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Working Toward Human-Centered, Reparative Change through Print Collection Development at the University of Denver

*Jennifer Bowers, Katherine Crowe, Peggy Keeran, Jack Maness,
Denisse Solis, and Shannon Tharp*

PROLOGUE

Any effort to diversify collections, services, or libraries as organizations must begin with acknowledging that those making such an effort approach it with inherent biases—those of their personal and professional values, beliefs, and experiences. It is critical that before introducing our work, we introduce ourselves so readers may understand and interrogate how our identities shape that work and this chapter.

First and foremost, in the spirit of healing and to resist oppression and actively seek social justice, we recognize the Cheyenne and Arapaho Tribes, and all the Indigenous Peoples of the land upon which the University of Denver (DU) stands.

Second, we are

Jennifer (Jenny) Bowers, a white, cisgender, heterosexual, and able-bodied woman with more than fifteen years of experience as the social sciences librarian at DU;

Katherine (Kate) Crowe, a white, cisgender, heterosexual woman, and midcareer librarian;

Peggy Keeran, a white, cisgender, heterosexual, able-bodied woman with more than thirty years of collection development and instructional experience as an academic librarian;

Jack Maness, a white, male, heterosexual, cisgender, able-bodied, middle-aged administrator;
Denisse Solis, a Latina, cisgender, bicultural, and bilingual early career librarian; and
Shannon Tharp, a white, cisgender woman, and able-bodied midcareer librarian.

Our roles in the project are described throughout, and we invite readers to consider not only how our identities shape this work, but also how yours informs your understanding of this chapter and your practice, whatever it may be. We believe this reflective exercise is critical to bringing about more equitable collections, services, and policies in our institutions.

And third, we began writing this chapter in 2019. As we started editing this chapter in May 2020, our university, city, and nation had been racked with an ongoing pandemic and social revolution. This necessarily changed some of how we framed the work outlined in this chapter. In September 2020, the DU Libraries created the Task Force on the Antiracist Library, which will interrogate far more than our collection development practices, including what we mean by *diversity*. The ultimate impact of this past year, on us and our work, is only beginning to be realized.

INTRODUCTION

In 2014, the DU Libraries began to address a lack of work by and about the Cheyenne and Arapaho people in its collections, and moved toward reparative change in response to historical traumas suffered by Indigenous Peoples. The history of this work and its origins—which led to the creation of the Libraries’ Collection Diversification Task Force (CDTF) and now informs the Libraries’ collection development philosophy and operational inclusivity—are discussed in the “Developments Leading to the Collection Diversification Task Force” section of this chapter. Further on, the “Collection Diversification Task Force” section clarifies methodology, recommendations, and self-discovery on the part of librarians. Finally, “Reflections for Future Work” summarizes where collection diversification currently stands at DU Libraries and highlights the role of administrative support in encouraging this process to continue.

In working toward what the authors of this chapter hope to be meaningful, reparative change through collection development, the authors have grown

to understand that automated systems and electronic resources strengthen Eurocentric perspectives, whiteness, homogeneity, and privilege in library collections. These systems also make room for librarian subject selectors to take a more critical approach that incorporates cultural humility into collection development, and identify printed works that might have been overlooked by these automated systems and electronic resources.¹ In “Applying Concepts of Algorithmic Justice to Reference, Instruction, and Collections Work,” Sofia Leung, Michelle Baildon, and Nicholas Albaugh offer:

Perhaps the best approach we have to building collections founded on social justice is to continue and extend an already existing approach: to optimize the current automated, algorithmic system of approval plans for selection of mainstream, commercial material. We might then redeploy selectors’ effort and attention towards the “hand curation” required to build diverse, inclusive, and equitable collections, and towards global, systemic efforts to help make more equitable publication possible.²

Collection diversification, as this chapter’s authors see it, is not simply about the acquisition of materials; it’s about rethinking a selection and acquisition ecosystem that relies, too often without correction or question, on automated processes and the electronic materials they often prioritize. It’s about honoring the role of people and print in collection development, and building collections that no longer continue to erase the voices of Black, Indigenous, and People of Color (BIPOC).³ We hope that sharing the evolution of this work at DU will prove helpful to libraries that wish to avoid perpetuating harm. We believe this work can, must, and should begin by attempting to understand how our respective institutions have contributed to, and continue to exacerbate, historical harm.

DEVELOPMENTS LEADING TO THE COLLECTION DIVERSIFICATION TASK FORCE

The path of this chapter’s authors toward the creation of the Libraries’ CDTF developed organically over several years, prompted by both internal and external conversations (see figure 3.1). Prior to the development of a coordinated intralibrary effort, librarian subject selectors worked individually with their liaison departments to build print collections that include non-English

FIGURE 3.1
Key Developments, 2014 to 2020

2014 Black Lives Matter	<ul style="list-style-type: none">• Black Lives Matter movement organizes, partly in response to the murder of Michael Brown in Ferguson, Missouri• DU's 150th anniversary• Anniversary of 1864 Sand Creek Massacre• Development of library instruction based on the Sand Creek Massacre and primary source materials began
2016 Student Protests at DU	<ul style="list-style-type: none">• <i>April</i>: The Black Graduate Student Association organizes a Die-In in order to bring awareness to the implications of racism• <i>September–October</i>: Racist language on the Freedom of Speech Wall coincident with the rise of both the Black Lives Matter movement and the presidential campaign leads to the Solidarity Event and a march to the Chancellor's Office• <i>November</i>: NoDAPL Protest and Day of Action
2017 Hiring of Key Positions	<ul style="list-style-type: none">• Jack Maness hired as associate dean• Shannon Tharp hired as collections and content management librarian• The Collection Diversification Task Force is created• <i>October</i>: The DU Native Student Alliance (NSA) launches their #NoMorePios campaign
2018 Acquisition of Materials	<ul style="list-style-type: none">• <i>September</i>: Denisse Solis visits Red Planet Books in Santa Fe, New Mexico• <i>November</i>: NSA coordinates a “banner drop” at a DU Pioneers home hockey game for #NoMorePios campaign• <i>November</i>: Affinity groups coordinate the Raza Unida rally
2019 Recommendations	<ul style="list-style-type: none">• The Collection Diversification Task Force finalizes their recommendations and findings• <i>Spring</i>: Jenny Bowers and Kate Crowe work with anthropology professor Esteban Gómez on “Native American Resistance in the Digital Age” course
2020 COVID-19 + #BLM	<ul style="list-style-type: none">• <i>April–May</i>: Black Lives Matter protests erupt in response to the killing of George Floyd, Breonna Taylor, Elijah McClain, Tony McDade, and others• <i>June</i>: Library administration released statement in support of Black Lives Matter• <i>September</i>: Righteous Anger, Healing Resistance protest on campus in continuation of #NoMorePios and related demands• <i>September</i>: Creation of the Task Force on the Antiracist Library• <i>October–November</i>: Chancellor announces continuance of “Pioneers” and protests continue

language works, women and gender studies, Asian studies, African American studies, Native American studies, small presses, and more, both to support the curriculum and to collect for future generations. The events described below galvanized selectors to take a more holistic approach to diversifying print collections.⁴

DU was founded by John Evans, then the territorial governor of Colorado, in 1864, the same year the Sand Creek Massacre took place, when an estimated 160 Cheyenne and Arapaho women, children, and elderly men were brutally attacked and murdered by US Army Colonel John Chivington (also a member of the DU Board of Trustees). The University of Denver's 150th anniversary in 2014 therefore coincided with the same anniversary of the Sand Creek Massacre, prompting campus-wide conversations about the relationship of the genocide of the Arapaho and Cheyenne people to the founding of the university. These conversations led to the creation of the John Evans Study Committee, made up of a number of DU faculty, which ultimately found Evans guilty of a "significant level of culpability" for the massacre.⁵ Subsequently, following the publication of the *John Evans Study Report* in 2016, the Chancellor's Office established a Task Force on Native American Inclusivity and partnerships with the Cheyenne and Arapaho communities via a Native American Community Advisory Board. Since then, DU has seen increases in its Native American student population and recruited several new Native American faculty and staff members. The university has also created new positions, including a Native American community liaison and program manager, and sponsors an Annual Healing Run. But it has also continuously and recently decided to retain the nickname "Pioneer" despite ongoing campus-wide protests led by Native students, faculty, and alumni.

As part of its participation in the campus-wide engagement that began in 2014, the Libraries brought historian Ari Kelman to speak about his research into how memory, conquest, and colonization intertwine in the history and physical location of the Sand Creek Massacre.⁶ As the anniversary year began to wind down, national conversations about racism and the treatment of students of color on college campuses moved front and center. This wave of activism proved to be a potent catalyst for the library faculty to critically engage with these issues in terms of collection development and library instruction, with Black Lives Matter and NoDAPL (a shorthand term for No Dakota Access

Pipeline protests in the Dakotas) inspiring protests on the DU campus in 2015 and 2016.

Building on the events of 2014, the DU Libraries have made continual efforts toward meaningful reparative change. Efforts to reflect on the Libraries' collecting practices began in earnest that same year, when Peggy and Kate began discussions with a professor in the first-year writing program who wanted his students to learn to work with primary source materials. Given it was the year of both anniversaries and the Kelman lecture would occur during the quarter the students would do their primary source research, Peggy and Kate suggested that the students analyze the almost entirely white contemporaneous written perspectives about the Sand Creek Massacre, which, although highly critical of the Colorado Third Cavalry's actions, remained defensive about the outcome of that November day.

The campus-wide discussions and the first-year writing course brought about further conversations among Kate, Peggy, Jenny, and librarian subject selectors about topics including diversifying print collections, research and instruction in the digital and physical archives, and Critical Race Theory and feminist ethics of care in collection development and instruction.⁷ The University Libraries already owned the limited edition twenty-volume, twenty-portfolio set of Edward Curtis's *The North American Indian*, and the three librarians began to use it to teach students how to interrogate the archive.⁸ At the same time, we began exploring ways to develop print collections that would either expose how colonial perspectives marginalize Native Americans or that would represent voices from the Native communities who tell their own stories. For the former, with the advice of a Native American literature professor, Dr. Billy J. Stratton, who has had a central role in campus initiatives on inclusivity related to Native Americans, Peggy began building a collection of captivity narratives that reveal, when read "against the grain," how European American settlers justified violently displacing Native Americans.⁹

The primary motivation for developing our collections of Native American materials was initiated not only by our institution's complicated legacy but also, over time, by a divisive national environment and student activism on campus, especially protests about racial justice. These factors were brought

into sharper focus when teaching students about the Sand Creek Massacre. Partnering with the writing program faculty member in 2014, Peggy and Kate introduced students to digital primary sources that present different perspectives on the massacre. As the library archives do not hold primary sources related to Sand Creek, the accounts presented were found in newspapers, letters, hearings, and other government documents. (Later, after more in-depth research, we discovered that there are Arapaho and Cheyenne family oral histories published in the National Park Service's site location study, available through *tDAR: The Digital Archaeological Record*.)¹⁰

This classroom experience highlighted for Kate, Peggy, and Jenny the unbalanced nature of the primary source record. Not only were white, colonial settler perspectives the primary ones preserved in the surviving textual record, but we were also forced to confront the glaring absence of Native American testimony in our own special collections that could be used appropriately for teaching students about the past, particularly Sand Creek.¹¹ Until such time as we could more robustly address this archival erasure, Peggy, Jenny, and Kate were determined to use what the Libraries had (the Edward Curtis set) and what the Libraries didn't have (collections that centered Native voices) as teaching opportunities to interrogate the colonial foundations and nature of archival and library collections, by asking students to consider, "Whose voices are represented and through what kinds of documentary material?" In collaboration with faculty from our liaison areas, we also encouraged students to critically analyze the Curtis set or early captivity narratives in order to deconstruct stereotypical narratives and representations of Native peoples, strategies that we employed when teaching undergraduate writing, first-year seminar, and history classes. Since those classroom encounters, we have drawn on our growing collection of Native American, First Nations, and Indigenous graphic novels, discussed below, to which Dr. Stratton offered additional titles. This collection is now used to counter discussions of absence and colonial misrepresentation with those of Native resistance, histories/historical retellings, and self-representation, most recently with anthropology, education, and religious studies graduate students in a course titled "Native American Resistance in the Digital Age."¹²

COLLECTION DIVERSIFICATION TASK FORCE

This desire to be more intentional about diversifying the library's collection, shared among Kate, Jenny, and Peggy (all eventual members of the task force), was reflected in part in the 2016 "Open Letter from University Libraries Faculty," which committed to "developing collections and highlighting resources that create a more inclusive environment."¹³ This open letter coincided with changes in the Libraries' leadership and the subsequent recruitment of seven new librarians, out of a faculty of twenty. Several of the new faculty members cited the open letter as something that attracted them to the university; they shared a desire to work on improving diversity, equity, and inclusion (DEI) in libraries. The Libraries, then, had positioned themselves in a way that allowed for delving into DEI with new energy and perspectives, albeit from a nearly homogenic one. (It is exceedingly important to note that the majority of our candidates and hires were white.) The new positions and their subsequent roles were key in the collaborative effort that led to the CDTF's recommendations; the positions rounded out a group of colleagues committed to antioppressive practices.

Two of the new faculty members, Jack and Shannon, joined the effort via discussions in the Collection Development Committee, a body comprised of librarian subject liaisons and members of the collections and content management, cataloging, and design and discovery departments. Jack offered to chair the CDTF, which was charged with "developing a methodology for diversifying our collection." Starting out, the CDTF had no clear definition of *diversification*. We now agree that diversification in this context is defined as giving voice to the historically disenfranchised; there are, admittedly, times this definition is still a matter of some debate in related areas, though not directly with respect to the work of the CDTF. The university's tie to the Sand Creek Massacre prompted the group to begin with works by and about Native Americans, particularly the Cheyenne and Arapaho.

The CDTF evolved a five-step strategy: (1) critically analyze the Libraries' approval plan; (2) identify booklists that include Native American authors; (3) develop thesauri for inclusive descriptive purposes; (4) compare the Libraries' collection to those of other institutions; and (5) informed by the work done in the other four steps, reach out to organizations and groups in the Cheyenne and Arapaho communities to improve work already done.

Each strategy met with some tangible success, but more importantly, the CDTF found that each of the four initial steps were insufficient to the goal at hand and that the process itself led to more self and group awareness than to replicable methodologies. We suggest one way of understanding why these approaches were insufficient is that they were technical solutions (where an established practice is led by experts) to what is in fact an adaptive challenge (where systems of thought and behavior must fundamentally change if the challenge is to be met).¹⁴ The value of the CDTF was not a “methodology,” as its members had initially anticipated, but work toward self-discovery and group discovery.

For example, Jack has had to reflect on how his identity as a white male administrator and chair of the CDTF affected its work; and the group, composed for the majority of its existence of four white women and one white man, must question whether our initial methodology was overly informed by whiteness and patriarchal systems of being and knowing, and if so, had our process truly moved away from it? Any effort to diversify a library’s collections must also interrogate the very reasons this work is necessary. Collection diversification efforts must reckon with the fact that librarianship is not only a majority-white profession, “it is paralyzed by whiteness,” unable to recruit, retain, promote, or include People of Color and their voices, and “[t]his will continue unabated without interrogating structures that benefit white librarians.”¹⁵ The CDTF is intended as an interrogative structure, and we hope its work is indicative of progress toward true organizational change in the Libraries and, ultimately, change at the university.

In 2019, our inaugural residency librarian, Denisse, offered to join the CDTF.¹⁶ Though her job responsibilities are not to diversify our collection or otherwise work on DEI issues, her knowledge of Critical Race Theory and personal perspective were catalysts for further inquiry.¹⁷ These inquiries led the group to understand that our collection development processes are yet another part of an overarching, oppressive paradigm wherein members of dominant, privileged groups write, publish, select, describe, and provide access to information while cloaking this system in notions of authority.

For example, to recall one of the five CDTF strategies—critically analyze the Libraries’ approval plan and find areas for needed improvement—the CDTF acknowledges this recommendation can only go so far. A recent list of small

presses that DU sent to a vendor to include in the Libraries' approval plan was returned with information indicating that 35 percent of the presses on the list are presses with which the vendor is unable to work because the presses issue fewer than five titles a year. Small presses have, especially over the past decade, published significant work by underrepresented writers. Take, for instance, Futurepoem, a publishing collaborative dedicated to work by emerging and important underrepresented writers; Dorothy, a publishing project and feminist press dedicated to, in the press's words, "works of fiction or near fiction or about fiction, mostly by women"; and Timeless, Infinite Light, a queer publishing and performance collective that, up to its end in 2019, published work by artists whose identities are often excluded from mainstream publishing. When a vendor omits small press titles from publishers issuing fewer than five titles a year, very often due to funding constraints, compelling works—and the writers who make them—are rendered unseen. This omission calls for libraries to advocate for small presses and the writers who work with them. It also emphasized one of our central points: librarians must proactively find these titles, always considering how our identities affect that work.

Additional examples of work resulting from the CDTF include an effort, led by Jenny, to establish a "Native American, First Nations, and Indigenous Graphic Novels Collection," both by working with Lee Francis of Red Planet Books and Comics/Native Realities Press, and by using sources such as Debbie Reese's "Best Graphic Novels by Native Writers" blog post and Highwater Press's graphic novel list to identify Indigenous-authored titles.¹⁸ We have also continued to expand our collections of Native fiction and poetry, as well as increased our holdings of Indigenous films (this work began before creation of the CDTF). In addition, Jenny, Peggy, and Kate began purchasing materials that can be put into conversation with Curtis's work, such as Aaron Carapella's Tribal Nations Map.¹⁹

The CDTF plans to continue its work, including moving forward with reaching out to Indigenous communities in collaboration with renewed university efforts, but it now has a greater collective recognition that its work requires cultural humility, "the ability to maintain an interpersonal stance that is other oriented in relation to aspects of cultural identity that are most important to the other person," which is itself "an ongoing effort, not a skill set to be acquired or knowledge to be mastered."²⁰ It simply is not sufficient to develop methodologies that identify works by and about BIPOC; self-discovery

for librarians who are part of dominant, privileged identity groups, and the affirmation and reflective critique of the human in collection development, are larger challenges at hand.

REFLECTIONS FOR FUTURE WORK

There is no single, simple answer or neat conclusion to approaching and accomplishing collection diversification. It's not just that libraries must approach collections differently; it is that libraries must support, encourage, and expect inclusivity in all operations. The CDTF has submitted as much in its recommendations to the Libraries. This work requires that library administration continues to support significant time being spent by people on collection development: time to research small presses—their missions, their catalogs, the writers they publish—along with booklists and reviews, and make title-level decisions. Administrative support for this work also recognizes that the entire organization, not just a collection development or reference department, must be a part of the effort, and affirms that all structures in the library need to be interrogative. Administrative support for this work acknowledges that human perspectives, experiences, and positionalities matter, as collection diversification opposes the erasure of the lives and voices of BIPOC from the work of librarianship.

It is because of administrative support that the DU Libraries have been able to evolve their view of collection diversification as a long-term practice, rather than a finite project. That same support has also allowed the Libraries to engage in necessary, uncomfortable discussions about white privilege, the myth of neutrality in librarianship, and the challenges of real or perceived bureaucratic obstacles to substantive change (i.e., the university may move more slowly than the division/library)—conversations that have evolved within the context of collection development. The importance of creating and sustaining an environment in which these conversations are held cannot be understated; this environment has enabled us, the authors of this chapter, to write about a process that's still relatively new to us, a process that requires us to examine our own biases, and a process wherein collection development and organizational culture are informed by the goal of reparative change.

Ultimately, many library workers must acknowledge that they have long been a part of the problem if they intend to play a role in its remedy. In

“Decolonization Is Not a Metaphor,” Eve Tuck and K. Wayne Yang describe “excuses, distractions, and diversions,” or “settler moves to innocence,” which many libraries, and white librarians in particular, employ as a defense mechanism to avoid discomfort and substantive, reparative change:

Settler moves to innocence are those strategies or positionings that attempt to relieve the settler of feelings of guilt or responsibility without giving up land or power or privilege, without having to change much at all. In fact, settler scholars may gain professional kudos or a boost in their reputations for being so sensitive or self-aware. Yet settler moves to innocence are hollow, they only serve the settler.²¹

In asking ourselves, “Whose voices and stories are missing from the library’s collections? Why?” we have found that the answer is necessarily complex, iterative, and practice-based. Projects initiated by organizations that have caused harm are inherently bound up in not only doing “the work” of the project, but also working toward a larger, long-term goal and vision of repair. The communities that are being harmed should be the judge of whether that reparative work is sufficient and whether cultural humility and an ethic of care have been at play, both in the moment and as long-term practice. Collection diversification should be an outcome of this practice, not the reverse. The authors of this chapter have taken some of the first steps, but we know the journey is boundless.

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NOTES

1. David A. Hurley, Sarah R. Kostelecky, and Lori Townsend, “Cultural Humility in Libraries,” *Reference Services Review* 47, no. 4 (2019): 544–55, <https://doi.org/10.1108/RSR-06-2019-0042>.
2. Sofia Leung, Michelle Baildon, and Nicholas Albaugh, *Applying Concepts of Algorithmic Justice to Reference, Instruction, and Collections Work* (Cambridge, MA: MIT Libraries, 2019), <https://hdl.handle.net/1721.1/122343>.
3. Sofia Leung, *Whiteness as Collections*, <https://sleung.wordpress.com/2019/04/15/whiteness-as-collections/> [blog post available upon request].

4. *Diversify* at this stage was very broadly defined. Our use of this term has narrowed through the work of the CDTF, but we contend it is challenging to achieve consensus in defining such a word, and the work of doing so is part of the work of diversifying any operation or organization.
5. *University of Denver John Evans Study Report*, University of Denver, <https://portfolio.du.edu/downloadItem/286858>.
6. Ari Kelman, *A Misplaced Massacre: Struggling over the Memory of Sand Creek* (Cambridge, MA: Harvard University Press, 2013).
7. For more about our collection development and instruction in terms of Critical Race Theory and ethics of care, see Jennifer Bowers, Katherine Crowe, and Peggy Keeran, “‘If You Want the History of a White Man, You Go to the Library’: Critiquing Our Legacy, Addressing Our Library Collections Gaps,” *Collection Management* 42, no. 3–4 (2017): 159–79, <https://doi.org/10.1080/01462679.2017.1329104>.
8. Edward S. Curtis, *The North American Indian: Being a Series of Volumes Picturing and Describing the Indians of the United States, and Alaska*, limited edition, no. 95 of 500 proposed sets (Seattle, WA: E.S. Curtis, 1907–30).
9. Joan M. Schwartz and Terry Cook, in “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2, no. 1 (2002): 15, define “against the grain” as interrogating materials in order to “bring out voices which speak in opposition to power, or that insert irony or sarcasm or doubt.” We are also informed by Billy J. Stratton, *Buried in Shades of Night: Contested Voices, Indian Captivity, and the Legacy of King Philip’s War* (Tucson: The University of Arizona Press, 2013).
10. Alexa Roberts, *Sand Creek Massacre Project, Volume One of the Site Location Study* (Denver: National Park Service, Intermountain Region, 2000), <https://core.tdar.org/document/372075/sand-creek-massacre-project>. See chapter 5 for oral histories of the massacre from Northern Arapaho and Northern and Southern Cheyenne communities. Roberts, an anthropologist who helped collect the family oral histories, notes the irony of writing down histories that are intended to be handed down by spoken word. As we further observed, “These oral traditions were kept alive in the Cheyenne and Arapaho communities, but for the most part, they were generally not recognized as valid *primary* sources and therefore not incorporated into the print or digitized archival record because they did not meet the standard scholarly criteria for ‘time of event,’ firsthand, eyewitness accounts.” From Bowers, Crowe, and Keeran, “‘If You Want the History of a White Man,’” 171.
11. We recognize that the University Libraries special collections may not be the appropriate place to house specific Native American materials. See Naomi Bishop, Jonathan Pringle, and Carissa Tsosie’s discussion of how Northern Arizona University approached building and safeguarding primary source collections in “Connecting Cline Library with Tribal Communities: A Case Study,” *Collection Management* 42, no. 3–4 (2017): 245, <https://doi.org/10.1080/01462679.2017.1359717>.
12. Addressing the important role of Indigenous comics and graphic novels, Sarah Henzi states, “These works partake in the creation of a new space to voice, create and resist, as well as to restore and reaffirm experiences, histories and memory, and to rectify the falsity of colonial imagery.” From “‘A Necessary Antidote’: Graphic Novels, Comics, and Indigenous Writing,” *Canadian Review of Contemporary Literature/Revue Canadienne de Littérature Comparée*. 43, no. 1 (2016): 36–37, <https://muse.jhu.edu/article/611717>.

13. "Open Letter from the University Libraries Faculty," University of Denver, 2016, <https://library.du.edu/inclusive-excellence.html>.
14. See Ronald A. Heifetz, Marty Linsky, and Alexander Grashow, *The Practice of Adaptive Leadership: Tools and Tactics for Changing Your Organization and the World* (Boston: Harvard Business Press, 2009).
15. Angela Galvan, "Soliciting Performance, Hiding Bias: Whiteness and Librarianship," *In the Library with the Lead Pipe*, June 3, 2015, www.inthelibrarywiththeleadpipe.org/2015/soliciting-performance-hiding-bias-whiteness-and-librarianship/.
16. The residency librarian position is part of the DU Libraries involvement in the Association of College & Research Libraries Diversity Alliance, an effort to "unite academic libraries committed to increasing the hiring pipeline of qualified and talented individuals from underrepresented racial and ethnic groups." See www.ala.org/acrl/issues/diversityalliance/ for more information.
17. Our residency program avoids asking residents to engage in DEI work as a part of their position unless they express interest, as we see doing so as potentially contributing to "campuses engag[ing] in contemporary plantation politics . . . [where] [p]eople of color, and particularly Black people, are exploited in various ways for economic gain at the sake of their humanity." Dian Squire, Bianca C. Williams, and Frank Tuitt, "Plantation Politics and Neoliberal Racism in Higher Education: A Framework for Reconstructing Anti-Racist Institutions," *Teachers College Record* 120, no. 14 (2018): 1.
18. Red Planet Books and Comics is a Native-owned bookstore in Albuquerque, New Mexico, run by Native Realities, which also sponsors Indigenous Comic Con (<https://redplanetbooksncomics.com/>). Dr. Debbie Reese is the founder and coeditor, with Dr. Jean Mendoza, of the *American Indians in Children's Literature* blog (<https://americanindiansinchildrensliterature.blogspot.com/>). Her August 30, 2018, post, "Best Graphic Novels by Native Writers," provided an initial list of recommended, Indigenous-created graphic novels for our collection (<https://americanindiansinchildrensliterature.blogspot.com/2018/08/best-graphic-novels-by-native-writers.html>). Highwater Press, part of Portage and Main Press, Canada, publishes Indigenous literature and educational materials, including Indigenous-created graphic novels (www.portageandmainpress.com/product-category/indigenous-literature/graphic-novels/).
19. For more detail about the origins of our discussions about building our collections both by and about Native Americans, see Bowers, Crowe, and Keeran, "If You Want the History of a White Man." Aaron Carapella, who self-identifies as part Cherokee, has attempted to locate all nations prior to European arrival through his Tribal Nations Map project (www.tribalnationsmaps.com). The maps have received both praise and criticism. See, for example, Debbie Reese's 2014 blog post (<https://americanindiansinchildrensliterature.blogspot.com/2014/06/aaron-carapellas-map-native-american.html>) and also our article.
20. Hurley, Kostelecky, and Townsend, "Cultural Humility in Libraries," 12–13.
21. Eve Tuck and K. Wayne Yang, "Decolonization Is Not a Metaphor," *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1–40, <https://jps.library.utoronto.ca/index.php/des/article/view/18630>.