



MSD adopts Equity Plan

Page 4



“This was one of the most successful Native Bazaars yet!”

By Shaelyn Hood

Following last year’s Covid-19 cancellation of the Native Bazaar, many people were eager to see what this year’s Bazaar had to show. Many artists used the event as a time to hone in on their craft and create beautiful pieces for the sale. With over 49 vendors signed up, volunteer organizer, Tammy Taylor, knew this year was going to bring a lot of surprises.



Lisa James-Rodriguez and Mary Jo James.

See Bazaar, page 3

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25th Anniversary (plus one) of the Evergreen State Longhouse

By Micheal Rios

Native artists are luminaries of their shared cultures, lighting the pathway back into the far reaches of history, and leading the way into the future with their creative vision. In continuing our celebration

See Longhouse, page 4



Expansion of Tulalip-Owned Business Assistance Grants

The Tulalip Owned Business Assistance Grant funds were not all expended. Therefore we are making the grants available to Tribal Members who sell on Facebook, Etsy, or other similar platforms. Additionally, tribal members can submit for businesses, fishing, or fireworks stands that had permits or licenses in 2020 but didn't renew them for 2021 due to COVID.

You will need to complete the application and submit three months of proof of sales from January 1, 2020, to June 23, 2021, or a copy of your business license and your tribal identification by November 24, 2021. Tribal members are still only allowed ONE grant per category (Fireworks, Fishing, and Business).

The application is available at
www.tulaliptribes-nsn.gov/Dept/COVID-19Assistance

The Tulalip Tribes are successors in interest to the Snohomish, Snoqualmie and Skykomish Tribe and other tribes and bands signatory to the Treaty of Point Elliot, January 22, 1855

syəcəb, the weekly newspaper of the Tulalip Tribes

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In memoriam:
Frank F. Madison, 1923-2002
Sherrill Guydelkon, 1945-2008



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syəcəb?

Contact Rosie
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Holiday schedule: Due to the Thanksgiving holiday, there will be no November 27, 2021 issue of the syacəb. Happy Thanksgiving.

Bazaar from front page



Left:
Tammy Yelm.

Right:
Monie
Ordonia.



The Bazaar started on Friday November 12 and continued through Sunday November 14. Vendors had a variety of items from, cedar hats/headbands, quilts, acrylic paintings, beaded jewelry, Christmas ornaments, knitted hats, smoked salmon, handmade drums and rattles, and much more. The event drew in such a large crowd that some vendors had sold out by Friday and Saturday. In their attempts to continue selling, vendors went as far as making new pieces overnight to bring the next day.

Monie Ordonia, a painter and vendor at the event, talked about her experience, “Everyone must have really missed this, we’ve had a lot of foot traffic. It makes me happy to get people excited about art; when they get into the wondering ‘awe’ state, where they want to take it home with them. I take that feeling with me.”

As we all know, COVID-19 caused a lot of disruptions for gatherings and the Native Bazaar became one of the first major events where the community could come together again. And for many, that was the most important thing.

“I usually travel with my family to different elders’ luncheons, it’s nice to be able to come back here and be with the community,” said vendor, Tammy Yelm

For another vendor, Lisa James-Rodriguez, this was her first year at the Native Bazaar, “I’ve been crafting for six

years; art has really become my therapy. During quarantine, it helped keep my sanity, I got to explore new crafts and styles, and the art just speaks to me. Art is a feeling.”

Art can be such a fun and emotional process for a lot of artists, and in many ways, they are exposing themselves. The Tulalip community really came together and showed their support for the event and for these artists. Tammy Taylor was extremely happy, “This was one of the most successful Native Bazaars yet! We were all surprised at the turnout. Thank you to the Tulalip Community for coming out and supporting your local Tulalip artists.”

She also gave a shout out to the maintenance team, “Barry Davis, Don and their group, they helped set up everything in two hours. Every year they are so gracious and help with cleaning up and supporting our events. They help everything run so smoothly.”

The Native Bazaar will be taking place one last time before the end of the year, December 3-5 from 9:00 a.m. - 4:00 p.m. at the Don Hatch Jr. Youth Center. The same vendors will be attending, but expect new things!

Unfortunately, at this time, the space is filled and cannot take anymore new vendors. If you would like to join the waitlist, or have any questions about the upcoming Bazaar, please contact Tammy Taylor at: 425-501-4141



Tammy Taylor (right).



Makyna Lancaster and Domonick Fuga.

MSD adopts very first Equity Plan

“When I was growing up we did not see ourselves in school. We were expected to check who we were at the door of the school and conform to the colonized system that we were forced to participate in. This policy is the beginning stages of changing that practice. It honors the unique and beautiful communities that each of our students come from.”

- Chelsea Craig, QCT Vice-Principal

By *Kalvin Valdillez*

“When I was growing up we did not see ourselves in school,” expressed Quil Ceda Tulalip Elementary Vice-Principal and Tulalip tribal member, Chelsea Craig. “We did not see our people, our way of being. We were expected to check who we were at the door of the school and conform to the colonized system that we were forced to participate in. This policy is the beginning stages of changing that practice. It honors the unique and beautiful communities that each of our students come from. It puts the heavy lifting on the adults to change their practice and their thinking to meet the needs of all of our kids. It interrupts the status quo, that has long-standing shown, does not work for our Native students and other students of color.”

For the first time in history, the Marysville School District (MSD) has adopted an equity policy in an effort to ensure that their students, faculty and families feel safe and supported through their academic careers and time spent within the school district. November 3 marked an important and historic day, as the district took the first step in a long journey. A journey worth striving for where kids can thrive in a comfortable learning environment and simply be themselves without worrying about bullying, harassment, or experi-

encing educational disparities and barriers based on their culture, ethnicity, religion, gender identity, sexual orientation or socioeconomic status.

Said Eneille Nelson, MSD Executive Director of Equity and Family Engagement, “This educational equity policy was created by students, parents, community members and staff. It was very important to have the right people at the table thinking about the needs of our students, families and staff of our district. It will serve as the foundation to initiate the necessary sustainable changes for years to come. The policy is just the beginning of the work we have to do, a foundation for us to build upon.”

Over numerous pages, the policy identifies five key areas that MSD will focus on to implement the Equity Action Plan; Human Resources, Teaching and Learning, Leadership and Partnership, Climate and Culture, and Responsibility/Accountability.

If executed as planned, the district will recruit and hire a more diverse workforce, whom students can identify with, relate to and confide in. Eliminate systemic inequalities in curriculums and educational materials by providing their staff with professional development training and tailoring lessons so their students can see themselves within the curriculum. Build and foster strong relationships with their students, families and local communities, namely the Tulalip Tribes, City of Marysville and Snohomish County, to ensure they have input in major decisions and that their voice is heard and well-represented. Offer a safe and inclusive learning environment where the proper resources are readily available to their students. And hold staff, the school board and the yet-to-be-appointed superintendent accountable by closely monitoring the progress of the policy through annual reports, reviews and surveys – to name a few highlights from the newly established policy.

“The Marysville School District has never had an equity policy before and we have seen the painful effects on our kids and our community,” stated Liz Gobin, MSD teacher and Tulalip tribal spouse and parent. “Having a comprehensive equity policy holds everyone in the district accountable to ensure that our kids feel safe and that the biases that have existed in the larger community and educational systems will no longer be tolerated. There have been many feel-good statements about equity over the years but having a formal policy adopted means that there is finally action happening. Along with this initial policy, the advisory teams are continuing to develop the action steps that go along with it, including things like professional development to educate staff, more diverse hiring practices, evaluating discipline data, and holding every person accountable to interrupt racism and biases as they occur.”

She continued, “This Equity policy was created for and belongs to each of our children. I want to encourage every family to use their voice to make sure we keep building on this policy and that we never go backward. As our school board changes and our superintendent search begins, it’s important to remember that what we demand as parents and as a community makes a difference. We need to pay close attention to what is happening and work together to make sure this policy stays at the forefront of all of the work happening in the district.”

As Liz mentioned, MSD is currently undergoing several changes as the school board welcomes three new directors to the five-seat panel, two of whom have shown opposition to curriculum such as Critical Race Theory and have vocalized they would not support any curriculum that places value on any race, gender or national origin above another. That is why she is urging other parents to get involved as the new policy goes into effect, to ensure that the equity policy is implemented as planned and the needs of MSD students and families hailing from various backgrounds are met. And that their students are also afforded a safe and positive learning environment, as well as celebrated for their differences.

Chelsea shared, “At QCT we have been working for many years to change the mindset of school, grounded in the traditional values of the Tulalip Tribes. We have been working to build our understanding of race and equity and the role each of us play in creating a learning environment that reflects the community we serve, that honors the beauty that each of our children bring into a very colonized space. MSD passing this policy grounds the much-needed work to heal our Tulalip/Marysville community.”

Eneille added, “Our next steps will be to create an action plan that will put actions to the areas addressed in our policy. Everyone in our district and community have a part to play in the success of our policy and action plan. We all have to hold each other accountable and not expect one person or group to do all of the heavy lifting. If we work together, this policy and action plan can bring the change many have been waiting and hoping for.”

To view the MSD Education Equity Policy please visit: <https://drive.google.com/file/d/1yb3sRKRNQOIl-Afud66Qxq9HX-qW27zQu/view>

The district’s current Equity Action Plan can be found at: https://core-docs.s3.amazonaws.com/documents/asset/uploaded_file/1312201/MSD_Equity_Action_Plan_Web_Version.pdf

For additional information, please contact the Marysville School District at (360) 965-0000.

Longhouse from front page

of November as Native American Heritage Month, we offer our readers a stunning collection of artwork offered by such luminaries. These examples of fine Native craftsmanship were curated by the devoted longhouse team at Evergreen State College.

The “House of Welcome” longhouse education and cultural center is a public service center on the college’s Olympia campus. Built in collaboration with Northwest Tribes, it is the first building of its kind on a public campus in the United States. It was a dream of Native students, tribal artists and faculty member Mary Ellen Hillaire (Lummi Nation), who founded Evergreen’s Native American Studies program in 1972.

In 1995 their dream came

true thanks to the perseverance of Evergreen graduate Colleen Jolie and since that time, the mission of Evergreen’s “House of Welcome,” has been to promote Indigenous arts and cultures from not only the Pacific Northwest, but nationally.

Since opening, the Longhouse has awarded over \$800,000 in individual artist grants; it has hosted over 200 artists residencies and workshops; it has premiered 15 art exhibitions; sent six Northwest Native American artists to New Zealand for artist residencies; and hosted two international artists gatherings featuring Indigenous artists from around the Pacific Rim.

This past summer, Kara Briggs (Sauk-Suiattle) was appointed as Vice President for Tribal

Relations, Arts and Cultures. Briggs is determined to continue Evergreen’s 50 years of success as an institution that serves Native students, helping them to which has paved the way to successful careers in their own Tribes, as well as in government, arts and sciences.

“The Evergreen Longhouse is a nationally important center for Northwest Native arts and model for other state and private colleges in how to work with Tribes and Native artists to advance Native cultural and artistic expression,” Briggs said. “As The Evergreen State College looks to the next 50 years, and the Longhouse to the next 25 years, we must continue to grow our relationships with Tribes and Native artists, so that we are always creating pathways for Northwest Native

peoples to advance.”

2021 marks the 25th Anniversary (plus one) of Evergreen’s longhouse. The faculty and support staff who embody the heart of the longhouse enjoy convening groups of artists, providing a venue, forum and tools that are needed for artists to express their creativity.

A retrospective art exhibition opens on November 20th, featuring Indigenous artists from throughout the Pacific Rim who have contributed and participated in the work of the longhouse for the past 25 years. The exhibit is free to the general public and can be seen in Evergreen’s gallery located in the Daniel J. Evans building on the college’s Olympia campus. It runs through January 29, 2022.



Kelly Church (Grand Traverse Bay of Ottawa and Chippewa Indians) **Fiberge Egg #9**, Black ash, black ash seed, Rit Dye, sweet grass, copper, velvet, sinew

“The Emerald Ash Borer was discovered in 2002 in Michigan in the eastern side of the state. At that time thousands of ash trees had died. It is called the Emerald Ash Borer because it is a beautiful emerald green color with a copper colored belly. This basket represents the Emerald Ash Borer, with its green and copper colors, and opens to a vial containing the Emerald Ash Borer and a black ash seed; The End and the Beginning.

The black ash tree is the last to get its leaves in the summer, and

the first to lose the leaves usually. The seeds take 2 years to germinate. They drop to the ground in the fall time, go through a winter, spring, summer, and the next summer it begins to grow. It grows in the swamps and wetlands and provides food for our white tail deer.

The tree provides the community with splints for baskets that provide utilitarian baskets such as baby baskets, fishing creels, ceremonial baskets and more, as well as the finances for food, shelter, and future harvests to do it all again. It provides communities with teachings that bring together families, weavers, and future generations to carry these teachings on into the next generation. While it seems like the end is inevitable, I also see this as a new beginning. A new resurgence, an urgency, a recognition, the awakening of blood memory. Our people are strong and with good hearts, they are learning, they are weaving, they are hearing the voices of their ancestors, and they are listening.”



Kelly Church (Grand Traverse Bay of Ottawa and Chippewa Indians) **Sustaining Traditions for Future Generations**. Black ash, black ash bark, black ash splints, sweet grass, Rit Dye

“Black ash basketry traditions have been passed down for countless generations among the Anishinaabe of Michigan, and tribes of the North East United States. The teachings of tree identification, how to look for a good basket tree, the harvest, pounding and splitting of the growth rings, and scraping into splints for weaving. We take our children into the woods and they watch and learn, and participate; until one day they harvest their

own tree, from the teachings passed onto them. Families work together to harvest, process and weave baskets for many uses, of all shapes and sizes. Whatever one’s mind can imagine, one can weave.

This Strawberry and its blossoms represent the generations of weavers

who came before us and left us these teachings, and those who come after, that we work to sustain these traditions for. It represents the generations in the many miniature strawberries, it represents those yet to come in the flowers, it shows the baskets that can be woven from the black ash tree, it shows the many intricacies the material allows in baskets woven, while bringing families together, to work the labor of love that black ash basket making is. We are Tradition Bearers; it is in our blood, our hearts, our memories, and our future.”

Continued on next page



Vickie Era-Pancretz (Alutiiq) **AWIRNAQ - Alutiiq Hunting Hat.** Spruce root, sea otter fur, dentalium, antique Russian trade beads, imitation sea lion whiskers, suet, cloth straps

“AWIRNAQ represents my hunt for my roots, which started as a student of Native American Studies in 1994. Through the Longhouse community, I connected with and studied under many Northwest Master Basket Weavers and participated in Pacific Art Northwest 1997 - 1999, winning two awards.

As a member of the Northwest Native Basketweavers Association, I first connected with an Alutiiq grass basket weaver. In early 2010, I traveled to St. Petersburg, Russia with the director of the Alutiiq Museum, plus four other Alutiiq weavers and

one Tlingit weaver. We studied collections of hundreds of Alutiiq weavings from the Koniag region, including many spruce root hunting hats. These were highly decorated and some brightly painted to express hunting prowess.

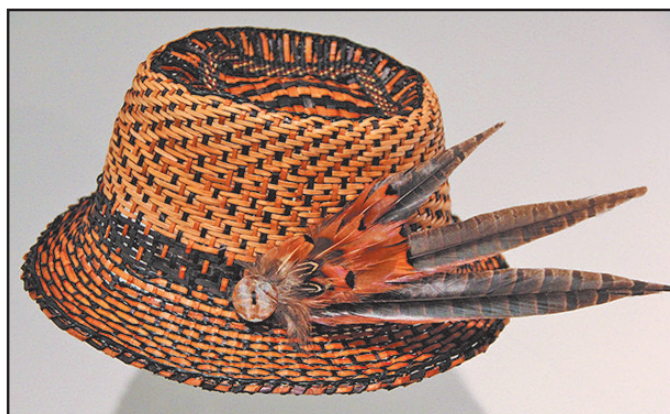
After several years, I was able to collect and process enough spruce root to weave this hat—similar to one that is in the Smithsonian Museum. Fellow Alutiiq artist, Jerry Laktonen, honored me with his painted whale design. This has been a meaningful journey of connection for me and I would be honored to have AWIRNAQ on exhibit where my journey began. I am grateful to our Creator for guiding my hands and heart, and for bringing me to the Longhouse.”



Yatika Starr Fields (Osage, Cherokee, Creek) **Adorned Sway.** Oil on canvas

“Alike and similar are the many tribes throughout the United States that share their history and stories through dance and regalia. As a member of the Osage tribe, I’ve used images of this connection in past works. This painting conveys the movement and correlation between the unforeseen mystery of a cosmic connection within the Osage tribe and history.

Red, a color that has an importance for the Osage, connects them to the spiritual place of war, but also with the earth. The beads and bandolier sway and float as if in motion—like they would when worn during the dances, in sync with the drum beat. Attached are purple scarves, each wrapped around their center, Indian perfume or cedar are the usually preferred bundles in the center. The significance of purple reflects the color of my district, where I am from. History can be told but visually spoken like a poem, my depiction explores a unique side to this dance and history, told through colors. No figures are included to exclude any political agendas, but decorated with a sense of mystery and beauty that would be adorned on a figure during June in Oklahoma.”



Patti Puhn (Squaxin Island) **Cedar Bark Fedora.** Red and yellow cedar bark, sinew, pheasant feathers

“I saw a similar cedar bark hat in a dream; the fine weave and diagonal twill design hat was worn by a tribal elder who was highly esteemed and well respected by those around him. It inspired me.”

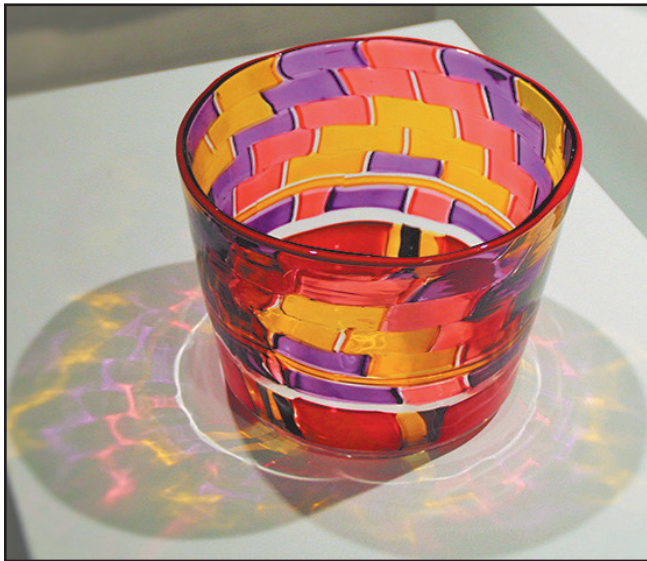


Joan Staples (White Earth Chippewa) **Beaded Floral Bandolier Bag.** Glass beads, yarn, wool and binding

“Our ancestors did not waste.

Over the years, I have accumulated various items from relatives and friends, and I have attempted to create useful art with materials I have had on hand. The top on this bag is created from the first pair of moccasins my brother Marvin Staples danced in. Dancing and attending ceremonies kept him sober until his death in 1994.

The beadwork was still in good shape but the velvet material was worn, so, I filled in the background with blue glass beads. The lower floral design was supposed to be a wallet, but I decided that I would make more use of it if it were made into a bandolier bag. Woodland Indians used floral designs. The tassels were made from left over yarn from hats I have made. The beaded strap is an old belt I had. After viewing many bandolier bags on the internet, I attempted to create one using the materials I had on hand. This bag represents not only my heritage, but tells a family story.”



Halisa Higheagle (Chehalis) Glass Basket

“I serve as an apprentice to my kiyah—Yvonne Peterson, Chehalis master weaver. The expectations are great and time is of the essence! So much to learn and so much to do. Gathering, processing, sorting, weaving, listening to the stories of our ancestors told by extended family members, learning the protocol of Chehalis weavers, and teaching are expected of me as a matter of respect and relationship.

Respect of the weavers that come to the house and relationship of myself to my kiyah and extended family members are foundational

to my role as an apprentice. I’ve come to appreciate that baskets *talk* to one another, and when a basket is completed, it is placed with older baskets so they can talk. The traditional cedar storage basket and glass basket are completing the relationship of the old to the new, the traditional to the contemporary...and I place them together to *talk*.”



Alex Swiftwater McCarty (Makah) Friendship Mask. Red cedar, red cedar bark

“Along with the print Pacific Connection, this piece is influenced by my collaborative work with master carver Lyonel Grant during the summer of 2015. We had the opportunity to make monumental carvings for the new Evergreen Fiber Arts Studio that truly blends Northwest Native and Māori design elements and motifs.

“As an artist, I work with both contemporary and traditional mediums, and I am always fascinated with translating three-dimensional carved elements into two-dimensional printed images. I first carved the Friendship Mask out of old-growth red cedar and adorned it with cedar bark for hair. This mask represents the new connections made between Pacific Indigenous nations and peoples.”

Right:

Chholing Taha (Cree First Nations) We Are One Bond. Acrylic on plywood

“This collaborative piece was designed as one of twelve puzzle pieces adorned with traditional stories by both North and South American Indigenous artists. This work discusses many aspects of the interconnectedness of all life. The home fire (society), the stars (sweat lodge elements), tipi poles (each has teachings on how to behave as a thinking human being), rock around the tipi bottom (a woman’s skirt, modesty), the rope binding the tipi poles (We Hold Our Life Together), and the lovely plants that provide medicine and food for all.”



TUL-CV-YG-2021-0431. SUMMONS BY PUBLICATION Tulalip Tribal Court, Tulalip WA. In re the Guardianship of: L. K. S. M. TO: GINA TEDDY ELIZABETH BLATCHFORD: YOU ARE HEREBY NOTIFIED that a Youth Guardianship action was filed in the above-entitled Court pursuant to TTC 4.05 regarding the above mentioned youth. You are hereby summoned to appear and defend regarding the above entitled action at a hearing on Thursday, January 27, 2022 at 10:00 A.M. in Tulalip Tribal Court, 6332 31st Ave NE, Suite B, Tulalip, WA 98271. Should the Court rooms be closed due to Covid-19 you should call in to your hearing via GoToMeeting, phone number: 1-571-317-3112, access code: 286-262-589. NOTICE: You have important legal rights and you must take steps to protect your interests. IF YOU FAIL TO ANSWER JUDGMENT WILL BE RENDERED AGAINST YOU. Date first published: October 16, 2021.

14310 51 Dr. N.E.
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Legal Advocates for Indian Country

Russell Kelly
Legal Advocate
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Transportation

The **Tulalip Community Health** department can transport Tulalip tribal members to and from non-emergent medical appointments anywhere within Snohomish County.



**COVID restrictions apply –
you must wear a face mask at all times.**

To arrange transportation for your next appointment, please contact Tiffany Robinson at **360-716-5665** or email **tiffanyrobinson@tulaliptribes-nsn.gov**