. The Library and Archives Canada Cataloging in Publication is still questionable, as it lists identifiers as "Canadiana" and subjects as "Cooking, Canadian" and "Native peoples - Food - Canada" (Chartrand & Cockrall-King, 2019).

However, there has been a push away from hegemonic library classification systems for Indigenous materials and towards more inclusive cataloging language. For example, the X̱wi7x̱wa Library — an Indigenous academic library associated with the University of British Columbia — uses its own classification system to organize materials as well as using the subject heading "First Nations" rather than the library of congress subject heading "Indians of North America" (X̱wi7x̱wa Library, n.d.). The classification system which was developed by Brain Deer was designed for localized use in Indigenous libraries that reflect the local Indigenous peoples while also connecting to relationships between people, animals and the land (Weihs, 2019). A book that is as carefully crafted and considerate as *tawâw* deserves equal consideration from the librarians and cataloguers who create the metadata to accompany the book.

It is crucial that librarians purchasing materials that cover Indigenous cultures and foods for their collections exercise careful consideration. I propose a simple framework for collection development librarians to use when purchasing new cookbooks or when weeding existing library collections. This framework is part of the wider initiative to decolonize libraries by working towards truth and reconciliation which aims to deconstruct the power imbalances and dynamics that continually position Indigenous Knowledges and publications as "less" or "other" than settler colonial/European knowledge and books (Canadian Federation of Library Associations, n.d.b).

The framework that I propose encourages librarians to make careful examinations of the following four categories when adding to or weeding collections that contain Indigenous content. By taking time to review each category before the collection of a new Indigenous cookbook, libraries ensure that they are engaging in culturally appreciative practices that do not further contribute to colonial violence and oppressive trends that perpetuate the library as a colonial institution. The categories are authorship, content and writing, publisher and metadata:

1. **Examine authorship:** Librarians should examine who has written the work and if the author(s) have expressed Indigenous identity. If Indigenous identity has been expressed, which unique community do they belong to? If the author holds non-Indigenous identity, do they have a history of culturally appreciative and respectful writing? Does the author belong from within the community/culture? Be careful to avoid authors who are writing about an Indigenous community without holding Indigenous community connections.

2. **Examine content and writing:** It is imperative that the content of the book is culturally responsible and does not appropriate Indigenous Knowledges without credit or appreciation. Look for indications of culturally sensitive and decolonized language such as appropriate capitalization, use of contemporary labels, and group names that do not contain old stereotypes that can be harmful and reductive. Texts that are responsive of Indigenous protocols around Indigenous TK should be favoured over texts that perpetuate the publication of TK without Elder or Community consent.

3. **Examine the publisher:** Publishers of Indigenous information should demonstrate a proven history of responsible publishing that promotes while also protecting Indigenous intellectual property rights. Some examples of Canadian Indigenous publishers include but are not limited to Theytus Books, Pemmican Publications, Louis Riel Institute, Kegedonce Press, Gabriel Dumont Institute Publishing and Inhabit Media (UBC, 2020).

4. **Examine the Metadata**: By ensuring that the subject headings and classification data are culturally sensitive, it ensures that library users will be able to locate the book in a way that is not further damaging to Indigenous library patrons and does not perpetuate systems of oppression. Collections management and cataloguing librarians should exercise caution when encountering a book that uses out-dated or insensitive language in metadata.

These are simple yet important examinations that can be used to determine if the books are worthy of being added to a library collection or if they should be removed from the lending collection. Only through specific, actionable steps can libraries start the process of truly decolonizing the information that is stored and presented to library patrons.

July Feast

On July 4th 2020 I began my third decade of life. The end of my twenties and start of my thirties seemed like a momentous occasion that required an equally large celebration of food and drink. In reality, I had just been so steeped in researching Indigenous cookbooks that I took the opportunity to plan a menu that was sure to delight my guests. The meal took place on a friend's acreage near the Cypress Hills in the South Western corner of the province now known as Saskatchewan. A small collection of my closest friends were present for the meal of salt roasted beet and goat cheese salad with candied pistachios (*tawâw: progressive Indigenous cuisine*, Shane Chartrand & Jennifer Cockrall-King pg. 121), grilled oyster mushrooms and carrots, clam fritters (*Where people Feast: An Indigenous Peoples Cookbook*, Dolly and Annie Watts, pg. 50), cheesy parmesan and thyme polenta (*Cooking with the Wolfman: Indigenous Fusion,* David Wolfman & Marlene Finn, pg. 220), rabbit braised with apples and mint, and wojape berry sauce (*The Sioux Chef's Indigenous Kitchen,* Sean Sherman & Beth Dooley, pg. 115 &173) served with iced Labrador tea (*tawâw: progressive Indigenous*

cuisine, Shane Chartrand & Jennifer Cockrall-King pg. 133). This meal was crafted with careful consideration as I strived to use the finest examples of contemporary Indigenous publishing. I wanted the meal to pay respect to the Indigenous Knowledges that I had encountered while researching this paper with a focus on sustainable ingredients that were local to my prairie home (with the exception of the clam fritters- which are delicious and I couldn't help myself). While I took time to choose books that I felt were good representations of Indigenous cookbook publishing, it is imperative that I stress that I am not the one who decides the quality of Indigenous publishing. While I was raised with close proximity and relation to the land and an appreciation of Indigenous culture and food-systems, I also have been a participant in colonial systems of oppression and knowledge privileging. The practice of settler-colonial peoples assigning value to Indigenous publishing is an innately harmful practice that I do not wish to partake in. Likewise, I also do not assign myself the title of "ally" to Indigenous peoples in publishing as I feel like my allyship and advocacy for Indigenous publishing must be approved and given to me by Indigenous peoples, and so it should not be a title that I prescribe upon myself. I encourage settler colonial librarians to exercise caution when engaging in the determination of the quality and value of Indigenous cookbooks.

Indigenous food systems and sovereignty have persisted through the Canadian colonial project and will undoubtedly continue into the future. However, the contemporary resurgence and appreciation of Indigenous language and food ways revitalization will confidently result in the publishing of books that are void of harmful the stereotypes, language and misrepresentation that have been commonplace throughout the history of Canadian publishing. Furthermore, libraries that have taken appropriate action in response to restorative justice have an obligation to champion Indigenous publishing and to remove works from collections that perpetuate colonial violence. New publishers and strong Indigenous voices of chefs, librarians and authors are working to ensure that culturally sensitive and empowered Indigenous cookbooks will be present on our shelves and in our kitchens. This has the power to impact what is on our plates and ultimately, who we are.

Conflict of Interest Statement

None declared.

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Self-Representation and Decolonial Learning in Library Makerspaces: Indigenous Digital Storytelling

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Abstract

This paper explores how Indigenous digital storytelling (DST) can be used as a mode for self-representation and decolonial learning in library makerspaces. DST involves expressing your lived experiences and stories through a dynamic combination of textual and digital literacies. Implementing Indigenous DST programs allows library makerspaces to show the value of technology, digital and visual literacy, Indigenous Storytelling, and Ways of Knowing while letting Indigenous Peoples represent themselves and their lived experiences. Literature shows that creating and implementing Indigenous-centered DST programs helps decolonize makerspace programming. This literature review finds connections between the values of Indigenous Storytelling and DST and explores how Indigenous Peoples have used DST. Examining how libraries have used DST and Indigenous Storytelling so far, this paper addresses how a combination of these two practices can be adopted by library makerspaces.

Keywords: Makerspace, digital storytelling, Indigenous digital storytelling, decolonization, self-representation

D igital storytelling (DST) is the intersection between the traditional act of storytelling and modern digital skills such as recording, photography, filming, and editing. DST is the process of telling stories through video, often self-made and revolving around personal narratives. The final video product, a digital story, uses the storyteller's voice as the "structuring track" and is edited to include photographs, clips, art, music, sound effects, and other digital mediums (Raimist, 2019, p. 1). Library makerspaces are well-equipped with technology and expertise to offer

DST programming. DST presents an opportunity for libraries to merge technology and storytelling with education on Indigenous Storytelling and Ways of Knowing.

As a non-Indigenous person, the author of this paper would like to acknowledge this work took place on Treaty 6 Territory and Métis Region 4. She recognizes the responsibility to respect Indigenous Ways of Knowing throughout her work and is committed to the ongoing learning of this process.

This literature review addresses the following questions:

- Where are the intersections between Indigenous Storytelling and DST?
- What are the key ideas and benefits of both forms?
- How can libraries create and provide DST programming that helps Indigenous Peoples tell their stories?
- How can libraries contribute to DST goals of teaching relationality and self-representation?

Using integrative literature review methods, the connection between values of Indigenous Storytelling and DST are made evident. This paper examine how Indigenous Peoples have used DST and what libraries have done to support DST and Indigenous Storytelling to identify if and how DST practices can be adopted by libraries for use in makerspaces. It is important to acknowledge that "Indigenous Peoples" encompasses various and distinct groups of Peoples. Library programming should reflect and celebrate these distinctions within the local communities that they serve.

This literature review demonstrates that libraries should create and implement Indigenous-centered DST programs to help decolonize their programming. Library makerspaces can reveal the value of technology, digital and visual literacy, Indigenous Storytelling, and Ways of Knowing by providing spaces and resources for Indigenous Peoples to represent themselves and their lived experiences—without the imposition of non-Indigenous programmers teaching patrons about Indigenous topics in a way that potentially 'others 'Indigenous Peoples. This paper lays the groundwork on how library makerspaces can incorporate Indigenous approaches to DST. Beginning with a discussion on how DST connects to Indigenous ideas of Storytelling and Ways of Knowing, Indigenous DST is shown to be a valuable practice. This paper outlines how DST methods have been used for Indigenous self-representation, agency, and

testimony, and for decolonial learning. This leads into a discussion about how libraries can utilize Indigenous-centered DST in their makerspaces to create valuable, respectful and creative programming. Finally, conclusions and considerations for implementing Indigenous DST programming at libraries are made.

What is Digital Storytelling?

The standard model for DST is created by the *Center for Digital Storytelling*, which hosts three-day workshops where people gather, brainstorm, write their stories, record voiceovers, find music and visuals, edit their videos, and share them with the group (Alexander, 2017). The storyteller's words and voice are the centerpiece of DST. The process involves expressing lived experiences and stories through a dynamic combination of textual and digital literacies. Couldry (2008) explains that DST can be considered a political act. Digital stories are democratizing because they are created "outside the boundaries of mainstream media institutions" (p. 386) and can make an impact on public knowledge about an issue when distributed widely. Today, alternative outlets for media, such as social networking websites, provide increased access and familiarity for people to create, share, and discover stories. Stories shared through this format can "increase[e] understanding across generations, ethnicities and other divides" (p. 387).

Digital Storytelling and Indigenous Storytelling

Storytelling is deeply important to Indigenous Peoples—it is how Indigenous Peoples pass on traditions and values to their families and communities (Archibald, 2012). Insights and reflections from lived experiences are sources of "fundamental and important Indigenous knowledge" (Archibald, 2012, p. 7). Christensen et al.'s (2018) book on Indigenous Storytelling, *Activating the Heart: Storytelling, Knowledge Sharing, and Relationship,* discusses how storytelling is a significant method of knowledge sharing. Storytelling can be a political act when it is used in new spaces because it "can provide a counter-narrative" to dominant political discourses (p. 170).

DST has technical similarities to Indigenous Storytelling, including multimodality (the mixing of different materials and forms) and the focus on voice. DST has key departures from traditional oral storytelling, including being recorded and preserved in a digital format, a pressure to keep things short for online attention spans, standardization

of online video styles, and lack of control over desired (or undesired) audiences (Couldry, 2008). However, sharing Indigenous stories online is not wholly incongruent to the traditions of oral storytelling. Iske and Moore (2011) explain that Indigenous storytellers have always adapted to engage listeners (e.g. providing extra context for new listeners). It may be viewed as a different way to share stories with a wider community (Mills et al., 2016). Hopkins (2006) describes how oral traditions are thought to be unchanging, but stories do change and are dynamic from community to community—Indigenous DST is an extension of this tradition. DST is one way to continue the tradition of Indigenous Storytelling and teach it to new audiences. Fletcher and Mullet (2016) found that DST workshops are effective for communities who are used to learning through oral storytelling traditions. DST will not be everyone's choice method for storytelling, but as Archibald (2012) explains, for Indigenous Peoples "to understand ourselves and our situation today, we must know where we come from and know what has influenced us" (p. 7). DST is a way to keep these practices alive for future generations and is particularly influential for children who are used to learning with technology and digital media. Teaching DST through an Indigenous lens helps challenge mainstream discourses about Indigenous Peoples and introduces non-dominant forms of knowledge creation and sharing to people (Emberley, 2014).

Indigenous Digital Storytelling

Indigenous Storytelling in the DST format can be referred to as Indigenous DST. This paper does not use an exact definition of Indigenous DST as there is no consensus. Instead, Indigenous DST covers all the ways that DST can be Indigenous-centered, whether it is through content (e.g. Indigenous Peoples telling their stories and sharing their culture) or through technique (e.g. learning about DST alongside the tenets of Indigenous Storytelling and Ways of Knowing). Christensen et al. (2018) call for storytelling that "activates the heart", which means to center "emotion, relationships, reciprocity, recognition, and justice" throughout the process–this applies to tellers, listeners, and educators (p. 178). These are important concepts to remember throughout the process of discussing Indigenous DST and creating new programs around it.

Scholars speak to the positive transformative power of Indigenous DST. For example, Mills et al. (2016) describe the value of multimodal literacy education for Indigenous students as Indigenous learning and knowledge incorporates various modes of information (e.g. dance, song, painting). DST focuses on this type of literacy as it centres and values the different ways people can create meaning, whether it is through music choice, visual literacy, or how they vocally perform their story. Henzi (2018) explains that reclaiming Indigenous spaces with new artistic venues and expression "is to give up the belief of powerlessness, to shed the status of the silenced and oppressed, and to learn how to subvert" (p. 72). Stories about Indigenous topics can be told and understood from new, personal-driven perspectives, which can be powerful and inspiring, instead of victimizing or othering. Storytelling, in its many forms, allows Indigenous Peoples to define their own understandings and feelings about their culture, spaces, and people.

Testimony and Witnessing

Testimonies are supplemental narratives to traumatic events. While not a requirement of DST, testimonial digital stories have powerful effects on creators and viewers. Indigenous digital stories can give truth to historical or traumatic events by digitally documenting one's account of them. Emberly (2014) describes how testimonies allow Indigenous Peoples to recollect an event and actively "refuse to be reduced to a silent murmur" (p. 2). Indigenous Peoples use storytelling practices for productive change. In Iseke's (2011) example of testimony, Cree/Métis Elder Alma Desjarlais ' videos were forms of recovery and healing from colonial history. Testimonial stories aim to unsettle the dominant narrative by hearing the truth from Indigenous perspectives. These acts are transformative and difficult. Indigenous Storytellers may choose to honour their histories through carrying on these storytelling traditions from this personal experience.

The power in DST lies not only in its creation, but the way people can view it. Christensen et al. (2018) describe the dual importance of storytelling for the creator and viewer. The viewing of a story turns into a "mode of reciprocity, through the expression of one's gratitude, experiences, and love" (p. 176). The sharing of stories in a public sphere, such as online websites, allows for multiple understandings to be created.

When implementing DST in libraries, it is important to consider how the viewing of a digital story will impact the creator and audience, especially when they deal with difficult and painful subjects. For some libraries, the goal is not just the creation of stories but to share them. If a library uses their platform to this aim, they are encouraging their viewers to "allow the understanding of someone else's life to interrupt [their] own life" (Iseke, 2011, p. 312). With videos, viewers are directly called to witness these histories and recognize the truth of them. When more people view these stories, the historical narratives that erase Indigenous voices and perspectives are disrupted.

Digital Storytelling as Self-Representation

A common thread on Indigenous DST is the value of Indigenous Peoples representing their own stories in ways they choose, as to not be subjected as the 'other. 'With Indigenous DST, Indigenous Peoples have agency and control in their representation of self, instead of being "other people's culturally romanticized or stereotyped" image (Mills et al., 2016, p. 13). DST initiatives provide platforms for stories that are not part of the dominant colonial media landscape. They also offer opportunities for learning where meaning is self-constructed and not misrepresenting Indigenous Peoples through inappropriate materials and assignments (Bissel & Korteweg, 2016). Winter and Boudreau (2018) explain that Indigenous Peoples who use new mediums to "represent traditional knowledge, are demonstrating how Indigenous peoples have been navigating local and globalized contexts to connect with communities all over the world to advance their rights" (p. 44). Indigenous DST may be recent, but it is an extension of what Indigenous Peoples have always done and fought for. This creates an appropriate opportunity for libraries to support this work by offering help with space, resources, technology expertise, and literacy knowledge.

Self-representation and agency are important aspects of DST as the process is largely individual-driven, from narrative writing to editing. In fact, some argue that digital stories should solely be authored, filmed, and edited by the storyteller. Raimist (2019) states that each storyteller is "the agent of crafting her own digital story" (p. 4). The goal is for the storyteller's voice to be heard in every aspect of the final product through their choice of images, music, and sounds. With DST's multimodality, individuals can tell their versions and understandings of stories, communicated not just through words but

sounds, images, pacing, etc. Each choice can become political and creates a space for Indigenous Peoples to be agents of change through choosing how to share their perspectives and experiences (Iske & Moore, 2011).

There are various examples of successful Indigenous DST projects. For example, Eglinton et al. (2017) examine how DST functioned as a tool of identity for Alaska Indigenous youth to have their thoughts and concerns taken seriously. The suicide prevention organization *Project Life* produced over 566 digital stories in the project's first four years. In these videos, Indigenous youth represented themselves ~~not only~~ in their written narratives and reproduced their identities and culture in their visuals by using imagination and creativity, including photos of cultural artefacts and creating aesthetics that connected to their communities and world. Mills et al. (2016) found that through sharing digital story videos, Indigenous youth saw how their "collective memories of a common culture provided affirmation of [their] place in the present" (p. 13). Fletcher and Mullet's (2016) study found that Indigenous DST for youth helped build community, cultural continuity, and positive health outcomes (p. 183). In their project, Indigenous youth created digital stories about colonization and food habits. Participants stated that the DST process gave them a voice and sense of belonging. These projects show how DST is an effective method of Indigenous learning of traditional and contemporary skills through honouring individual agency over what to feel throughout the process and how to express themselves.

Digital Storytelling for Decolonial Learning

DST is a significant learning method for non-Indigenous educators and students. By incorporating arts-based inquiry, constructivist learning, and digital literacy, DST is a powerful tool for teaching non-Indigenous people about Indigenous Ways of Knowing. DST is a transformative learning experience that is immersive and complex and allows students to explore their ideas while challenging their existing beliefs, biases, and positionalities. According to Czarnecki (2009), DST teaches interactive communication, interpersonal skills, personal and social responsibility, technology, literacy, visual literacy, and creativity. Studies show that non-Indigenous students are enlightened after completing Indigenous DST assignments. Castleden et al.'s (2018) study demonstrated that DST was an effective means to educate non-Indigenous students about Indigenous

topics. Their study consisted of Environmental Management students having "direct interaction with and learn[ing] from Indigenous peoples in Indigenous spaces" (p. 488). Students felt this was an engaging learning experience "with practical experience in the field, and not just an understanding that can be acquired from textbooks" (p. 492). Their DST projects contributed to relationship building as the students left traditional learning environments and interviewed Indigenous Peoples to form their own understandings and personal connections with Indigenous topics. Castleden et al. show how teaching Indigenous topics through textbooks or lectures is insufficient, instead, "direct engagement with Indigenous peoples" (p. 488) is required for understanding Indigenous perspectives. DST is an effective way to directly engage with Indigenous Peoples.

For Non-Indigenous Educators

Bissell and Korteweg (2016) explain that Indigenous DST is an opportunity for educators to learn about their Indigenous students without speaking for or on behalf of them. This presents a chance for libraries to offer Indigenous programming that does not 'other 'Indigenous Peoples. Teaching DST through an Indigenous lens offers a unique learning experience for everyone. Hildebrandt et al.'s (2016) study documents a primarily non-Indigenous third grade class creating digital stories to learn about Indigenous Peoples. Accompanied with a guest storytelling from Nehiyaw storyteller, Joseph Naytowhow, this Indigenous DST assignment provided a complex medium for students to learn about traditional Indigenous Storytelling and practice it to express their new knowledge. Similarly, Sunderland et al. (2020) found that social work students were transformed by a DST project. Students noted how the process caused discomfort when "realizing the lack of visibility and valuing" of Indigenous Peoples and cultures for the first time, but they recognized this as valuable to understanding and building better relationships (p. 495). Each iteration of an Indigenous DST project or program is an opportunity for educators and librarians to reflect on how Indigenous education can be improved by the hands-on, personal experience of creating and listening to digital stories.

Libraries and Digital Storytelling Capacity

Storytelling is a traditional aspect of library programming and despite its lengthy process, DST is a worthwhile endeavor. Taking storytelling seriously "builds necessary

ties between community and academia to engender a space for broader, non-oppressive education models" (Christensen et al., 2018, p. xi). Multimodal forms of learning are important for developing 21st Century skills and show library users that there are different forms of knowledge creation, such as Indigenous Ways of Knowing. Libraries can help patrons develop the digital literacy skills to use multimedia in their videos, e.g., scanning photos, filming original footage, downloading copyright-free images from online, or other makerspace-based experimentation. Further, Bissell and Korteweg's (2016) study found that digital technology is responsive and flexible enough for representing one's self through DST. Incorporating technology into library storytelling is a great option for programming that aims to engage emotions and personal, introspective learning.

For educators who feel they do not have the knowledge and experience to teach Indigenous Ways of Knowing or Storytelling, DST education helps them "reframe their relationship with Indigenous peoples and cultures in a more relational manner by emphasizing a shared narrative of humanity and braided history" (Bissell & Korteweg, 2016, pp. 4-5), as opposed to teaching Indigenous Peoples about their own culture. Indigenous DST programs also help balance existing library programming. As Christensen et al. (2018) state "Indigenous stories cannot simply serve as objects or symbols…they must serve as a form for new relationships and for ethical and just recognition" (p. 178). In this view, it is not enough to create programming around reading Indigenous texts. Programing should actively involve and embody Indigenous concepts. Indigenous DST programming helps frame new library goals, such as to teach Indigenous Storytelling in creatively engaging and challenging ways or to show how technology can intersect with traditional forms of Indigenous knowledge.

Digital Literacy

The technology involved in DST is not as intimidating as it seems. Hildebrandt et al.'s (2016) study shows that children as young as eight years old can use technology like iPads to create videos with their own voice and images. One of Fletcher and Mullet's (2016) DST project's aims was to "de-mystify the university" (p. 185). In the same vein, DST programming can serve to 'de-mystify 'libraries and create a welcoming space where patrons can play with equipment. DST learning creates an "environment

for sense-making and knowledge construction through the development of multimedia-enriched narratives" (Hildebrandt et al., 2016, p. 20). Helping people understand and critique the daily images they see is an invaluable skill that naturally fits into makerspace learning goals.

Like all forms of storytelling, DST teaches crucial literacy skills, including how to be a good listener. Eglinton et al. (2017) describe the multiplicity of voices being heard through DST as "a democratic space that connected youth and their communities…where youth voices and concerns could be taken seriously in those conversations impacting their lives" (p. 17). In the *Center for Digital Storytelling* model, participants usually share their videos to all other participants at the end of the program. In DST programming, patrons should be encouraged to listen and engage with stories. Alongside creating stories, participants should learn to listen with compassion and take others 'personal narratives seriously. This helps libraries meet the goals of incorporating and privileging Indigenous Ways of Knowing and Storytelling more fully.

Makerspace Philosophies

When including Indigenous DST in library makerspaces, it is important to consider how the makerspace philosophy connects to the ideas of Storytelling and Ways of Knowing. Wardrip et al. (2017) provide a suggested framework for how to best support learning in makerspaces that encapsulates the makerspace philosophy. This framework recommends that libraries think about how their makerspace aligns with the larger goals of the library, such as 21st century skills, building resilience, and providing "positive, social and creative atmosphere[s]" (p. 13). Wardrip et al. state that "people matter most" (p. 6). In makerspaces, patrons should feel empowered to lead their own learning experiences.

Adding Indigenous DST to makerspace programming is one approach meeting makerspace goals such as building collaboration, fostering creative expression or knowledge sharing. As makerspaces are self-driven learning spaces, DST helps people build upon their strengths and learn new ones through collaboration. Understanding Indigenous practices such as storytelling makes patrons better *makers.* By having a richer understanding of the history of storytelling and how it impacts different people, making can become a meaningful activity. Winter and Boudreau (2018) reflect on how

makerspaces can help bridge the digital divide while also teaching Indigenous topics. Digital media is not new to Indigenous Peoples, but access to the technology is not equal and libraries are equipped with the physical resources needed for DST. Harnessing and sharing digital media resources helps Indigenous Peoples "sustain their Indigenous Worldviews" for future generations (Iske & Moore, 2011, p. 22). The makerspace philosophy can provide a gateway to incorporating Indigenous DST practices in libraries.

Indigenous Approaches to Makerspace Learning

It is possible to connect makerspace philosophies to Indigenous Ways of Knowing and Storytelling. Indigenous topics should be implemented in makerspaces more often as they can open "possibilities for Indigenous forms of learning and being that cultivate and enact Indigenous presences" (Barajas-Lopez & Bang, 2018, p. 7). Barajas-Lopez and Bang's study about a storytelling-based clay work makerspace program shows that giving patrons hands-on experiences teaches them about the multiplicity of how stories can be told (oral, through materials, relationally, etc.). While STEM programs are often framed neutrally and with western conceptions of success (e.g. messages about how STEM skills are necessary for the future workforce), making media is not apolitical nor neutral, and should not be framed as such (Tzou et al., 2019). Acknowledging that media creation is political and valuing these political perspectives as forms of knowledge, make the makerspace more accepting of different forms of knowledge creation and knowing. Tzou et al. (2019) provides a framework for a makerspace storytelling programming with decolonizing aims. They created the program, *TechTales,* to approach storytelling through STEM-Art design projects (mixed media dioramas). Tzou et al propose that STEM programs focused on storytelling and making helps "remediate historically powered paradigms between Indigenous and Western knowledge systems" (p. 307). Their participants created projects that taught lessons about nature and the Land and provide accurate representation of Indigenous knowledge. During this process, participants navigated between Indigenous knowledge, "Western science and engineering knowledge systems, and family-based knowledge systems" (p. 320). This example shows the value of makerspaces when they teach people to use technology for diverse, meaningful, and respectful purposes. People do

not have to keep their personal, familial, or spiritual beliefs out of their technology practices. Similarly, Vossoughi et al. (2016) argue that it is important to move beyond the "narrow focus on STEM by foregrounding the multidisciplinary development of ideas as interwoven with the development of social relations" (p. 226). Focusing on the values inherent in Indigenous DST, including centering the social, political, and personal in the making experience helps expand the definition of what makerspaces are for.

The value of community is emphasized in makerspaces and Indigenous DST. Iseke and Moore (2011) point to the importance of keeping DST within the community. In one of their projects, students interviewed Indigenous community members to create videos about forests in their region of Nova Scotia. They found that the DST process "reflected the shared experience of the community members and centered the community as the site of power" (p. 26). Makerspaces provide a space for a community to come together and make things together and Indigenous DST provides a way for people to share their stories with their community.

Considerations

Creating a digital story is often an emotion, personal, and transformative experience, which makes people vulnerable throughout the process. Castleden et al. (2018) reminds us that "creating safe and supportive spaces is integral to transformative learning" (p. 494). Strong bonds can be created through shared experiences of DST projects and these relationships should be nurtured. Castleden et al. (2018) points to how their DST workshop helped students form new interpersonal relationships with each other and with the Indigenous Peoples they visited for their stories. Makerspaces implementing Indigenous DST programs must make the space safe for all users. Trust is key when individuals choose to give an organization, such as a library, the opportunity to help create and share their story. Videos are meant to be watched, but letting others view your story can be scary. If a librarian is building webpages to share these works, choosing what format to use or what goes online and for how long can be daunting (Iske & Moore, 2011). Couldry (2008) states how fear of being watched by a limitless audience may limit the stories people choose to share. It is important for educators to create safe spaces and have clear understandings on where these stories may end up.

Issues related to privacy and Indigenous data sovereignty arise in relation to what stories can or cannot be shared online. Libraries should consult with local Indigenous community members before implementing Indigenous programming. Walter and Suina (2019) state how Indigenous Peoples have "collective rights to data" about themselves (p. 236). Libraries need to ensure that people always have the choice to share as some personal stories may handle sensitive content. Furthermore, Winter and Boudreau (2018) point out how makerspaces 'Western conceptions of copyright do not fit models of Indigenous Knowledges. Instead of teaching Western perspectives about copyright, libraries should "focus on facilitating Indigenous control over project designs to foster technological self-determination and sovereignty" (p. 46). Every community is different—libraries must be aware of what local Indigenous communities want from DST and follow protocols.

Conclusion

Using literature review methods, this paper discovered that Indigenous Storytelling and DST share many qualities, including multimodality and focus on the human voice. Indigenous DST can be viewed as an extension to the tradition of Indigenous Storytelling. Research revealed that Indigenous DST has positive transformative powers for storytellers and viewers. This paper found that makerspaces are the most valuable when they can teach people the boundless potential that technology has, including going beyond Western ideas of success, ownership, and STEM. Library technology can be used for educating a community together or for one's own understanding and exploration of self.

This paper demonstrates why Indigenous DST is an important project for libraries to implement. DST brings in important concepts such as self-representation and multimodal skills. It benefits all library patrons, while displaying the value of library makerspaces for expressing oneself and accessing resources, technology, and expertise. When makerspaces are used as collaborative spaces, Indigenous DST can function as a platform for relationship building and knowledge sharing. Indigenous DST is an intersection of many important concepts and values, including the value of lived experiences, the political capacity built through telling your truth, media theory, and digital literacy. There is still research to be done on what Indigenous DST in

makerspaces looks like in practice and what additional problems may arise. More practical concerns related to implementing Indigenous DST, such as staffing, funding, and timelines can also be addressed in future work on this topic. This literature review demonstrates how Indigenous DST is an ideal method to teach Indigenous Storytelling and Ways of Knowing while conveying the values of relations, understanding, and emotions.

Conflict of Interest Statement

None declared.

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Algorithms of Oppression: How Search Engines Reinforce Racism

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Book Information

Safiya U. Noble, Algorithms of oppression: How search engines reinforce racism, New York University Press, 2018, ISBN: 978-1-4798-3724-3, 229 pp, $36.87, CDN

Google has become synonymous with using the internet, but Google is not a perfect unbiased machine, and we should not be pretending that it is. The dominant idea that search results are objective or based on the popularity of links makes misogynistic or racist results appear normal and unavoidable, even when they have been debunked by scholars. Safiya Noble, an assistant professor of Information Studies at the University of California, has written a book called *Algorithms of Oppression: How Search Engines Reinforce Racism.* The book intends to explain the ways that commercialization drives the consumption of Black women's and girls' representative identity on the internet. This consumption is promoted by search results that stereotype Black women's and girl's bodies as sexual objects and does not include their representation in certain professions, strengthening unconscious biases in the user. This affordable book would be a great addition to public and academic library collections.

The book covers a range of topics, matching its interdisciplinary nature, as it discusses the right to be forgotten, problems with Library of Congress Subject Headings, sexism, racism, colour blindness, technological racialization, and the concept of "prosumerism", in which the user is the product. It is a surprising amount of information in such a short book. It all started with a Google search that Noble performed in September of 2011 for "Black girls", where the first results were pornographic. The book is filled with screenshots of her searches, tying the specific date, phrase, and results together. Noble goes through a series of examples of technological racialization like Google's autosuggest. Noble's search in 2013 of "why are Black Women so" has a list of autosuggestions like "angry, loud, mean, attractive, lazy, annoying." She also searched Google images, looking up "doctor" in April 2016, which featured images of mostly white men as the dominant representation. These examples culminate in Noble asking the key rhetorical question of this book: if the software engineers are not responsible for their own algorithms then who is? Especially when Google denies racial stereotyping, but then can fix abnormalities after they have been pointed out. For example, a tweet from 2016 showed that searching "three black teenagers" on Google images resulted in photos of mugshots, while searching "three white teenagers" had stock photos appear. After this tweet, Google image results had a mugshot of white teenagers.

Noble blends her own encounters with racism and sexism with the studies and articles that she is discussing. This has a dual purpose, as the personal touch makes the book easier to read and less like a textbook with dry academic language, but it also ensures that the reader knows the human impact of experience with the web as an uneven playing field. Noble's book is a tough but necessary read.

Conflict of Interest Statement

None declared.

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Museums Without Walls: A Temporal Analysis of Virtual Exhibitions in GLAM Institutions

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Abstract

An effective virtual exhibition (VE) uses technology to engage viewers and presents opportunities for greater interactivity than a user can experience by viewing a traditional physical exhibition. This modern form of presentation supports further learning and discovery of collection materials. It facilitates a deeper level of understanding by utilizing easily accessible information sources such as links, documentation, or audio/video. Despite the excitement and opportunities afforded by immersive virtual reality (VR), many if not most VEs remain accessible for visitors without VR equipment via browsers or webpage-based exhibitions. This paper uses a literature review and temporal analysis to explore the development of VEs for gallery, library, archives, and museum (GLAM) institutions.

Keywords: virtual exhibitions, temporal analysis, technology, GLAM, cultural institutions

E xhibitions have always been important outreach programmes for galleries, libraries, archives, and museums (GLAM institutions). French art historian, philosopher, and critic André Malraux's seminal work *Le musée imaginaire* ("imaginary museum") introduced the idea of a democratic "museum without walls" in 1947 (Allan, 2020; Maggio, 2013). This precursor to the virtual exhibition (VE) was focused on photography at the time, but introduced a way to assemble, group, and display artifacts outside of the museum building (Allan, 2020; Maggio, 2013; Manovich, 2013).

In a contemporary continuation of this idea, Lester (2006) contends that the virtual exhibition (VE) is the next logical step from the physical exhibition. Exhibitions are a vital form of communication and with the use of the internet, they can extend outreach to a global audience (Lester, 2006). The author observes "new possibilities to develop the design and learning opportunities of the [virtual] exhibition, giving access to a broader audience" (Lester, 2006, p. 85). These possibilities became available with the advent of the internet and were further enriched with Web 2.0 and the advent of virtual reality technology (VR).

VR is defined as "a technology that enables a person to interact with a computer-simulated environment, be it based on a real or an imagined place" (Tate Art Gallery, n.d.). There is much overlap between the discussion of VR and VEs, but VR discourse often involves specific hardware equipment, while VEs tend to focus on the end product. We would argue that VEs adopt VR principles but remain accessible for visitors without VR equipment via browsers or webpage-based exhibitions. This results in more equitable opportunities for users to engage with the information.

VEs are particularly relevant for GLAM institutions of the digital age because the presence of an online exhibition offers opportunities for promoting the institution and their collections and increases access to the collection materials on display. Utilizing emerging technologies to create effective VEs means that GLAM institutions will be able to expand their reach to visitors all over the world, generating interest in collections, cultural artifacts, and cultural heritage. In recent years, exhibitions have been moving towards digital and online formats. Coincidentally, the COVID-19 pandemic has highlighted access issues for those who are unable to visit physical exhibition spaces, leading to increased interest in digital programmes such as VEs.

Through temporal analysis and literature review, this paper will explore the different technologies and approaches that GLAM institutions have utilized to present their VEs. These exhibitions use different combinations of technology resulting in various levels of immersion. From simple curated webpages with images and hyperlinks, to fully immersive virtual reality with headsets and haptic technology, and all the experiences in between — so long as there is interest and some funding, there are

opportunities for VEs for each GLAM institution.

Technology Introduction and Background

VEs use a variety of technology and techniques to present information to visitors in a virtual format. Internet access is the main requirement for VEs. Beyond that, VEs may be presented using:

- Webpages — presentation of exhibition content using webpage structure. It may involve simply navigating through images, or it may be organized into subtopics and subpages.

- Hotspots — used to supplement browser or VR presentation with text, photos, hyperlinks, video, and/or audio. Visitors can interact with hotspots to gain more information about a particular artifact.

- 3D representation of individual artifacts or of the virtual display space — this can be created by using 3D modelling tools, 3D scanning, panoramic photographs, or stereoscopic images based on drawings, blueprints, or on-site measurements (Carmo & Cláudio, 2013).

- 360° photography — uses panoramic photographs and stitches them together for a 360° viewing experience. Unlike 3D modelling, this format is fixed and does not allow for structural changes.

- System architecture — used to design a VE or the collection housing digital objects. This architecture can include different repositories that are indexed using XML languages.

- Digital objects — each digital object has metadata requirements which are set before being displayed in VEs. Copyright limitations must also be considered before display.

- Virtual Reality (VR) — intended to provide an immersive experience of a VE, VR uses 3D or panoramic reproduction. VR may be fully immersive using VR equipment such as headsets and haptic gloves (navigate with glove controls), or partially immersive using a web browser (navigate with mouse controls).

Temporal Analysis

1990s — Websites established and interest in digital exhibitions begins

By the mid 1990s, many museums and art galleries had established websites, but these pages served primarily as an advertisement for the institution and were not utilized as an extension of the organization. Some GLAM organizations and LIS academics recognized the importance of the internet to cultural heritage information early on and saw great potential for digital collections. When contemplating the virtual museum of the future, Fopp (1997) predicted that "digital representations of 3-dimensional objects will be capable of being 'handled', examined in great detail, 'purchased' for display, or acquired for research" (p. 145). The author continued by musing that "it may be that we shall see museums which *only* exist in the virtual world" (Fopp, 1997, p. 146). Like Malraux, Fopp anticipated a fundamental shift in the culture of museums due to emerging technologies.

In the early days of this technology, VEs consisted mainly of digital images of records exhibited on the web with descriptions that included contextual information. VEs presented a fundamental change in viewership and a significant break from physical traditions. One of the central issues at the beginning of VEs was the visitor's experience as a virtual viewer, namely in that the viewer would experience a representation of an item and not the item itself. Lester (2006) wrote "the impact of this encounter is lost, or reduced, through the use of a computer screen, and the [viewer must reconcile the] knowledge that the image experienced is only a representation" (p. 94). This concern reinforced the prediction that VEs would likely not replace the physical museum, archives, or special collection library. Instead, the VE was a separate complementary experience, and could be planned in conjunction with physical exhibitions. Benefits to the organization included lessening the security risk for the physical object and better opportunities for a dynamic platform of outreach.

Along with websites, computers and 3D technology supported early interest in VEs. Garibotto et al. (1999) described VEs in a similar manner as Fopp, adding that multimedia technology would allow for personalized visits and access to more detailed information than typically available at a physical exhibition. In one of the earliest VR case studies we found, Garibotto et al. (1999) described the development of a VE about the Lorena Court in Italy as an attempt to freeze an event that takes place only in a short time frame. Garibotto et al. (1999) used web pages, audio and video streams

(MPEG files), and a virtual 3D navigation of the exhibition rooms based on panoramic photos. Utilizing the computer program 3D Studio as a tool to develop VEs and virtual museums, Garibotto et al. incorporated stereoscopic display, projection of real images into a panoramic display, and internet and image processing software packages to develop 3D representation of VEs (Garibotto et al., 1999). This example showed that once the concept of VEs was introduced and understood, the question was how to use technology effectively.

Early 2000s — Development of VEs

Literature on VEs from the early 2000s seems to focus on practical struggles with implementing 3D spaces in VEs. More GLAM institutions were developing and testing VEs. Technological advances, such as flash audio and video files helped VEs become more engaging (Carreras & Mancini, 2014). Depending on the size and type of organization, implementation of VEs might have required changing operations and inter-departmental collaboration that could include "professional writers, artists, archivists, graphic designers, multimedia technicians, technical specialists and curator[s]" (Foo, 2008, p. 25). User expectations were higher than what could be delivered at the time, as visitors expected a much more realistic looking environment and felt there was a lack of human presence within the space (Severson, 2001). Users wanted high fidelity human characters they could interact with, and VE developers had to work within the limitations of time, budget, and PC-based real-time computer graphics (Severson, 2001). In the literature of the time, there was notable interest specifically in reconstructing architecture (Jacobsen & Holden, 2007).

The concept of the VE also shifted partially at this time, now defined as a "web-based hypermedia collection of captured or rendered multi-dimensional information objects, possibly stored in distributed networks, designed around a specific theme, topic, concept or idea, and harnessed with state-of-art technology and architecture to deliver a user-centered and engaging experience'' (Foo, 2008, pp. 22-23).

3D technology at this stage seemed focused on recreating, supporting, and searching for individual objects in a system architecture to support digital collection management and future virtual exhibitions (Foo, 2008). These online collection efforts

are visible today in institutions such as the British Museum and the Museum of Modern Art in New York (Smith, 2020).

2010s — Consumer access to VR and development of VEs

By 2010, the literature on VEs was defined by 3D presentation and VR, although case studies of the time still mostly reflect simple webpage formats. At this juncture, Bonis et al. (2013) defined VEs as "single- or multi-user realistic three dimensional (3D) representations of artifact collections, in which visitors navigate, observe the exhibits, learn related information presented with various media, and in some cases interact with them" (Bonis et al., 2013, p. 183), adding later in the article that the difference between 2D interfaces and 3D representation is the level of immersion. With this technology, it was possible to present virtual artifacts in a state never before seen in real-life, such as assembling fragments to depict an entire image (Hecher et al., 2011). These enriched digital artifacts could be presented in 3D for the virtual visitor. Greater interactivity and user engagement could be seen as a result of this technology:

> The interactive, multisensory nature of the web allows visitors a greater exploratory and active role, thus enhancing the learning experiences available, so that 'whilst we only remember 10 percent of what we read, we remember 90 percent of what we say and do. (Lester, 2006, p. 88)

Bonis et al. (2013) also advocated adaptive user navigation in exhibition design. They advised that user needs may influence the development of the content and exhibition design, and that user studies would be beneficial during and prior to the exhibition development. Hecher et al. (2011) provided updates for exhibition authors using the computer software program eXhibition:editor3D to help develop VE spaces and equipping the rooms with the desired exhibits. User expectations and limitations were addressed, both from the visitor perspective and from curatorial roles, which have traditionally not required specialization in technology (Hetcher et al., 2011; Ciurea & Filip, 2016; Caggianese et al., 2018). Whether designing web pages or immersive VR experiences, organizations should be able to create VE experiences without knowledge of complex coding or high overhead costs (Hetcher et al., 2011; Carmo & Cláudio, 2013). It seems the overall expectation in the literature was that VEs would continue to be implemented using web technologies along with 3D modelling.

The increased interest in 3D modelling coincided with the rise of consumer VR headsets, which were introduced to the market circa 2014-2016 (Hahn, 2017). Hahn (2017) gave an overview of the equipment for immersive VR experience available to consumers, including Facebook's Oculus Rift, the HTC Vive, Sony's PlayStationVR3, and the mobile-based VR option Google Cardboard. This new availability of VR technology to consumers meant that fully immersive VEs would be more accessible at home. The popularity of VR became more widespread as equipment costs became reduced (Caggianese et al., 2018); however, space, price, and equipment, such as headsets and powerful computers required to run the systems, meant that immersive VR technology was not nearly as accessible as personal devices like smartphones. The increased usage of smartphones by the mainstream population highlighted the importance of the development of VEs that function with mobile technology. Mobile technology would have significantly more potential users than immersive VR technology.

2020 — Current state and looking forward

VEs continue to aim to expand the reach of the collection, with the added impetus to continue public interest in the institution beyond the brick-and-mortar institution. Notably, the social environment of the 2020 COVID-19 pandemic has increased interest in VEs (Smith, 2020). Due to the pandemic, the National Gallery of Art (NGA) in Washington, DC, quickly created virtual content, including virtual tours, and reported that they saw a 400 percent increase in website traffic in the first week the museum closed (Haigney, 2020). The NGA Chief of Communications, Anabeth Guthrie, said, "This is a chance for us to connect meaningfully without audiences and show that we are more than the sum total of the art in our galleries" (Haigney, 2020, p. 23). This sentiment was echoed anecdotally by other GLAM institutions, resulting in increased social media outreach and the prioritization of the development of VEs.

Development of GLAM VEs may be aided by the rise of virtual fair or marketplace exhibitions, such as book fair exhibitions in which online conferences and online exhibit spaces allow for online meetups and posting of videos (Rosen, 2020). As users become more fluent and comfortable with VEs, designers will have more clarity over user expectations of VE experiences, which in turn should contribute to improved

VE design.

While smartphones and mobile devices dominate consumer access to the internet, consumer access to immersive VR technology such as headsets continues to be a challenge due to cost and limited public use of this emerging technology. The added difficulty of current pandemic safety restrictions has highlighted the fact that accessing VR from the institution is not always a viable option, and reduces visitors' access to fully-immersive VR technology. This means that for now and the near future, development in 3D and VR presentations will need to continue to prioritize web-browser access, and will need to support both computer and mobile formats.

Currently there are grant resources such as the Virtual Museum of Canada, now called Digital Museums Canada, which provides funding and guidance for developing VEs in Canada (Digital Museums Canada, 2021). Budget and time limitations are challenges for all aspects of operations for GLAM institutions, particularly archives. VR exhibitions may become more common as interest grows, but we anticipate a continuation of web page based VEs, simply because the technology is comparatively accessible for many institutions from the designer and funding point of view.

Selected Case Studies

In researching examples of VEs and what technology they have employed, we found a wide range of possibilities for different institutions. We observed that archives predominantly continue to use webpage-based exhibitions, while there is more interest from museums and galleries in developing VR-based exhibitions. The different approaches are likely related to different funding levels, staff resources, and past work in digitizing collections. These five case studies were selected to show the range of interacting technologies in VEs. URLs are available in the References section.

Echoes of the Past (n.d.) by the Didsbury and District Historical Society

This VE, accessible from the Digital Museums Canada website, is a single web page with a series of photos with metadata. This VE is curated and easy to use, but not very immersive. The web page size is fixed and does not respond to browser size. Visitors view one image at a time and click "next" to navigate images. There is also a

button to hide or show hotspots at the top of the web page, but the hotspots are not functioning. The presence of hotspots suggests there are potential resources for the exhibitions (such as links or videos, etc.) that have not been realized or utilized. Seeing the images one at a time means it is difficult to see how the images relate to one another.

Ella May Walker (2012) by the City of Edmonton Archives

This VE consists of curated webpages, each with selected images, clear text accompaniment, and hyperlinks. Clicking on images leads to a subpage with more images and text; users can go back in the browser to return to earlier points in the exhibition. While not very immersive, there is a nice balance between images and text and a clear effort to provide a story along with evidence taken from the archives. The VE has a nice clean format that responds well to different browser sizes.

Shingwauk Virtual Tour (2020) Shingwauk Residential Centre

This virtual tour of the Shingwauk Residential School is still in development in coordination with Digital Museums Canada (LeMay, 2020). It is intended to complement their in-person tours, which are currently on hold due to the COVID-19 pandemic (LeMay, 2020). The virtual tour is accessible by web browser, and the content is designed with survivors in mind, prioritizing student stories over administrator stories (LeMay, 2020). Users can click around in the virtual tour space to navigate the tour, or click on the webpage to navigate to particular points. The virtual tour features 360 panoramic photography and high-detail photos by the company Liberty 360 Inc., VR, and hotspots including photos, video, hyperlinks to archival records, etc. (LeMay, 2020).

Biennale 4D (2017) by Kathrin Koebel, Doris Agotai, Stefan Arisona (FHNW) and Matthias Oberli (SIK-ISEA)

This project is intriguing because it aims to recreate past exhibitions of the Swiss pavilion at the "Biennale di Venezia" Art Exhibition from archival records in VR format (Koebel et al., 2017). Although developed for full-immersion VR rather than browser-based VR, this project suggests opportunities for creating VEs using archival records. The Swiss-language project was developed for a Bachelor's thesis project and had limited development time, but was able to realize portions from the years 1951, 1983,

2007, and 2013 (Koebel et al., 2017). The authors advised that reading large amounts of text is difficult with the current resolution of VR headsets and suggested using voiceover recordings in the future (Koebel et al., 2017).

As We Meet (2020) by Lee Cavaliere, Virtual Online Museum of Art (VOMA)

As Fopp had predicted back in 1997, VOMA is a completely virtual-only museum that was funded with Kickstarter in June 2020 and opened to the public in September 2020 (Semple, 2020). VOMA is web browser-based and utilizes VR, hotspots of images, text, and 3D sculptures. There are three gallery spaces, Zero, One, and Two, in the museum with curated exhibitions. Visitors manually explore and navigate the exhibition rather than accessing a navigation bar on the screen. This replicates a physical museum experience. *As We Meet* is an exhibition currently in Gallery Zero. Through their web browsers, users click and drag to navigate the VR space, which is rendered using 3D modelling. Selecting a work of art brings it up on the screen for closer viewing, and clicking on hotspots brings up text for easy reading. Visitors can even navigate into the museum's gift shop or join chats from within the VR space. The project aims to replicate the experience of going to an art museum but from home, anywhere in the world (VOMA, 2020).

Future Use and Impact

It is highly likely that there will be a rise in VR exhibitions as interest in VEs progresses and as VR technology becomes more readily available. At the same time, we suspect that there will still be significant variance for VE techniques continuing into the future due to varying levels of equipment and software availability for users and creators, funding levels to create VEs, digital collection types, and institutional priorities. For many small archives, in particular, curated web pages may be the limit to their digital outreach, but as their digital collections progress and as their technical savvy develops, they may be able to gradually increase the complexity of their VEs.

Curators of future VEs should continue to consider copyright, accessibility, and user impact when developing content. Those developing web page exhibitions will need to consider copyright in particular as search engines may be able to retrieve said images. Those developing VR exhibitions should be mindful that VR headsets may not

be accessible to everyone and that visitors may instead be accessing the exhibition via a web browser on a variety of devices including computers, tablets, and smartphones. Information professionals should also consider funding availability and partnerships, as there are resources available to help develop stronger VEs.

Conclusion

VEs offer great possibilities for GLAM institutions, which were highlighted by the social environment of the COVD-19 pandemic. An effective VE uses technology to engage viewers and present opportunities for interactivity to support further learning and discovery of collection materials. Cultural heritage organizations can use VEs to make the "digital version of a cultural artefact accessible even when the physical access is restricted" and leads GLAM institutions and LIS scholars to reflect on how "users receive and interact with information in a virtual world" (Caggianese et al., 2018, p. 625). With the aid of easily accessible additional information, this modern form of presentation may support a deeper level of understanding than a user can experience by viewing a traditional physical exhibition. A VE may enhance the overall viewing experience by empowering the user to participate and self-determine their interaction.

Despite the excitement and opportunities afforded by immersive VR, VEs remain accessible for visitors without VR equipment via browsers or webpage-based exhibitions. As the "virtual exhibition is a concept that has acquired new meanings along with the evolution of modern information and communication technologies," we look forward to seeing how GLAM institutions continue to shape the user experience (Ciurea & Filip, 2016, p. 28). Cultural organizations will continue to develop and combine their partnerships, financial and staff resources, content, and visitor interests to build more VE structures that fit both their collections and their community.

Conflict of Interest Statement

None declared.

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Library Services for Autistic Students in Academic Libraries: A Literature Review

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Abstract
Autistic adults and teens are enrolling at universities and colleges at increasing rates, yet many barriers that impede student success still exist. This literature review seeks to identify these barriers, clarify what we know about how autistic students use and perceive the library, and consider what libraries in post-secondary institutions can do to cultivate supportive environments for autistic students. A common theme in the literature is the recognition of a dearth of research on this topic; thus, this literature review aims to identify avenues where further research is necessary to understand the challenges autistic students face in library environments and postsecondary education. Current literature indicates that staff training, relationships with community resources, attention to sensory issues, thoughtful design of physical spaces, adaptations to pedagogical techniques, advocacy for awareness in the campus community, and calls for further research are all necessary aspects of delivering quality library services to autistic postsecondary students. A successful path forward must prioritize representation, inclusion, and consultation with autistic people.

Keywords: Library services, academic libraries, college, autism spectrum, ASD, neurodiversity, diversity plan

Increasing numbers of young adults diagnosed with autism spectrum disorders (ASDs) are entering postsecondary education and specific interventions are beneficial, if not necessary, for students to achieve academic and social success (Vanbergeijk et al., 2008). Despite this need, many researchers note a dearth of information available for librarians on how to implement supports for adult autistic students in academia (Cho, 2018; Everhart & Anderson, 2020; Pionke et al., 2019; Tumlin, 2019). Autistic students face barriers such as challenges with executive functioning (planning, note-taking, etc.), central coherence ("seeing the big picture"),

rigid/literal thinking, and sensory issues like overreaction to stimuli or hyposensitivity (Cho, 2018). ASDs are also characterized by challenges in social interactions and are often accompanied by anxiety (Vanbergeijk et al., 2008). Knowing these barriers exist and that universities can support autistic students with interventions, what can libraries in postsecondary institutions do to guarantee success for autistic students? How do autistic students view and use the library, and what can librarians do to improve their experience?

Before delving into the research on this topic, it is important to first note the language used in academia. Some researchers advocate for studies that are guided by the social model of disability, which views disabilities like autism as a type of diversity rather than as a deficiency (Anderson, 2018; Shea & Derry, 2019; Tumlin, 2019). There is some degree of tension between traditional academic practice and the social model of disability. For instance, most studies use phrases like "students with autism," though neurodivergent advocates argue this person-first language is problematic. It suggests autism can be separated from the person,that autism is not important, and that autism is such a negative thing it is not consistent with being a person (Tumlin, 2019). Autism is an adjective describing a person's identity (Tumlin, 2019), and as such this literature review will use identity-first language (i.e. "autistic person") that aligns with this perspective.

Methods

Scholarly peer-reviewed journal articles were considered for inclusion, primarily focusing on original research. Some non-research pieces were included in order to contextualize the data alongside the authentic voices of neurodiverse advocates. This literature review sought to include qualitative and quantitative data that specifically addresses library services to adult and young adult autistic patrons in academic library environments, though due to the aforementioned dearth of literature, the article by Mustey (2019) was still selected despite its situation in public libraries due to overlapping themes. Though there is a wealth of research addressing autistic children in school libraries, the lack of data on adults in university libraries resulted in the application of few limiters. Nearly all of the available articles were published recently (within the past five years) and included North American, Australian, and online

participants. The searches were performed on the Library & Information Science Abstracts (LISA) and Library & Information Science Source databases, as well as the multi-database article discovery tool on the University of Alberta Library website. A diversified search strategy was employed, though most articles were discovered via keyword searches with Boolean operators for the terms "autis*," "librar*," and "academic OR university OR college." This literature is organized thematically to address some of the major barriers to autistic students in academic libraries.

Information Seeking Behaviors & Pedagogy

There seems to be little conclusive evidence about the information-seeking behaviours of autistic postsecondary students. Everhart & Escobar (2018) sought to shed light on wayfinding and material searching strategies in an academic library using wearable cameras. However, their sample size of one autistic person and one neurotypical person, along with a selection process that proffered an especially gregarious autistic volunteer, provides results offering sparse guidance. Contrary to their expectations, the autistic student relied more on staff and the neurotypical student on the library website, and they identified that enablers and barriers were similar for both students in each of the tasks. Ethnographic methods like theirs could be useful for further research into information-seeking behaviour. In online responses, autistic students report that they use library resources to browse, borrow, research special interests, serendipitously discover new interests/resources, seek information on sensitive topics; they also report that the variety of interesting materials can even be a distraction (Anderson, 2018). Perhaps Remy and Seaman's (2014) suggestion to showcase materials on autism could be applied to materials on popular special interest topics (Barnhill, 2016) in order to attract and welcome autistic students.

Interactions with staff are not an overly valued aspect of library services for this user group; Anderson (2018) concludes there is "a clear lack of engagement" (p. 654) between autistic students and librarians in academic libraries. Staff are often described as "strict," and users report they have been frequently shushed or even kicked out (Anderson, 2018). Students report having negative interactions with librarians stemming from the librarians' lack of empathy and insensitivity to their disability, and they express further exasperation that student employees do not deliver the expertise they require

(Pionke, 2017). Researchers suggest librarians can adapt their communication and teaching styles during reference interviews for each individual (Cho, 2018; Remy & Seaman, 2014), though there is little focus in the literature on how to tailor reference interviews to neurodivergent patrons. Library staff relationships with autistic users is clearly an area that requires improvement.

Traditional modes of scholarship in academic libraries may not be serving autistic students appropriately. Common methods assume that students are able to interact with course materials in certain ways that may not be possible for autistic students; specifically, social and communicative interactions expect students to write broadly across genres, demand more from working memory than most autistic students are capable of, and expect a high level of Theory of Mind (the ability to see and empathize with emotions and thoughts) that autistic students are slower to develop (Carey, 2020). Inclusive pedagogy requires supports for autistic students in order to overcome these barriers which can manifest as research strategy courses targeting the needs of autistic students, teaching strategies for interacting with existing systems, and using new research strategies to help students develop information literacy skills (Carey, 2020). When teaching students how to evaluate information, strategies must be deployed in real-world contexts and not simply explained (Cho, 2018). Autistic students benefit from multi-sensory teaching styles, increased visual content, more written explanations, simplified processes, reflective activities in place of social ones, linking new information to familiar information, explanations of classification systems for locating materials, and individualized appointments (Remy & Seaman, 2014). Librarians may not receive advanced notice that a class requires accommodations, and thus must always be prepared (Remy & Seaman, 2014). Considering that many students do not self-report their diagnoses (Carey, 2020), inclusive pedagogical practices should be considered in information literacy lesson design.

Staff Training and Professional Development

A nearly universal call from the literature is the assertion that further training is needed for library staff to understand the needs of neurodiverse patrons. The demand for professional development comes from two primary perspectives. The first perspective calls for training to implement specific initiatives such as programs,

collection additions, or events, as Mustey (2019) does in their public library's pursuit of neurodiverse adult reading clubs and Sensitive Santa visits for children. Everhart & Anderson (2020) assert that the goal of training is to increase librarians' motivation to implement intervention strategies for autistic users, which covers an enormous range of possible outcomes.

The second major reason to implement training is so that library staff can communicate better with autistic patrons. Pionke et al. (2019) explains that education can help practitioners understand common features of ASD communication, such as differences in body language, lack of eye contact, and being less verbal. Cho (2018) suggests adapting communication styles to match autistic patrons, which requires an understanding of ASD. Pionke (2017) takes a unique angle amid other studies, suggesting that library staff use mindfulness techniques in order to develop empathy to better serve autistic patrons during interactions. Conversely, lack of training could lead to counterproductive interactions between autistic students and library staff (Shea & Derry, 2019) and students themselves have expressed frustration at the lack of library staff training for handling disabled patrons (Pionke, 2017). Rogers-Whitehead (2020) adds a vital consideration: a librarian may dedicate their time to quality programming for neurodivergent patrons, but their efforts are thwarted if students are not made to feel welcome in libraries. This is achieved when all staff are adequately trained to serve autistic patrons and when policy is audited for inclusivity to support productive communication.

Suggestions for types of training include free online modules like Project ENABLE (Pionke et al., 2019), outside training from community support services (Mustey, 2019), books and DVDs (Mustey, 2019), self-education (Cho, 2018), utilization of resources like university disability offices (Cho, 2018; Remy & Seaman, 2014), workshops (Mustey, 2019; Remy & Seaman, 2014), discussions with experts, and team-building exercises including role-play (Remy & Seaman, 2014). The only study to evaluate types of training and their outcomes is Everhart & Anderson (2020), which compares the results of online training on its own, online training combined with coaching, and existing autism support programs. Through pre- and post-testing, as well as focus groups, they found that coaching, in combination with online instruction, was

the most effective among the tested training strategies for increasing knowledge of autistic patrons and shifting attitudes toward desiring further education and initiatives in the library. Their qualitative analysis revealed the addition of coaching to a training regimen "facilitated changes in workplace behavior and awareness" (p. 6) not measured in their questionnaire, especially given the added opportunities to reflect between coaching sessions. The focus groups indicated that library staff were motivated to implement positive changes after completing online modules; however, since the information therein was not specifically targeted to academic libraries, they felt compelled to explore the needs of the college population. Though the article does not call for targeted resources, this finding indicates there may be demand for training resources oriented toward academic library contexts.

Liaising with Community Resources

Acting in conjunction with support services within the community is a key strategy for libraries. Several researchers recommend liaising with support services (Carey, 2020; Cho, 2018; Pionke et al., 2019; Remy & Seaman, 2014). Pionke et al. (2019) reported on the Students with Autism Transitional Education Program (STEP) that took place in the library and suggested STEP could offer targeted library instruction to graduate assistants each year. Cho (2018) suggests librarians can create relationships with students by engaging in various places across campus, arrange for disability resource offices to make referrals to library staff and programs, and collaborate with faculty. Libraries can coordinate departments and services across campuses, increase the quality of support services and instruction, provide academic coaching and mentor relationships, and ally with mentors to enhance services (Carey, 2020).

Although Mustey's (2019) research is somewhat of an outlier because it addresses a public library, community partnerships with several disability associations were crucial to their approach. Organizations contributed by gifting collection materials, providing consultation and support, guiding collection development, providing training, or implementing affiliate programs. They conclude that without these vital partnerships, they could not "work in isolation and assume what [they] are doing is actually meeting the needs of people within our communities" (p. 84). Additionally, as previously stated, many students do not disclose their diagnosis and therefore don't receive the supports

they are entitled to (Anderson, 2018; Carey, 2020). Thus, partnerships are vital to enhance other aspects of college resources for autistic students via the library like improved staff training, collections, and environments, as well as mutually extending the reach of both the library and the resources centres.

Working in coordination also creates opportunities that may not otherwise exist. Pionke et al. (2019) and Cho's (2018) studies were only possible because of their relationships with STEP and the Bridges to Adelphi programs respectively. Everhart & Escobar (2018) were able to recruit an autistic volunteer from a previous study; however, relationships with autistic support programs could also open these communication channels for recruitment. Liaising can open doors to new research and thereby advance scholarship on services to autistic adult students.

Sensory Experiences

The sensory elements of physical spaces are a common concern. Fluorescent lighting, excessive noise, signage, and other environmental factors can contribute to overload (Shea & Derry, 2019). Mustey (2019) attempted to combat these forces by completing a literature review, survey, and focus group consultation to design a sensory audit checklist that looks at "lighting, smells, sounds, visual impacts, signage, wayfinding, staff awareness, fabrics, colors, etc." (p. 85). Both positive and inhibitory experiences can exist in library environments, particularly with respect to sound or noise (Anderson, 2018). The library is frequently described as overly loud or distracting; however, adapting to the social norms of an overly quiet environment can also be stressful (Anderson, 2018). Auditory concerns can be addressed with obvious signage directing to areas intended for quiet study and for socialization, as well as hand-outs in person and online that identify quiet and collaborative spaces so autistic students can plan their visit and know what kind of behaviour is expected according to clear policies (Anderson, 2018).

Designated spaces can help overcome sensory issues. The Bridges to Adelphi program has its own spaces for studying and socializing alongside a sensory room to "decompress and escape to" in the event of sensory confusion (Cho, 2018, p. 326). This aligns with Anderson's (2018) observation that sound-proofed study rooms and private study carrels are received positively by autistic students. Study rooms can also simplify

the environment; accessories to shield from the public view (like shields or shades) further tame feelings of being watched, insecurities about social behaviour, and anxiety that is common for autistic students (Anderson, 2018; Pionke et al., 2019).

The Library as Place: Adapting Physical Environments

The library can fill a meaningful role in the lives of autistic postsecondary students. The library is oft described as a haven or place of refuge (Anderson, 2018; Pionke et al., 2019; Remy & Seaman, 2014). To many this means a quiet place to study and escape distractions (Anderson, 2018; Pionke, 2017; Pionke et al., 2019), however libraries are sometimes perceived as places for social opportunities. The library can be a place to read books about social interaction, to socialize inside the building itself, to use knowledge about the library to support interactions, to express special interests that create opportunity for social engagement (i.e. playing Pokémon), or as a place to meet for study groups (Anderson, 2018). Though Barnhill (2016) doesn't address libraries specifically, they point to support services that libraries could implement that coincide with Anderson's observation that special interests can create connection in library spaces. Barnhill (2016) suggests events and clubs for autistic young people, or even social groups on special interest topics that are often popular with autistic students (e.g., anime, LARPing, and history) can help autistic students to adapt to university.

Some academics call for Universal Design (UD) as a solution to make library spaces more inviting to autistic students (Pionke, 2017; Remy & Seaman, 2014). Universal Design seeks to "design products and environments that are maximally usable for all" (Remy & Seaman, 2014, p. 27). The concepts of UD are often applied in architecture, though they are applicable to other aspects of design as well, such as curricula. There are specific areas where buildings can be improved for autistic students: lighting is a commonly cited issue (Mustey, 2019; Pionke et al., 2019; Remy & Seaman, 2014); ample quiet spaces are necessary (Anderson, 2018; Pionke, 2017; Pionke et al., 2019); equipment must be in good order (Remy & Seaman, 2014); and lack of food services can cause disruptions as students are unable to avoid leaving the library (Pionke, 2017; Pionke et al., 2019). Signage can be an important tool to enable better wayfinding (Everhart & Escobar, 2018), and so libraries may wish to have a sign committee to ensure appropriate labeling of stacks, washrooms, service points, unique

room configurations (Pionke et al., 2019), as well as areas for quiet study and for socialization (Anderson, 2018). When steps are taken to make the library a welcoming place, it contributes to the overall academic and social success of autistic students (Anderson, 2018). To autistic students, the library can be a quiet place to study, a place to make social connections, or a place to escape from sensory overload on the campus or in their dorm. Librarians can respond by considering how space is used and how space is labelled to meet these needs.

The Librarian's Role in Advocating for Neurodiversity

A rallying cry of researchers on autism in academic libraries is the assertion that libraries must educate their communities at large to raise awareness and advocate for inclusive practices (Anderson, 2018; Carey, 2020; Remy & Seaman, 2014; Shea & Derry, 2019). Campus communities that are knowledgeable about autism are more likely to contribute toward student success (Anderson, 2018), while enhanced peer knowledge fosters greater social opportunities for students (Shea & Derry, 2019). Strategies for raising awareness include improving personal or professional knowledge (Mustey, 2019, Pionke et al., 2019; Remy & Seaman, 2014) as well as through library programming such as promoting Autism Awareness Month in April, inviting speakers, hosting panel discussions, showcasing library materials on ASD, screening documentaries, thereby establishing the library as the "destination" for autism-related things (Remy & Seaman, 2014). The importance of including and elevating neurodiverse voices cannot be overemphasized — self-advocacy via collaborations with autistic people and organizations run by autistic people should be used over "experts" wherever possible (Shea & Derry, 2019).

Although this literature review addresses services from a user perspective, it is also worth noting the absence of autistic employees in the profession. Eng's (2017) interviewee commented on how literature about neurodiversity in libraries is stilted towards the theme of accommodating neurodivergent patrons rather than staff. Disabled activists unite under the slogan "nothing about us without us" (Charlton, 1998), emphasizing the importance of representation and advocating for the value of inviting more diverse voices to join library communities as part of the advocacy work librarians are doing. Some ways that this can be further explored include increased efforts to hire

more diverse library workers, as well as incorporating strategies for intervention in library settings. Everhart and Anderson (2020) determined that a library's decision to implement diversity hiring initiatives was a side effect of increased training about autism, as the library responded to the need for inclusion. Positive Behavioural Support, an intervention style that replaces destructive behaviours with healthier ones, is heavily researched in schools and group homes but has only been investigated in a library setting to retain a single autistic employee (Lund, 2018). Diverse hiring initiatives and diversity residency programs (Eng, 2017) alongside intervention strategies (Lund, 2018) can allow libraries to become leaders in inclusive employment and contribute to greater awareness and practices for the entire campus community.

The Researcher's Role in Advocacy

Beyond advocating for neurodiverse patrons within libraries and colleges, we must amplify autistic voices in research as well. Certain issues exist in the scholarship in terms of excluding autistic persons and fostering an "exclusionary and ableist environment" (Tumlin, 2019, p. 3): neurodiversity is rarely discussed; neurodiverse voices are a severe minority in the field; research often focuses on neurodivergent children as subjects and neurotypical adults as readers; non-typical writing styles are rejected; and the field tends to use counterproductive language and theories like person-first terms and the medical model of disability (Tumlin, 2019). Anderson (2018) reiterates this last issue, admitting they used functional labels (i.e., "high-functioning") despite their controversial nature because they are common within the literature.

Eng (2017) expresses that, in their experience as an autistic librarian, libraries tend to focus a great deal on diversity, yet they rarely mention the neurodivergent. Several researchers also note a tendency in current literature to talk *about* autistic people rather than *with* them, or to address only those around them like parents and educators, calling for further research that directly addresses the autistic experience (Anderson, 2018; Everhart & Escobar, 2018; Pionke, 2017; Pionke et al., 2019; Shea & Derry, 2019). At the time of its publishing, Everhart and Escobar's (2018) article observed only one other study that directly addressed autistic people about library usage and barriers. If this is true, it seems that, while interest in the experiences of adult autistic library users is undergoing a nascent growth, it is still underrepresented in the

literature. Further research is necessary to engage directly with and by autistic people in order to further understand their experiences and needs.

The dearth of scholarship on this topic led Everhart and Anderson (2020) to create a practical guide for academic libraries (Everhart et al., 2018). This manual is an excellent resource that features autistic perspectives and demonstrates an exemplary model for how researchers can advocate for autistic inclusion.

Analysis and Commentary

This literature review seeks to identify some areas of concern for academic librarians to consider in order to create inclusive environments for adult autistic students. In truth, much of the research on this topic is too sparse and limited to draw authoritative conclusions from. With rising numbers of identified autistic students entering universities (Vanbergeijk et al., 2008) and the unknown numbers of those who choose not to disclose their autism or remain undiagnosed, it is clear that further research is necessary to develop a true set of guidelines that academic libraries can use to improve their services and environments for autistic users. Though the Everhart et al. (2018) guide deftly consolidates what we know about autistic services in libraries, much of our scholarship relies on cross-disciplinary transference, small-scale primary investigations, geographically localized and non-diverse research, and a small body of connected researchers.

Information about autistic information-seeking and wayfinding behaviours is similarly sparse. Everhart & Escobar (2018) sought illumination on these topics through ethnographic methods, but their sample was limited to one autistic student and one non-autistic control participant. Anderson's (2018) data comes from firsthand comments, but they are made by anonymous online users. Developing understanding of these key elements of library use is essential in order to develop meaningful guidelines for autistic inclusivity, yet much remains undiscovered.

The outcomes of increased autism training are promising. After participating in Everhart & Anderson's (2020) pilot training programs, one library went on to apply for and receive a grant to expand their autistic fiction collection, while another sought assistance from their disability resource center to hire autistic students to work on tasks other than shelving, and to broaden their diversity hiring initiative for librarians.

However, this is but a small sample of measurable deliverables. It is clear that more research is necessary to determine the effectiveness of different training strategies in correlation to the intended outcomes.

Greater observation and investigation of how autistic students use libraries, and the barriers they encounter leading up to and during their visits, could help libraries to create spaces that better accommodate neurodiverse patrons. While the literature is relatively unanimous in acknowledging that sensory issues are a concern for autistic students, the observations and recommendations for improvement are from limited data sets. The main source available is by Anderson (2018), whose methods involved qualitative content analysis of comments made by self-identified autistic students on an autistic support website called Wrong Planet. Cho's (2018) observations from a specific autistic support program and Pionke et al.'s (2019) seven interviews supplement this data. A comprehensive, multi-method approach to expanding this field of knowledge would be beneficial in order to create a set of reliable guidelines libraries could use to create more accessible environments.

Conclusion

Autistic support in academic libraries requires a multi-layered approach in order to understand the needs of this user group and deliver appropriate services accordingly. Current literature indicates that measures such as staff training, the cultivation of relationships with community resources, attention to sensory issues, thoughtful design of physical spaces, adaptations to pedagogical techniques, advocacy for awareness in the campus community, and calls for further research are all necessary aspects of delivering quality library services to autistic postsecondary students. Though some researchers allude to resources that should be available online (Anderson, 2018; Everhart & Escobar, 2018), there is little to no discussion on how library websites, online resources, and electronic education tools can aid autistic students. Researchers note few studies in the LIS field discuss autistic adults specifically (Anderson, 2018; Pionke et al., 2019). Moving forward, more research is required to determine whether library interventions are successful and, as always, consultation with and inclusion of autistic individuals is key for devising improved strategies for serving autistic populations.

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The Impact of COVID-19 on Library Users

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Abstract
A reflection on how COVID-19 has affected library users, from the perspective of a first-year MLIS student.

Keywords: COVID-19, Library Use, Pandemic, Reflection, Digital Divide, MLIS

Ask any MLIS-holder: obtaining a master's degree in Library and Information Studies is a demanding experience, one that pushes students' limits and challenges their preconceptions. If you throw an unprecedented health crisis into the mix, a whole new layer of complexity is added. To survive and thrive in their studies, graduate students rely on libraries, and a global pandemic doesn't change that. The pandemic almost derailed my own ability to access library services, which would have sidelined my academic success and future career path.

Over the past year, librarians have done amazing work to make library services available virtually, even while physical library spaces have been locked down, and physical collections are inaccessible. As a result, the COVID-19 pandemic has effectively divided library users into two groups: those who are able to take advantage of virtual services, and those who rely on in-person facilities and services. Those in the former group have largely had their information needs met during the lockdown; in fact, they've seen an increase in resources available to them. Meanwhile, the latter have lost

not only their access to information resources, but also the experience of community that libraries offer.

For users who are able to access virtual library services, the closure of physical library spaces has little or no impact on their information needs. Patrons who are able to take advantage of virtual services are aware that "it is really only the building that is closed for now … e-resources are obviously still available, and access to these services requires ongoing effort and support by library staff" (Ayre & Craner, 2020, p. 17). Some users even prefer virtual services. A few months into the pandemic, Brian Kenney, Director of White Plains Public Library in New York, observed:

> We've ... ended up meeting so many residents who could never make it to our building for our programs because they were caring for kids or elderly parents, or had physical challenges or had other impediments. These patrons crowded into our Zoom workshops, joined online book groups, and are now able to participate in the community, all because we are finally meeting them where they are.
> (Kenney, 2020, p. 28)

For users whose information needs can be met virtually, increased digital resources means that the pandemic has actually enriched their library-use experience.

However, for users who rely on in-person library services, the lockdown has obstructed access, not only to information resources, but also to an important community hub. Seattle Public Library Executive Director Marcellus Turner noted early in the lockdown, "Our city's most vulnerable communities ... seek warmth and safety, and they need information access too. [...] How we reach them and how we help them in moments like these is a concern" (Freudenberger, 2020, p. 4). Terry Kirchner, Executive Director of the Westchester Library System in New York, asked, "Where will our seniors who rely on libraries to provide social interaction go? What options will our patrons without home access to the internet have to stay connected?" (Freudenberger, 2020, p. 6). In-person users have suffered a two-fold loss: loss of information access, and the less tangible loss of connection to and connectedness within the community.

COVID has also highlighted the digital divide among student library users, including graduate students like me. Danish researchers Jæger and Blaakæk published a study analyzing the learning opportunities of Danish students over several months of

lockdown learning (Jæger & Blaakæk, 2020), which revealed a direct correlation between students' learning opportunities and the quantity of digital materials they accessed through libraries. One significant finding is that the students who accessed the most digital library materials were also the most financially secure. Conversely, financially insecure students were severely disadvantaged as a result of the closure of physical library spaces, including both public and academic libraries.

As for myself, I was able to take advantage of virtual library services during the first year of my MLIS studies — but only because I received generous financial support. During my undergraduate studies, I relied very heavily on my local public and academic libraries, and on one small campus library in particular. At the time, I was in a financially precarious position, and I did not always have at-home internet access, or a quiet space to study at home. Unable to afford a good laptop or desktop, I nevertheless managed to get through a four-year degree with only a Chromebook, pencils and paper. As you can imagine, I needed the library not only for print and digital materials, but also for computer and equipment use, internet access, and a safe space. As I got to know the staff and other "regulars," the library became like a second home. I felt that I belonged in the library, and it became an important source of community in my life.

When I returned to university to pursue my MLIS in the middle of the pandemic, I knew I would not be able to return to my friendly campus library for support. The transition to online learning only increased student dependence on the internet and technology, and I quickly realized that without the help of the library, I would not be able to continue my studies, and I was faced with the prospect of having to withdraw from my program. It was only through student loans and the generosity of a friend that I was able to equip myself with a functional computer and printer, and at-home Wi-Fi. I found myself in the privileged position of having a dependable internet connection, equipment of my own, and a quiet apartment to work in, and a whole new world suddenly opened before me. I could access digital journal articles and eBooks for my studies, as well as music, movies, and audiobooks for entertainment. If I have questions, I can easily ask a librarian through the library website's chat feature. I'm even able to take part in initiatives like virtual book clubs and workshops, which helps to lessen the impact of being unable to access in-person community spaces. Financial support allowed me to

continue my studies and stay connected to my community, and for that I am profoundly grateful — but I am still missing that "second home" feeling that comes from being physically present in a library, with its kind staff and welcoming community.

Starting my MLIS during lockdown has made me more acutely aware of how much I depend on libraries to succeed and achieve. I was able to have my library needs met virtually, but I recognize that there are many library users who do not have the same supports that I did. Because of the shutdown of physical library spaces and services, I came frighteningly close to being unable to pursue my education. As a future librarian, my experience during the pandemic has made me more resolved to be an advocate for more equitable access to library services for all patrons, and to strive to meet their information needs in whatever way is best for them, whether virtually or in person.

Conflict of Interest Statement

None declared.

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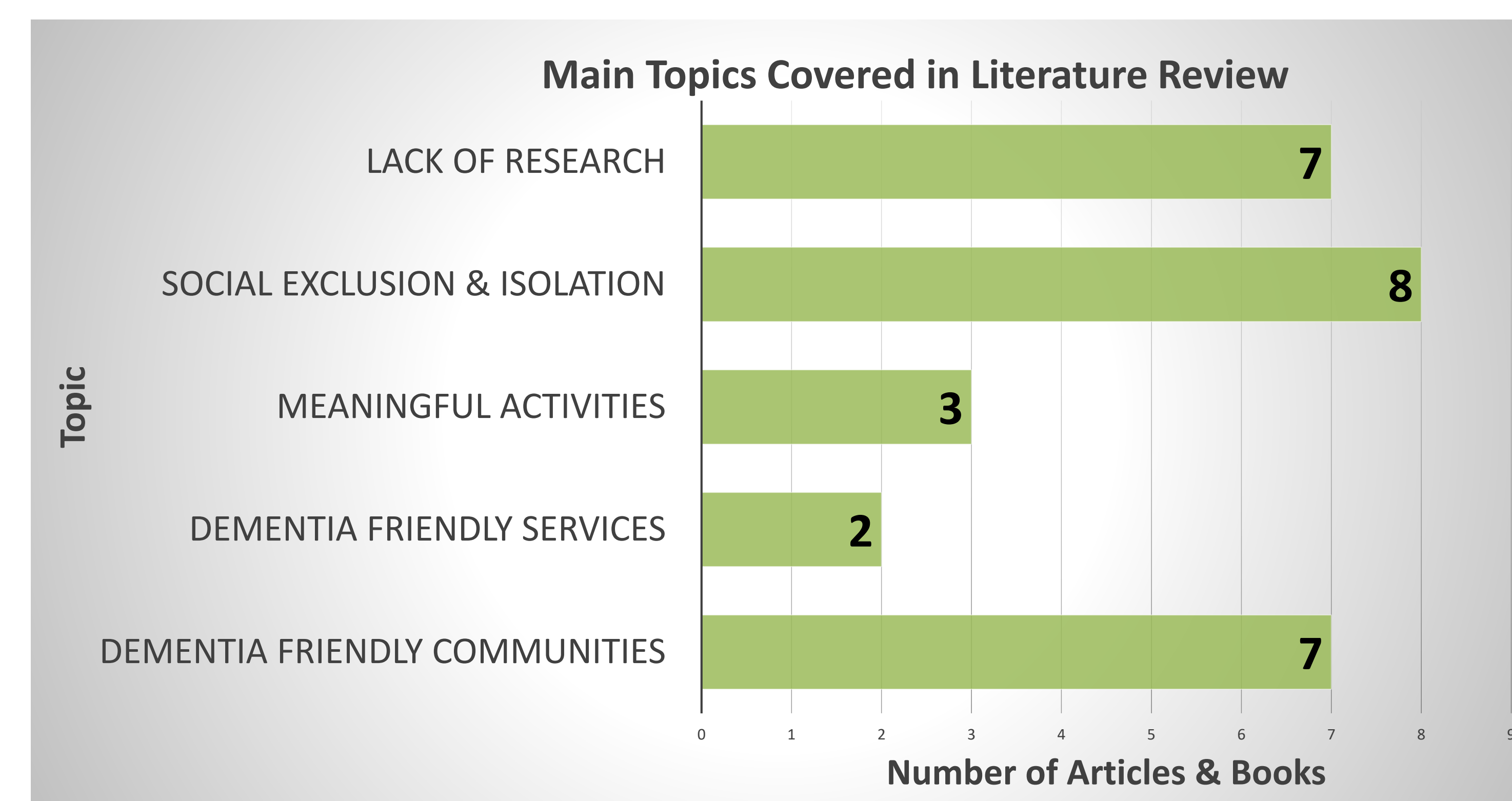
Best Practices & Qualities of Recreational Dementia Friendly Reading Materials

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Literature Review

Research Questions
1. What qualities of a recreational/ fiction reading material, including physical qualities such as font, format, graphics, layout, organization, syntax, and themes, make it an appropriate dementia friendly reading material?
2. What best practices are essential for beneficial dementia friendly reading materials?

Resources
➢ 16 academic articles & books
➢ 1 dementia strategy plan
➢ 7 dementia friendly reading materials

Main Topics Covered in Literature Review

Topic	Number of Articles & Books
LACK OF RESEARCH	7
SOCIAL EXCLUSION & ISOLATION	8
MEANINGFUL ACTIVITIES	3
DEMENTIA FRIENDLY SERVICES	2
DEMENTIA FRIENDLY COMMUNITIES	7

Best Practices for Creating Dementia Friendly Reading Materials

Ample white space
➢ "helps the reader focus on one idea at a time" (Ostrowski & Dixon, 2016, p. 29).

Clear images in the book and on the book cover
➢ "large, realistic, and easily recognizable" (Ostrowski & Dixon, 2016, p. 30).

Short sentences with simple language
➢ "short, direct sentences and simple sentence structure" (Ostrowski & Dixon, 2016, p. 31)

Length is between 20 and 30 pages
➢ "allows writing to achieve substance without being overwhelming" (Ostrowski & Dixon, 2016, p. 28).

Text and images are presented together
➢ "prefer split screen text graphic" (Funnell et al, 2019, p. 142)

Relatable/ meaningful themes
➢ "a book's content should relate in some way to the reader's life experiences" (Ostrowski & Dixon, 2016, p. 32).

No mention of dementia or Alzheimer's
➢ "look like regular books the reader would be proud to own" (*Books by Emma Rose Sparrow*, 2017).

Easy to read fonts
➢ "CNIB approved fonts" (Marlena Books, n.d.)

Consistent layout/ design
➢ "allows the reader consistency and facilitates the reading process" (Ostrowski & Dixon, 2016, p. 29).

Accessibility
➢ "Written and printed in Canada" (Marlena Books, n.d.).

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Sample Dementia Friendly Reading Materials

The Garden

Relatable/ meaningful themes

No mention of dementia or Alzheimer's present

Short, simple sentences and easy to read fonts

She went out to check her garden. She checked on her lilies, roses, and petunias. The petunias were her favourite.

Ample white space between sentences and around images

Text and images are presented together

Large, realistic images

Dementia Friendly Reading Materials

Examined Materials (chosen due to prior knowledge and availability from local public library):

- Johnson, B. (2018). *A love that waited*. Marlena Books.
- Kale, K. (2018). *The heart garden*. Marlena Books.
- Kale, K. (2018). *The railroad*. Marlena Books.
- Mateson, T. (2018). *The hockey game*. Marlena Books.
- Sparrow, E. R. (2014). *A dusting of snow*. Sterling Elle Publishing.
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