

**Rebuilding Our THEE LELUM ~ Collaboratively Moving Forward ~ YÁ LTE
SE SELS TEN (we're going for a walk) ~ Developing Stewardship Framework
Together**

**ÍY SCÁCEL ~ transforming ourselves to greet and embrace this new day; Steps
to Lifelong Learning by asking: where do we start?**

By

Charlene George ~ kQwa'ste'not

Royal Roads University

Victoria, BC, Canada

A Major Project submitted

in Partial Fulfillment of the Requirements for

the Degree of Master of Arts In Interdisciplinary Studies

Supervisor: Ann Perodeau, MA

October 27, 2019

© Charlene George, 2019

**Rebuilding Our THEE LELUM ~ Collaboratively Moving Forward ~ YÁ LTE SE
SELŚ TEN (we're going for a walk) ~ Developing Stewardship Framework Together
ÍY SCÁCEL ~ transforming ourselves to greet and embrace this new day; Steps to
Lifelong Learning by asking: where do we start?**

The title reflects that our Indigenous communities are in a relationship with much history and many have expressed a need for positive movement forward to create a balance of old and new. This balance needs to honor our cultural teachings and strength while not discarding the goodness nor all of the structure in the current western system that is struggling to overcome a possession-based worldview. Collectively we need to dance together toward more inclusive cultural/intercultural reflection around being re-reminded of these teachings, actively creating lifelong learners of whole life sustainability, leaving the generations to follow us with a prototype for moving forward.

SEEING THROUGH WATCHERS' EYES: between the worlds.

This title acknowledges the life created with Rebuilding Our THEE LELUM. Each step imagined in the proposed way to collaboratively move forward happened, plus additional steps.

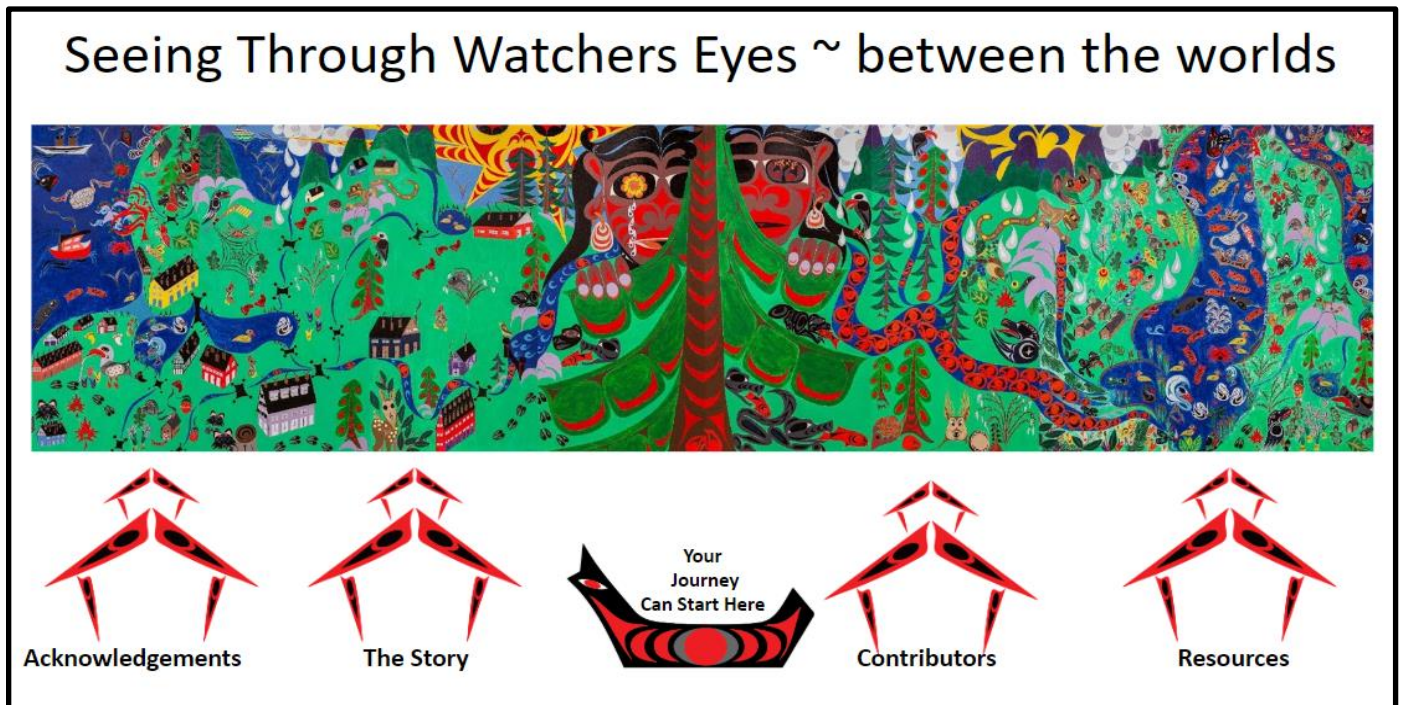
ACKNOWLEDGEMENTS

To begin, I would like to acknowledge the speakers and teachings that have come before me. My name is kQwa'ste'not ~ Charlene George, I am T'Sou-ke and am honored to claim relatives in other neighboring communities, Beecher Bay ~ Scia'new, Songhees ~ Lekwungen, Esquimalt ~ SXIMELEEL (Kosapsum), Saanich Nations ~ W̱SÁNEĆ, Cowichan tribes ~ Hul'q'umi'num people, and Pacheedaht (close to Port Renfrew). I am honored to carry a European heritage as well, aiding me to be a cultural bridge. My skills come from weaving many threads: my inherent life purpose, my grandparents' teachings, the many beings I have encountered, and my own Coast Salish practice. The skill of being a bridge brings me to this place, bringing forward a way to gather into a pot'thus (baby basket) the pieces of community knowledge that can help weave a way forward (George, 2018).

I facilitated the creation of an interactive learning tool, through Prezi technology, to accompany *Through Watcher's Eyes ~ Between the Worlds* (TWE), a nine-month pictorial collaborative foundational process that built/enhanced a complex set of views into one shared work (see Appendix A). The complex and deep story that the TWE mural shares is seen through the eyes of Coast Salish mythology, or teachings of the Wild Man and the Wild Woman. The voices/views that accompany Wild Man and Wild Woman are those that are noticeably absent in our present-day society particularly around environmental aspects, have also been engaged.

Seeing Through Watchers Eyes ~ Between the Worlds (STWE) is a Prezi that uses the TWE mural image as a teaching tool (Figure 1).

Figure 1 ~ STWE Prezi Image



The idea for STWE Prezi came out of a need, as Indigenous practice dictates: to be the speaker for TWE mural giving voice to the rich cultural, environmental, collaborative and interconnected details. The Prezi is and will continue to be a change tool that encourages awakening in whoever engages (ie. teachers, students, community, environmental proponents). The focus of the Prezi is to support the ability to see through another's eyes. This is one of the tenants of intercultural practices, and utilizes TWE's pictorial lens that views two interconnected sections of the mural that represents both past and present.

The voice or lens presented in STWE Prezi bridges cultures by creating common ground through the images, leading to common understanding. The English language that primarily

describes what is in front of the eyes needs to be related to emic concepts that live behind the eyes. The descriptive term, “behind the eyes” (Caroline Myss, personal communication, February 13, 2018), aided me in describing the impactful oral traditions in Coast Salish ways of knowing. As English focuses on describing concepts in front of the eyes, a mixture of languages has been used to enhance/enrich the learning experience of ‘re-reminding’(Appendix B), connecting to inner knowing (George, 2018). Communities’ Languages includes SenĆoten, Hul'q'umi'num, Klallam, tSouke, Lekwungen and Nuuchahnulth. Additionally, the inclusion of Indigenous English was purposeful in bridging English/scholarly prose to the idea of intercultural format, the opportunity to engage with a new lens or color of lens within the safety of emic place. The choice of these languages reflects my cultural personal connections and responsibilities, and also strives to authentically center the learning to this sacred land (tumilth) where TWE mural lives (see Appendix A). In addition, it follows Coast Salish protocol.

Coast Salish practice invites all to experience a ‘new day’ (iy scĆácel). This can be interpreted as transforming oneself. Through a process with transformational potential, STWE Prezi continues the practice of collaborative learning, initially engaged with TWE mural that now resides at Spencer Middle School. STWE Prezi provides an example for the School District of a curriculum with an authentic Indigenous world view that retains its integrity and meaning—improving current practices that face difficulty in their attempts to represent Indigenous learning and world view. Additionally, a section for other learners will invite ways to embrace learning, collaborate, actively embrace the uncomfortable place of change, and build confidence/capacity within the communities. The process of gathering the voices, to facilitate the many minds.

The Structure of STWE

The Prezi presents specific ways the co-learners at middle may engage in learning/reflecting/evaluating, moving to life-long learning by self-directed experiential learning. The design is composed of six sections. The first section or main image presents the image of TWE mural (see Figure 1). There are 85 linked images. This number represents three lunar months or one season, holding rich Indigenous cultural value. The active links, rich with learning are accessed by clicking on an image. The links take viewers to the image name in writing and with an auditory clip. Subsequent links may include story, teachings, additional information, and suggested external links to investigate. A visual of this is in Appendix C.

STWE Prezi includes TWE mural images, advisory family inputs, plus Coast Salish protocol defined the limits of points chosen, teachings shared and developed learning materials. The five foundational sections of the Prezi, found along the bottom of the main image, are deeply embedded with protocol modeled throughout the framework for the honored house (the thee lelum). These sections are Canoe, Acknowledgements, Story, Collaborators and Resources.

The suggested first place to begin exploring is the Canoe (with an auditory Paddle Welcome Song). In the Canoe are visuals and text to aid viewers to paddle their journey through the process of a Prezi program. There are three suggested viewing and learning styles. Linear (or sequential) uses the forward and back cursors. The Indigenous View suggests starting at the centre and working one's way outward to the ocean on each side. Intuitive Learning suggests clicking on whatever is of interest, followed by reflection. An invitation is presented in Appendix D that asks all viewer/co-learners to follow protocol that models acknowledgement.

The Canoe suggests that viewers next journey to the Acknowledgement House, where lands and protocol of the sacred earth where TWE mural is now home are acknowledged, in Coast Salish

territory. Also included are references and representation of the communities pictured in the mural. Coast Salish protocol is modeled visually and auditorily, expanding what began with TWE mural was unveiled or acknowledged as having life with the need to have its story told.

The Story House is next. Here you will find three parts: the history of TWE mural, the story of *Seeing Through Watchers' Eyes*, and what potential future directions for the Prezi and the protocol to be followed. The history and process that occurred in order for TWE mural to be developed is substantial and integral to future learning. The story of *Seeing Through Watchers' Eyes* is essential for centering the learning and potential transformation of co-learners. The Indigenous worldview, as seen in pictorial form through the eyes of Wild Man and Wild Woman (the iconic figures on the mural) are the broad source of the stories for learning. The focus on an external object such as the mural or Prezi, allows the learning to be redirected away from an individual or specific group, offering all a safe space to view sensitive, potentially harsh historical context. This is a Coast Salish practice. The cultural reason for this is to 'talk to all', meaning sharing the teaching with everyone (see Appendix B). Sharing with everyone, invites and creates the potential for new ways of being. For example, on the mural there are potentially contentious images such as the tree stump, exploded mountain tops, tanker and a hockey stick. All are potential entry points for larger discussions and are guided by a facilitated set of speakers. Initially Wild Woman's and Wild Man's voices are heard or viewed, then others are invited to speak. My work of facilitating the complex set of voices is then acknowledged.

The Collaborators House is a part of Coast Salish protocol acknowledging all the many hands and minds that aided in breathing life into the mural and Prezi. This includes Sooke School District, Spencer Middle School, Sierra Club BC, Community Voices, Advisory Family, and others. The process pictorially spoken in this section models Coast Salish protocol for co-learners in a

contextual learning format, potentially encouraging mutual understanding and changes in behaviour in co-learners. As each co-learner engages at a deeper level resources are offered.

The Resources House includes the two needs identified by Spencer Middle School, the school district and others in the process of creating mural. The first need was for authentic Indigenous worldview resources that could align with BC Curriculum learning outcomes, found in the three colorful canoes. The second need identified was that these learning opportunities are available for more than just middle school. To fill these needs a specific set of points (organized into [list format](#)) will aid teachers/facilitators to access specific talking points. This list is found in two places, initially in Canoe under Linear Learning, and expanded on in the fourth traditional colored canoe titled Further Engagement.

The first three colorful canoes found when opening Resource House (purple~Cultural Arts, red~Oral Tradition, blue~Environment) contain specific uses for grades 6, 7, and 8 which embrace the [Big Ideas](#) BC Curriculum utilizes. These colorful canoes go through each of the eight TWE panels, making viewing suggestions.

The fourth traditional colored canoe includes two sections: Indigenous Lens and LifeLong Learners. LifeLong Learners begins with a tool to [Bridging Two Worlds](#) with a further guide that expands on ideas introduced in the Canoe. Indigenous Lens begins with Academic Story, a version of my original MRP proposal offering a way to connect Indigenous English and Lens to scholarship. This is followed with a guide for further reflection on the learning observed or engaged with through the main image (seen in Figure 1) or many speakers' work culminated with images of Appendix E.

The Tree of Knowledge in the center of these four canoes, and connects to five sections. The initial image is a pictorial bibliography for the books suggested or used within the main story

imaged links. The four circles around the edge of this pictorial bibliography are: Resource List, Photo Archives, Bibliography and Activities. The first circle Resource List contains a listing of links used at a point in the main image links, Specific Topics Resources. The additional resources, or supplemental resources a viewer/co-learner may wish to engage with or follow up learning are listed in General Topic Resources. Both lists are alphabetized for easier access. These resource lists combined with points referenced in the [list format](#) should make navigating learning easier for those who may wish to engage STWE for specific topics. Finally this first circle contains a list of suggested books that would enhance further learning which are available locally for purchase or borrow.

The second circle Photo Archives contains subject list alphabetized for all the images sourced through BC Archives. Fifteen images were granted permission to publish within the body of the STWE and the rest of the supplemental images are included as links back to BC Archives.

The third circle Bibliography contains References used in the body of the image linked points and those that guided the methods of this project. Also included in separate link is a listing of the recordings heard within the body of the main images and foundational houses. This also includes a reference for the songs and voices of “Raven @ SNIDŒEE” which under Ethics is not considered a real being but Coast Salish Protocol dictates acknowledging their voices.

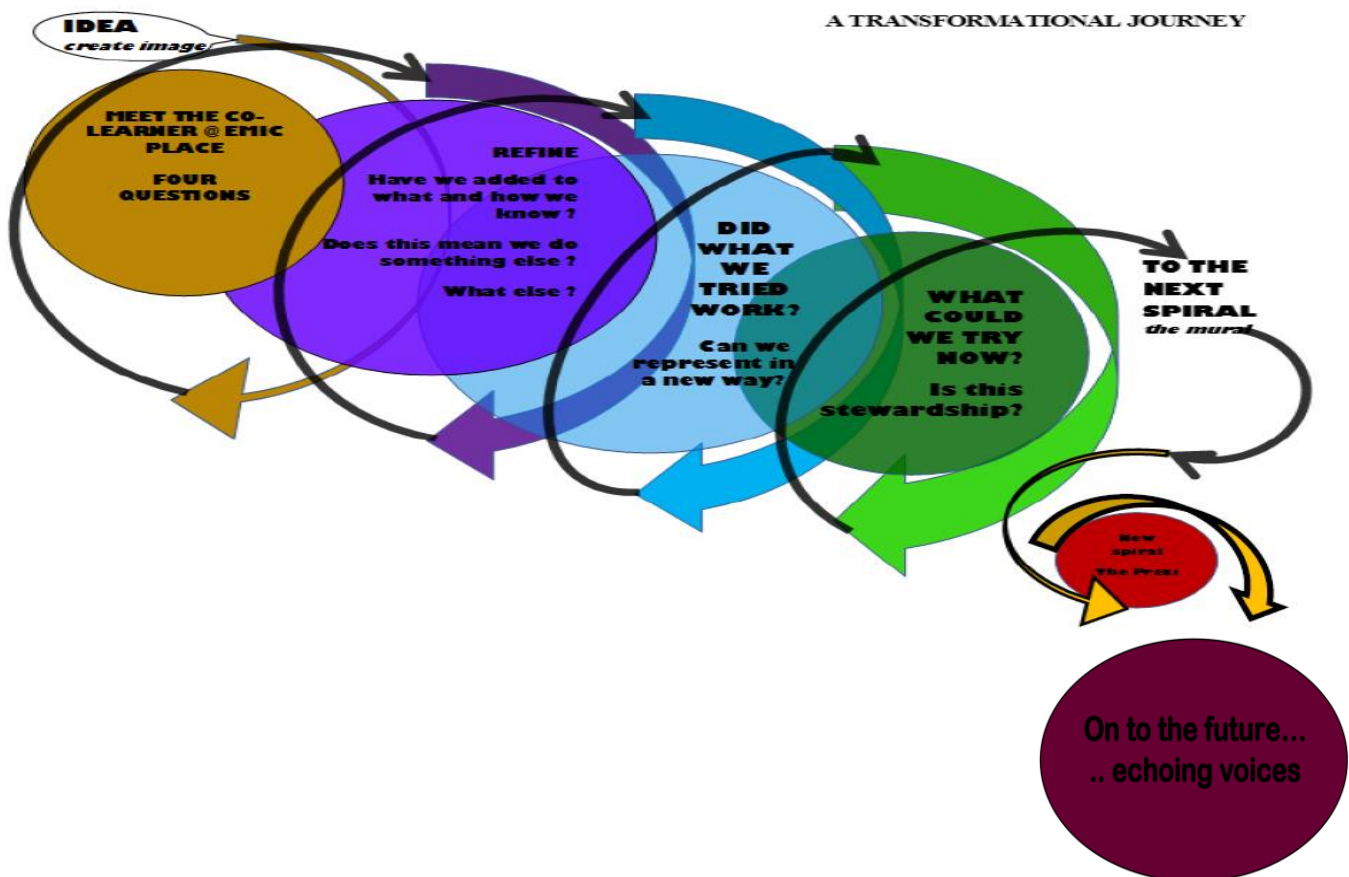
The fourth circle Resources is a well populated section. There are many choices here for learners, facilitator, co-learners and community to utilize. From Comparison Tools to Transforming Ourselves document. Please explore more for yourself at this [link](#).

Resource House contains methodology, scholarly resources, educational context and content aligned with an interpretive guide to experience STWE’s unique Indigenous lens which will aid

those outside the three grades to adapt the learning to their interest; and satisfy my scholarly interests.

Overall STWE Prezi's foundational five sections and the 85 pictorially linked main image section shows only a snapshot, one cycle of a transformational spiral that is expected to continue. This is pictorially represented in Figure 2.

Figure 2: A Transformational Journey



The structure of STWE lends itself to future expansion beyond the timeline and scope of this Project by educators, Sierra Club BC and communities. Great excitement has been generated at community, local and neighbouring school districts, educators in environmental and other related organizations, and with life-long learners through the process of doing the work and [celebrating](#) that we are done. Some possible further directions include: specific digital copies for [Sencoten Immersion Program](#)/Malahat/Tseycum/ Beecher Bay youth or community programs, is now active

on Sierra Club BC website, and is expected to be on Sooke School District website shortly. Additionally ideas were discussed about creating a table book of the images with suggested thoughts for engaging learning. The capacity limit was reached with Prezi technology so further online presence will likely be with another type of technology. There will continue to be a guide of Indigenous theory and practice for any further steps. The responsibility for continuing this work will remain with the Advisory Family and communities (nations) collaborating with myself.

Advisory Family

The advisory family individuals who have proactively indicated interest in participating in my project are: the school district (Paul Block/Stephanie Headly-Smith, Associate Superintendent School District 62), Sierra Club BC (Hannah Askew, Executive Director), a youth voice (Dawn Menchavez), Coast Salish community (Elder Mary Ann Thomas from Esquimalt, Tiffany Joseph from Tsawout/SENĆOTEN linguist), Kathleen Meiklejohn (expert in BC curriculum and current teaching practices), RRU (Ann Perodeau, Project Supervisor), and myself (artist/facilitator who guided the TWE mural collaborative process). All individuals and groups added important voices/lens to this project by nature of their knowledge, interest and connection to TWE mural. Other community voices were suggested and invited to contribute, as follows the teaching of being guided by elders or inner voice, and is Coast Salish Protocol. These voices are acknowledged in Community Voices in Acknowledgement House. They will also have a voice in future use of STWE.

The joint advisory family voices acted as supportive collaborators. This is like the Coast Salish process called 'family meeting'. The responsibility assigned to the term 'family' includes those people with the best of intentions who will embody a collaborative mindset for working towards a joint goal. The joint goal for this project was the creation of the STWE Prezi. The

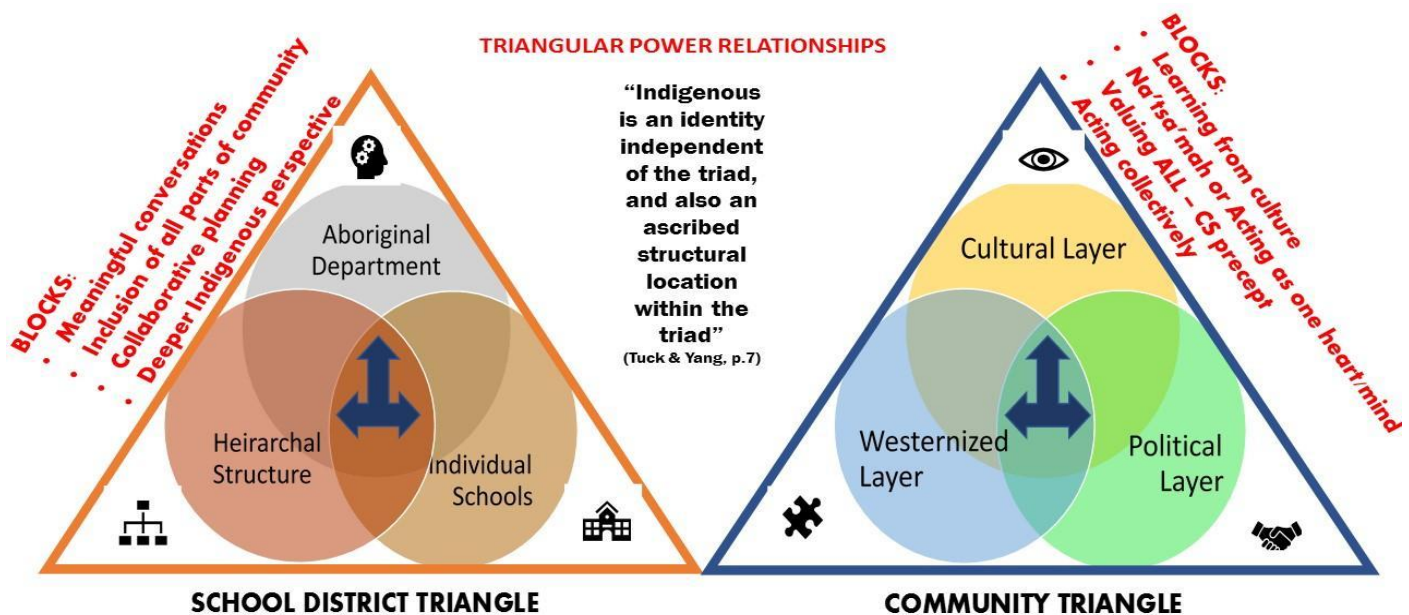
primary collaborative work of the advisory family was feedback and insights. The feedback and insights guided me to choose the best points of the main image section, set limitations for magnitude and be protocol reminders. An example of this was the decision to limit information for linked point # 184. A general teaching or statement was included period; following Coast Salish Protocol and Indigenous practice.

The Need

The nine-month process for the creation of TWE mural developed relationships, bringing light to a need and opportunity for using TWE to forward learning bridging understanding within/between cultures. People in the environmental movement and school district both wish to engage in an authentic and respectful manner. This wish matches a mandate of the BC Ministry of Education (August 2016) and the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP, 2007). A void in current practices and overwhelmed capacity within our local communities are one lens for this project.

The communities have continued to express that respectful relationships are necessary. This includes an understanding of the multi and complex layers existing in varying degrees in each community. The concept of triangular power relationships, called triad structures by Tuck & Yang, which I explored previously was respected throughout all aspects of my project; see Figure 3. I frequently balanced protocol, bridging with both cultural and political layers within communities.

Figure 3 ~ Previous work for collaborative decision making within triangular power relationships



Through the process/work of this project I found myself transforming to be able to aid the continuing discovery of collective need, wishes for direction to aid discussion for specific and overall images/needs. I continued to use these guiding questions: What is working or not working ~ why? What does my community look like in 100 years? Who are my relatives/community/neighbors? How can we be better? Where do we start? These questions along with journeys to local areas, time spent with contributors, and following Indigenous practice/theory, the foundation was built, the voices were given digital space, and next steps were envisioned. The work completed in STWE is only a snapshot set by the limit of time. Two moons time was spent gathering, one moons time was spent transcribing into digital format and asking for feedback. See Figure 2 for a visual of this stage of the transformational process, knowing that future work is expected for STWE which is past this Figure's representation.

LITERATURE REVIEW

The Speakers Who Came Before Me

The literature that inspired me initially was *Learning and Teaching Together ~ Weaving Indigenous Ways of Knowing into Education* (Tanaka, 2016). It was through her process of gathering the information for this writing that I met the author, Michele Tanaka (Assistant Professor, Indigenous Education, Curriculum and Instruction, University of Victoria) . I was the Sessional Instructor for the learning which prompted her paper that lead to her writing the book. I also presented the Coming-of-Age celebration for the learning at Camosun College's S'TENISTOLW Conference 2017 that was highly positively received¹. Working with Dr. Lorna Wanosts'a7 Williams (Professor Emeritus of Indigenous Education, Curriculum and Instruction, University of Victoria) to create the learning atmosphere described in the book has also shaped my growth, inspired my belief that local Coast Salish cultural teachings could have great impact, and the direction of this work/project.

The Coast Salish Theoretical Framework defined by Elliott, Guilar & Swallow (2009), Marker (2009), Archibald (2008) and Cook & White/Xelimuxw (2001) encouraged my choice to engage community in an adaptive manner and follow the work (yaas) until it is completed. This continues to be my affirmation and follows cultural protocol and practices. As well, the reminder that after the work (yaays) is finished, the intellectual property will not reside with me wholly, rather there will be shared responsibility for its care and development.

To disrupt a western binary tendency, M. Kovach (2013) talks of scope, not a problem. I have chosen to use the Transformational Learning Theory term 'need' rather than 'problem'.

¹ For more insight into the learning associated with this, follow this [link](https://docs.google.com/presentation/d/16HB4vMBRcMIj-8WqgINW59SzCJoALsGBKbGoXqnUyu8/edit?usp=sharing), to a rich pictorial Indigenous lens of the learning journey called 'Gramma'. Or utilize this URL: <https://docs.google.com/presentation/d/16HB4vMBRcMIj-8WqgINW59SzCJoALsGBKbGoXqnUyu8/edit?usp=sharing>

Kovach is strong in her belief that we need to shake up learning to bring light on it; it is in this non-binary grey zone where transformation is possible. This pairs with transformational learning and guided the truthful pictorial story of TWE mural representing past and present; and guided STWE Prezi to respectfully move forward. Respectfully balancing truthfulness where potential co-learners have attachment, with the views of community being re-reminded (p.116). For example, the mural image of an exploded mountain is important to talk about and at the same time might be sensitive to a co-learner whose livelihood depends on changing the landscape. I have navigated the two worlds and as Kovach says, acknowledge the existing emotional and psychic cost of constantly negotiating the dual way of doing and being, Indigenous and Eurocentric (Kovach, 2013, p.114). The Prezi is a helpful tool. By centering the learning outside, transformation can take place without exhausting communities and myself, we can engage in a meaningful way, and move forward.

Transformational learning discussed by McGonigal (2005) reminded me that teachers cannot simply upload their knowledge to students. Instead, it is necessary to transform students' existing knowledge. A major tenant of transformative learning is redefining what learning is. As such, the term learning describes that both the Instructor/Facilitator and Student as transformed through the process of learning, hence my use of the term, co-learner. Further, McGonigal identifies five conditions needed for transformational learning. The first step is experience through exposure encouraging awareness of the learner's knowledge limitations. The second is to share or find an opportunity to identify assumptions or reactions. The third is to encourage process or critical self reflection. The fourth is generalize or examine alternatives through process communication. The final step is to apply or test it out in a new way. The five areas tie closely to Indigenous Practice and Coast Salish practice/belief and aligned with this project. The example

within STWE is [Bridging Two Worlds](#) but you may also choose to see my Indigneous perspective blog where I combine Transformational and Indigenous Theories (George, 2018).

Literature Relating to the Methodology

This project followed Indigenous Theory and used Indigenous Research Methods. Although the advisor family is a mix of both Indigenous communities, school district and environmental movement, Indigenous Theory will be my lens to focus through. Indigenous Theory aids the navigation of the complexities potentially mapped through STWE Prezi. This theory was the best fit for the project and was conducted by myself an Indigenous Researcher. I have a commitment to maintaining cultural protocols, traditions, accountability, and respect even within the scope of academia (Kurtz, 2013). This commitment extends to making sure to do the work right, a Coast Salish teaching.

The learning by Haida scholar S. Davidson (2016) echoes the process I used. This was demanded by my name kQwastenot: I did my best to follow my cultural protocols in everything I approached. Davidson recounts to engage through a comfortable space, clarification, possible disclosure in part or whole, reverence akin to degree of ceremonial setting, holism of wisdom transmitted, doing one's best to embrace the synergy or the aliveness of the teachings (Davidson, 2016, pp. 5-7). My addition to her list, respecting the interrelatedness or closeness, is how my connection enhances the work. This is found in my Indigenous Oral Reflection, Appendix F. Both Haida and Coast Salish people share the teaching of 'making our minds strong', as well, a reminder not to lose our identity or compromise cultural practices.

Indigenous Theory is a relational Earth based multilevel holistic concept of completeness and is based in oral tradition steering individual, family, community, organizational and educational systems; a theory encompassing living culture's worldviews of past, present and future ancestors.

In both the mural and STWE, I created an honored house (thee lelum) frame to move forward. Hence, I reviewed several speakers to help shape the way to represent four overarching foundational areas, to which I added a necessary fifth element, the Canoe (a guide for Prezi technology). Bennett & Auger (2010) review Absolon's work on Indigenous Wholistic Theory, which "encompasses the four aspects (spiritual, emotional, mental and physical) of being and remembering the importance of the seven generations of past and future" (pictorially represented in both TWE mural and STWE).

Indigenous Theory applied to Western based educational systems can be a part of the solution through meaningful local knowledge in curriculum, assisting to bring Indigenous knowledge into contemporary view (or meet the students where they are at) engaging fully. Bennett & Auger also noted that finding appropriate and skilled teachers to facilitate this way to learning might be a challenge (Bennett & Auger, 2010, p. 7). This challenge was met by L. Williams & M. Tanaka (2007) and M. Tanaka (2016) through the process of respectful culture-based learning in educational systems beginning the successful work of bridging gaps. A bridge partially fills the void creating steps toward cross-cultural dialogues; the Prezi creates an example to move forward across the bridge. There are many bridges are pictorially represented in TWE and bridges metaphorically modeled in STWE, both encapsulate Absolon's Holistic Indigenous Theory (2004); and are neatly summarized in Appendix E.

Absolon (2004, p.9) spoke to the colonizing legacy of disconnected knowledge, diminished value of Indigenous knowledge. Other erosions include encapsulated components of that knowledge (T. Richardson, 2011, p. 333), and distortions by non-Indigenous Researchers within a community generated process (Absolon, 2004, pp.9-11). Absolon further stressed the need to look at the mess of our present state of being, rethink (decolonize) our four parts of self/community (2004, pp. 9-

11). This is evidenced throughout STWE and many bridges to understanding what the viewer is witnessing are within the Resource House.

The work of Absolon also informed my task as an Aboriginal Researcher, to transform the context, to evaluate my state of decolonization, to aid the lens of communities' knowledge production with continued development of methods embedded in my communities' frameworks of Indigenous practice; living it. The process of engaging community clearly reflects the acknowledgement of both our cultural and colonial history. Indigenous Research Methods required "strength, pride in self, family, community, culture, nation, identity, economy, and governance". The aspect of 're-reminding' as a research methodology in Indigenous Research Methods (Absolon, 2004, p. 12) is clearly identified in several of the bridges offered to viewer/ co-learners. Lastly, to collect pieces for the pot thus for reweaving is a better way of reflecting on the method of working to support knowledge creation/re-creation within Indigenous Theory in community and with the co-learners; and is pictorially represented in Appendix E where the viewer is asked to consider the whole not one strand of a basket.

Working to create STWE: Seeing Through Watchers' Eyes

Wild Woman and Wild Man are the central focus and start as they are helping us to use their eyes. This provided an opportunity to engage, view, and potentially interpret what is in front of the collective us. How Wild Woman and Wild Man see what is in front of them is different, explore point # 17 at this [link](#). This difference demands an intercultural approach with an Indigenous lens.

Further, to create STWE by gathering and reflecting, I engaged the Advisor Family in a transformational process through an Indigenous Theory lens with Coast Salish protocols. Conversations were face to face, and most times notes from meetings were written after. Sometimes

use of multimedia tools were used to record language and songs. The format of engaging each contributor followed the format outlined in Appendix F. This allowed communities restrictions for cultural information sharing as mentioned above for linked point # 184 (explore [here](#)). This process follow Indigenous Research Methods as highlighted by S. Wilson (2003). Davidson (2016) described it as a way of engaging follows protocol and ensures whole knowledge transmission; as well the possibility that partial or whole knowledge disclusion in areas may occur by participant (Glass & Kaufert, 2007, p.38).

The eyes of STWE are focused on the TWE mural, which for the purposes of scholarly perspective, is not human. Although not recognized as a human, Coast Salish belief would assign a value of being alive with the breath breathed in as it was created and unveiled. Given this point of view, I worked with the utmost respect to fully recount the culturally rich story of TWE mural. This will be similar to Tanaka's (2016) description of Gramma's learning journey and my subsequent presentation at Camosun College's S'TENISTOLW Conference 2017.

Conducting the Work

Once the knowledge has been generated, the 85 points of learning were compiled and integrated into the Prezi program, a final review with the advisory family occurred. The work was completed and celebrated on October 27, 2019. Knowledge generated that is outside the scope of this project will be respectfully held for future layers of this transformational process. Cordier et al (2016) describe a potential holistic process and Wilson (2003) describe an Indigenous Theory Research both which were used to maintain integrity. The knowledge was grouped into informational categories, based on the 85 linked points, four houses and beginning canoe. All that is within STWE are: shareable teachings, reflective historical sharing with embedded strength/lessons,

wishes or hopes for the generations to follow us, contextual knowledge, and cultural Indigenous Theory lens. These are described in English, Indigenous English, and Communities' Languages. They are considered the community's capacity/limitations/further directions/ways to support (Wilson, 2003, pp. 171-75). The underlying messages collected in a narrative method have enriched the contextual lens, and encouraged a rigour for me as the researcher to make notes after each session as a reminder along with the recorded interview (Cordier et al, pp. 175-183). Authors of Indigenous Theory reflect the importance that Indigenous knowledge be authentic and meaningful [Cook & White/Xelimumw (2001); Tanaka & Williams (2007); Wilson (2003); Archibald(2008), and Elliot Guilar & Swallow (2009)]; special attention went into my reflection on the knowledge generated and how it may be perceived. Hence the many reflective tools and bridging guides throughout STWE.

The advisor family, communities and contributors were gifted with STWE Prezi once it was completed. Feedback for content and narrative intentions were sought, particularly for future journey through the transformational spiral. A similar framework has been sought out by other communities, to use as a process for their unique Indigenous framed needs. Those that seek to use STWE specific format though will have to be reviewed by the ones who contributed.

The work is now completed, and all were invited to witness the work (cultural value setting of knowledge and its transmission), referenced by Cook & White/Xelimumw (2001). The speaker for the day ([October 27, 2019](#)) eloquently reminded all that STWE was an invitation for all to cross over the bridge to understanding with respect and re-reminder to follow our Coast Salish Protocol for using our publically shared work.

Ethics

As an Indigenous Researcher from within community where my project is centered, I am reminded by Absolon (2004) to reflect on my own ethical, cultural, political, and personal issues possible with the individuals each community designates to enter conversation with (pp. 13-14). To remember as well to be sensitive to cultural knowledge, honor its sacredness and not publish certain cultural ceremonies or rituals (Absolon, 2004, p. 14); that the right to partial or whole knowledge disclosure by participants to be held in my memory only (Davidson, 2016, p. 6). This was a gift to me as I engaged many who shared more than are found on STWE.

A final note to remember is that the knowledge generated by this project does not belong to the educational or environmental systems nor to myself. It jointly belongs to the many generations in the future, the cultural communities, advisors, and individuals who will add to the knowledge creation; all of whom need to benefit by the sacred knowledge creation (Absolon, 2004, pp. 13-14).

WEAVING IT ALL TOGETHER

The reason for doing this project STWE Prezi is to meet a need defined by the communities and those that wish to work alongside in a respectful manner, engaging in new ways. Our joint wish was, and continues to be, a rebuilding of an honored house (thee lelum) where transformational learning may guide change. This change may aid in developing a stewardship to better care for our relationships with those who are in our community, including the voices rarely heard in present-day society which are labelled as non-human. My transformational learning approach to this project with Indigenous Theory/Practice centered in Coast Salish protocol, has breathed life into seeing through another way. STWE Prezi is an example of how to move forward respectfully balancing relationships, dancing through the landscapes of TWE mural and the minds/hearts of future co-learners. Many Hych'ka / HISWKE to all who helped \0/ \0/ ..hands raised high ..

REFERENCES

- Archibald, J. A./Q'umQ'umXiim (2008). *Indigenous storywork: educating the heart, mind, body, and spirit*. UBC press.
- Absolon, K., & Willett, C. (2004). Aboriginal research: Berry picking and hunting in the 21st century. *First Peoples Child & Family Review*, 1(1), 5-17.
- Battiste, M. (2005). Indigenous knowledge: Foundations for first nations. *World Indigenous Nations Higher Education Consortium-WINHEC Journal*.
- Bennett, M., & Auger, A. (2010). Aboriginal Victim or Valor: Understanding the Past to Change the Future. *First Peoples Child & Family Review*, 5(2), 5-8.
- Cook, P., & White/Xelimuxw, W. (2001). Thunderbirds, thunder-beings, thunder-voices: the application of traditional knowledge and children's rights in support of Aboriginal children's education. *American Review of Canadian Studies*, 31(1-2), 331-347. doi: 10.1080/02722010109481598
- Cordier, R. Rahja, M., Scanlan, J. N., & Wilson, N. J. (2016). Fostering transition to adulthood for young Australian males: an exploratory study of Men's Sheds' intergenerational mentoring programmes. *Australian occupational therapy journal*. 63(3), 175-185. doi: 10.1111/1440-1630.12259
- Davidson, S. F., & Davidson, R. (2016). Make Your Mind Strong: My Father's Insights into Academic Success. *Canadian Journal of Education*, 39(2), 1.
- Educator Update: K-9 - BC's New Curriculum (2016/17). Retrieved from: https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/updates/educator_update_k-9.pdf.
- Elliott, J., Guilar, J., & Swallow, T. (2009). SNIT... E...: Learning from a traditional place.

Canadian Journal of Native Education, 32(2), 105.

George, C. ~ kQwastenot. (2018) Char`s Blog: An Indigenous Perspective. Retrieved from:

<https://charsblog639027438.wordpress.com/>

Glass, K. C., & Kaufert, J. (2007). Research ethics review and aboriginal community values: Can the two be reconciled?. *Journal of Empirical Research on Human Research Ethics*, 2(2), 25-40.

Kovach, M. (2013). Treaties, truths and transgressive pedagogies: Re-imagining Indigenous presence in the classroom. *Socialist Studies/Études Socialistes*, 9(1).

Kurtz, D. L. (2013). Indigenous methodologies: Traversing indigenous and western worldviews in research. *AlterNative: An International Journal of Indigenous Peoples*, 9(3), 217.

McGonigal, K. (2005). Teaching for Transformation: from learning theory to teaching strategies. *Speaking of Teaching: The center for teaching and learning*, 14(2). Retrieved from: <http://www.teo-education.com/teophotos/albums/userpics/transformation.pdf>

Myss, Caroline (February 13, 2018). Personal communication at *The Power of Your Words*, University of Victoria.

Richardson, T. (2011). Navigating the problem of inclusion as enclosure in Native culture-based education: Theorizing shadow curriculum. *Curriculum Inquiry*, 41(3), 332-349. doi: 10.1111/j.1467-873X.20011.00552.x

Tanaka, M. T. (2016). *Learning and teaching together: Weaving Indigenous ways of knowing into education*. UBC Press.

Tuck, E. & Yang, K.W. (2012). Decolonization is not a Metaphor. *Decolonization: Indigeneity, Education & Society*, 1(1), 1-40. Retrieved from:


https://www.researchgate.net/publication/277992187_Decolonization_Is_Not_a_Metaphor

Williams, L., & Tanaka, M. (2007). Schalay'nung Sxwey'ga: Emerging cross-cultural pedagogy in the academy. *Educational Insights*, 11(3), 1-21.

Wilson, S. (2003). Progressing toward an Indigenous research paradigm in Canada and Australia. *Canadian Journal of Native Education*, 27(2), 161-178.

APPENDIX A

Through Watchers Eyes ~ Between the Worlds



*Please Join us for the Unveiling of
"Through Watchers' Eyes -
Between the Worlds"
and celebration of our year long cultural
work*

WHEN: FRIDAY JUNE 7, 2019 AT 12:00PM

WHERE: SPENCER MIDDLE SCHOOL SENSORY GARDEN

A 'SMALL TABLE' (LIGHT REFRESHMENTS) WILL BE SERVED IN ROOM 101 AT 12:00 PM WITH THE WORK TO FOLLOW DIRECTLY AFTER AT APPROXIMATELY 1:00 PM, FOLLOWING COAST SALISH PROTOCOLS.

* PARKING IS AVAILABLE PLEASE LET US KNOW IF YOU REQUIRE ASSISTANCE

The outcome of collaboratively working with students, staff, community and myself.

The eight panels (each 8 feet by 4 feet) embrace, in a series of layered environmental focused points, an indigenous lens looking at 'past' and 'present'.

This Coast Salish pictorial journey is now hosted on the outer wall of Spencer Middle School (SCHOOL DISTRICT # 62).

The invitation above, features a portion of one panel, shows the Wild Woman who is viewing 'today'.

APPENDIX B

GLOSSARY

~ to approximate a translation of terms that may be unfamiliar in a scholarly environment ~

THEE LELUM ~ an honored house ... a place of learning ... a place of political conversations a place of protocol a place of family life a place of spirit

WATCHER ~ is called by many names Tsonoqua Bukwus Sasquatch Wild Man Wild Woman Th'owxiya Ogress/Ogre Dzunukwa Tsonokwa Dzonokwa Zuniqwa the Giantess The Wild Women Of The Woods Wealth Giver

....is referenced on RRU Traditional Welcome [page](#) link
 is recognized throughout the NorthWest Coast Nations

POT'THUS ~ baby basket ... protector of innocence new beginning made of cedar whips

ÍY SCÁĆEL ~ a new day... as the sun rose the new day is reborn ... yesterday's choices may or may not be brought into today

YAAYS ~ 'work' cultural value setting of knowledge and its transmission

RE-REMINDING ~ an acknowledgement that humans may come with inner knowledge that only required a reminder all beings have inner knowing

4 HOUSE POLES ~ similar reference to four directions the main foundation to hold up our THEE LELUM

LIFE LONG LEARNER ~ each human was born with a set of tools to create/be interested in/inner knowing that needs to be nurtured or expanded on

TALK TO ALL ~ this is a Coast Salish teaching/practice that encourages family to learn from each other ... a teaching should not be hoarded but shared/respectfully ... sometimes this includes a 'harsh voice' (western view) but is meant to be emphasis for strong teachings/important concepts/necessary for respect when one has a question/error/action counter to protocol/teachings/practice an opportunity to correct is offered

FAMILY ~ support ... truthful ... respect ... highest good ... safety advisor more than just mother/father/child/grandparent ~ extended family

FAMILY MEETING ~ grouping together advice for best planning for a common goal or YAAYS pooling collective minds/resources

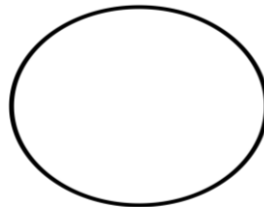
APPENDIX C

First Section of STWE Prezi ~85-Points of TWE mural image
~ pictorial link with learning ~



WHEN YOU click on image

for example: RAVEN



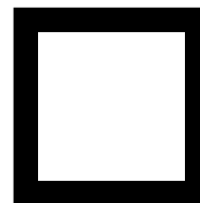
name or language pops up



CLICK ON LINK

story or information pops up

LINK



CLICK ON

CIRCULAR LINK MAY BE ADDED if appropriate to hoped learning

For further information and visuals please follow this URL:

https://drive.google.com/file/d/15u2LkjXAkTBA0uULS4s wR8TdZ_aJLBYj/view?usp=sharing

APPENDIX D : COPYRIGHT

another way to copyright your work

a re-reminder for all

wishing you a 'brand new day' ~ IY SQWEL the strength of knowledge gained with the choice to bring forward hurt/lessons/knowledge/beliefs from yesterday into today

today my thought is to re-remind you that while you enjoy ~ are connecting to how I have framed thoughts & beliefs or brought forward ideas that remind you of thoughts & beliefs you may have temporarily forgotten

I re-remind you.... remember where you 'borrow' from ~ English sentiment might label this as cite your sources (scholarly) ~ Indigenous mind & practice asks that you understand intellectual property which encourages through a narrative perspective the acknowledgement of all the minds that added to what you are 'using' (borrowing) this includes ALL 'things' not just thoughts from scholarly sources

I have chosen to post this 're-reminder' in place of a copyright or licensing statement this better follows an Indigenous mind/practice following this thought I would humbly express my gratitude for all of my family & friends who have shared with me ~ honoring me with the responsibility of holding some teachings or re-reminders for the generations after me I am truly inspired and appreciative of the minds that developed the technologies that allow a new way to share my narrative with you who are reading this ~ raising my hands high with gratitude \o/ \o/ \o/ \o/

Chuu for now k'Qwa'st'not (charlene george) [find more at this [link](#)]

APPENDIX E

BRIDGING LEARNING:



IMAGINE

- Imagine all the work you just glimpsed ..
- What if you only saw one strand of the basket?
- What if you based your understanding on only one strand?
- Would you see the whole OR what is connected to the one strand?

APPENDIX F**CHARLENE'S INDIGENOUS REFLECTED ORAL GUIDE FOR PREZI****Conversation will have Four Main components****CELEBRATING GOOD WORK** (what has already happened/how)

The conversation will begin with a brief description of the Mural. This may include visuals such as the picture of the hanging mural, enlargement of the mural's potential talking points, pictures from around the geographical area and links to other work already done that may enhance the Prezi.

ANNOUNCING INTENTIONS (what we need to do/why)

A reminder to all, that working on this next step, the Prezi, will be for my completion of Major Research Project ~ a part of my Masters at RRU. Which means that when the project is complete the collaboratively decided points will be public ~ the Prezi will be public. Points while discussed with me, may not be chosen to be added to public version of Prezi. Added, that X's participation or withdrawal is possible at any time, although their work/time will be acknowledged with gratitude in the Prezi's Contributor Section.

ASKING ADVICE (how to do this? to follow protocol? input/limitations)

Seeking input or feedback around the rich multilayered story of the mural. Listening to the interrelated connections that the mural evokes. Seeing past the limitations of the mural's 32 foot canvas ~ adapting the conversation as the spirit directs (intuition).

WHOLE LISTENING (listen/digest/re-check/visualize)

Through the practice of Coast Salish deep listening, absorb the full intent of the communication. After perceiving the communicated information/perspective/wish/intention, reflect internally. Attempt to input the communicated cultural data within the story of the mural. Re-check the cultural data with the contributors and/or Elder for inclusion.

*While this list has specific examples, other events or focuses may occur. Each visit/cycle through, the same format is followed, although not always in the same order and is guided by intuition.