

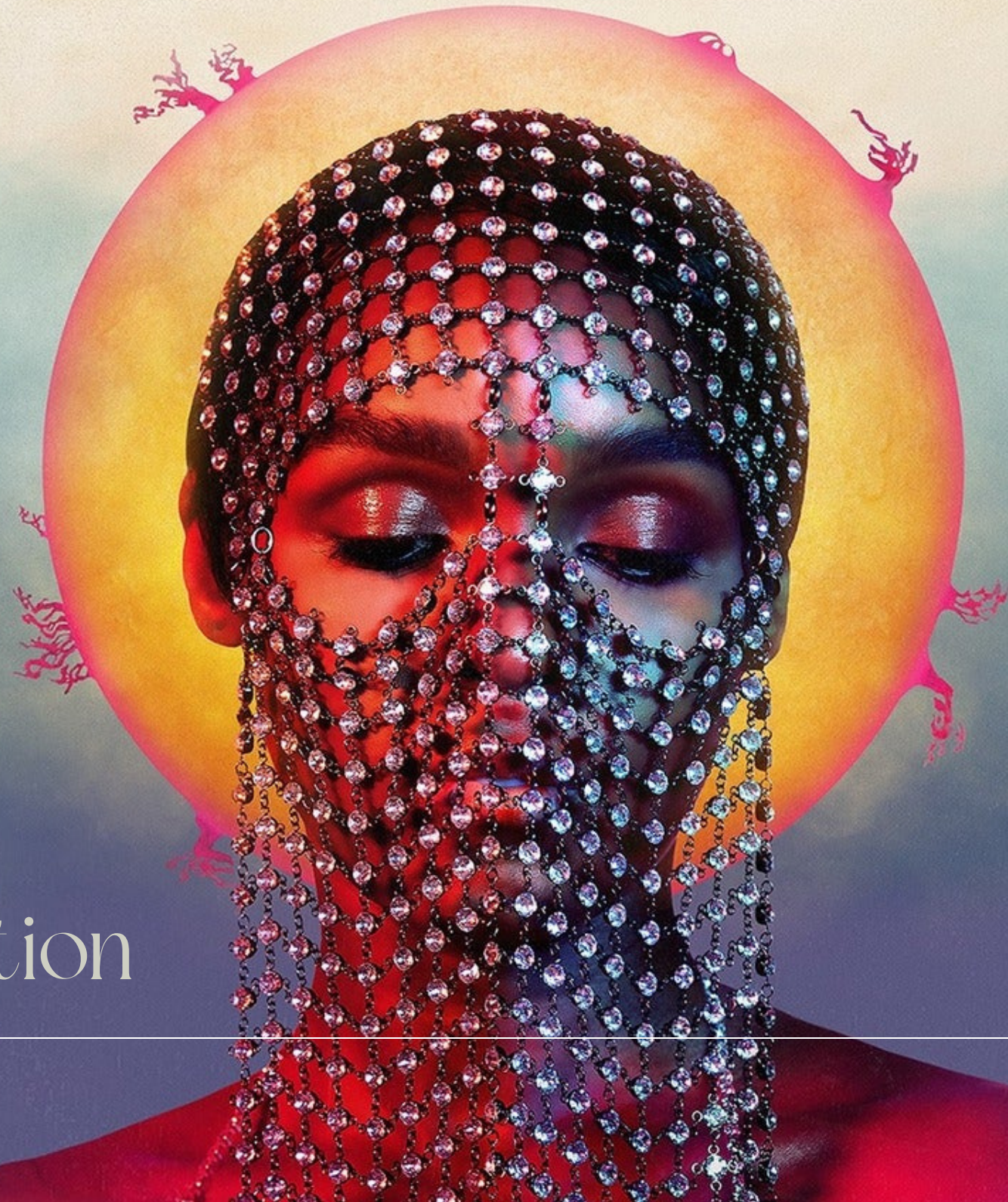


SPECULATIVE PEDAGOGIES

FOR LIBERATION

CCLI Keynote, 2022
Photo from the Smithsonian Institute

afrofuturist meditation



CCLI 2022
"Dirty Computer" album cover,
Janelle Monáe



WELCOME

Jennifer Brown

WHO I AM

She/her/hers

Black American

Undergraduate Learning & Research Librarian

Speculative fiction author

Community Manager, We Here



I'm Not

- An expert.
- Or my ancestor's wildest dreams.

CCLI 2022

Photo by Jason Leung on Unsplash



LAND ACKNOWLEDGEMENT

Muwekma Ohlone & Lisjan Ohlone lands,
Alameda County and Contra Costa County

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Photo by Andre Tan on Unsplash

A large crowd of people is gathered on a city street, participating in a protest. Many individuals are wearing face masks and holding signs. In the foreground, a sign features a portrait of a woman and the text 'DEBANHI SUSANA ESCOBAR BAZALDUA'. The background shows urban buildings and a clear sky.

GENDER VIOLENCE IN MEXICO

Say their names: Debanhi Escobar & 26 currently un-named women in Nuevo Leon

Today's Imaginings

01

UNEARTHING

What histories have we buried, in favor of professional "neutrality"?

02

DREAMING

How do we speculate radically, yet responsibly?

03

DISMANTLING

What is speculative pedagogy, in practice?



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Photo from NASA'S Image and Video Library



CCLI 2022

Photo by Zane Lee on Unsplash

MEXICAN GOTHIC



Directed by
SILVIA MORENO-GARCIA

CCLI 2022
Art by Mia Araujo



BURIED HISTORIES

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*Photo from the Mississippi Department
of Archives and History*

TOUGALOO NINE

"On March 27, 1961, nine Tougaloo College students made a difference for all citizens when they entered and read books in an all-white public library in their successful and non-violent event."



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*Photos from the Tougaloo College Archives
& Mississippi Public Broadcasting*




On the Battle to Desegregate the Nation's Libraries

When the Public Library Wasn't So Public

**SUBSCRIBE TO THE LITHUB
DAILY**

SUBMIT

POPULAR POSTS

1.  The novelist who wrote "How to Murder Your Husband" is now on trial for murdering her husband.

2.  Language is the True Protagonist of My Brilliant Friend's Third Season

3.  Aimee Bender on Writing Without a Plan

4.  How the World's Languages Evolved Over Time

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PEPPERDINE

PEPPERDINE UNIVERSITY
LOS VERMONT AVENUE

MAIN ADMINISTRATION BLDG

ONE WAY

CCLI 2022

Photo from the Library of Congress

ALEXANDER MCNABB

3

LEANING ON OUR LABOR

Whiteness and Hierarchies of Power in LIS Work

Jennifer Brown, Nicholae Cline (Coharie), and Marisa Méndez-Brady

FRAMING LIBRARY DIVERSITY WORK USING CRITICAL RACE THEORY

It's no myth that labor inequity in academia disproportionately affects marginalized faculty, students, and staff. Critical race theory (CRT), and the scholars who undertake this research, continually affirm this phenomenon as fact. But where these inequalities are most keenly felt is in institutional efforts around diversity, equity, and inclusion—often referred to as “diversity work.” Here, Black, Indigenous, and People of Color (BIPOC) scholars are disproportionately leaned on for emotional and physical labor; this typically translates into us having to chair diversity and inclusion committees, informally teach privileged peers about “cultural competence,” navigate white fragility, and more (Chou and Pho 2018).

We (the authors of this chapter) posit that such labor inequities don't simply begin at the individual level—they are first embedded in the collective documents that shape an organization's public persona and define its institutional legacy. To that end, this chapter will analyze examples of written materials that frame what institutional diversity efforts typically look like, while employing CRT frameworks to demonstrate how these ephemera commodify institutional diversity efforts and devalue the labor of BIPOC scholars. Then, we'll utilize CRT's theme of valuing the voices and counternarratives of communities of color to share our lived experiences around inequitable labor expectations relating to our own diversity, equity, and inclusion work.

LABOR INEQUITIES

The way libraries treat us speaks volumes.

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PEDAGOGY

is is the act of unlearning systems of harm and anguish, baked into the way we work; it's learning how to carve out boundaries in the workplace, so that we might rest and, as a beloved colleague once told me, "Save the best of ourselves, for ourselves."

CCLI 2022

Photo by Glitch Lab App on Unsplash

Parable of the Sower

With a new foreword from
award-winning author
N. K. JEMISIN

OCTAVIA E.
BUTTLER

PARABLE OF THE SOWER

"All that you touch, you change. All that you
change, changes you."

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A hand holding a glass jar filled with star dust against a dark, starry night sky. The text is overlaid on the image.

HOW, THEN

Do we dream radically?

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Photo by Glitch Lab App for Unsplash



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Photo by Julia Joppien on Unsplash



RESPONSIBILITY & Accountability

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Photo by Bas van den Eijkhof on Unsplash

speculative pedagogies

What would you like the time & space to
speculate, dream, imagine, or (un)learn
today?

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Photo by 2y.Kang on Unsplash

RADICAL POSSIBILITIES



01

EMERGENT STRATEGY

Fractal theory; analysis of systems & cycles as being iterative; transformation rooted in restorative justice.

02

SPECULATIVE FUTURING

When marginalized folks imagine themselves into previously denied spaces of thought, creation, and ways of being.

03

CRITICAL PEDAGOGIES

CRT; disability studies; queer studies; etc.

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Photo by Aaron Burden on Unsplash



“

To place ourselves directly in the spotlight, to be at the front of a classroom, for a roomful of people to sit and listen to us is both speculative fiction and an act of defiance, refusal, and resistance.

”

-SOFIA LEUNG & JORGE R. LOPEZ-MCKNIGHT

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Photo by Ryunosuke Kikuno on Unsplash



01

MY WORK

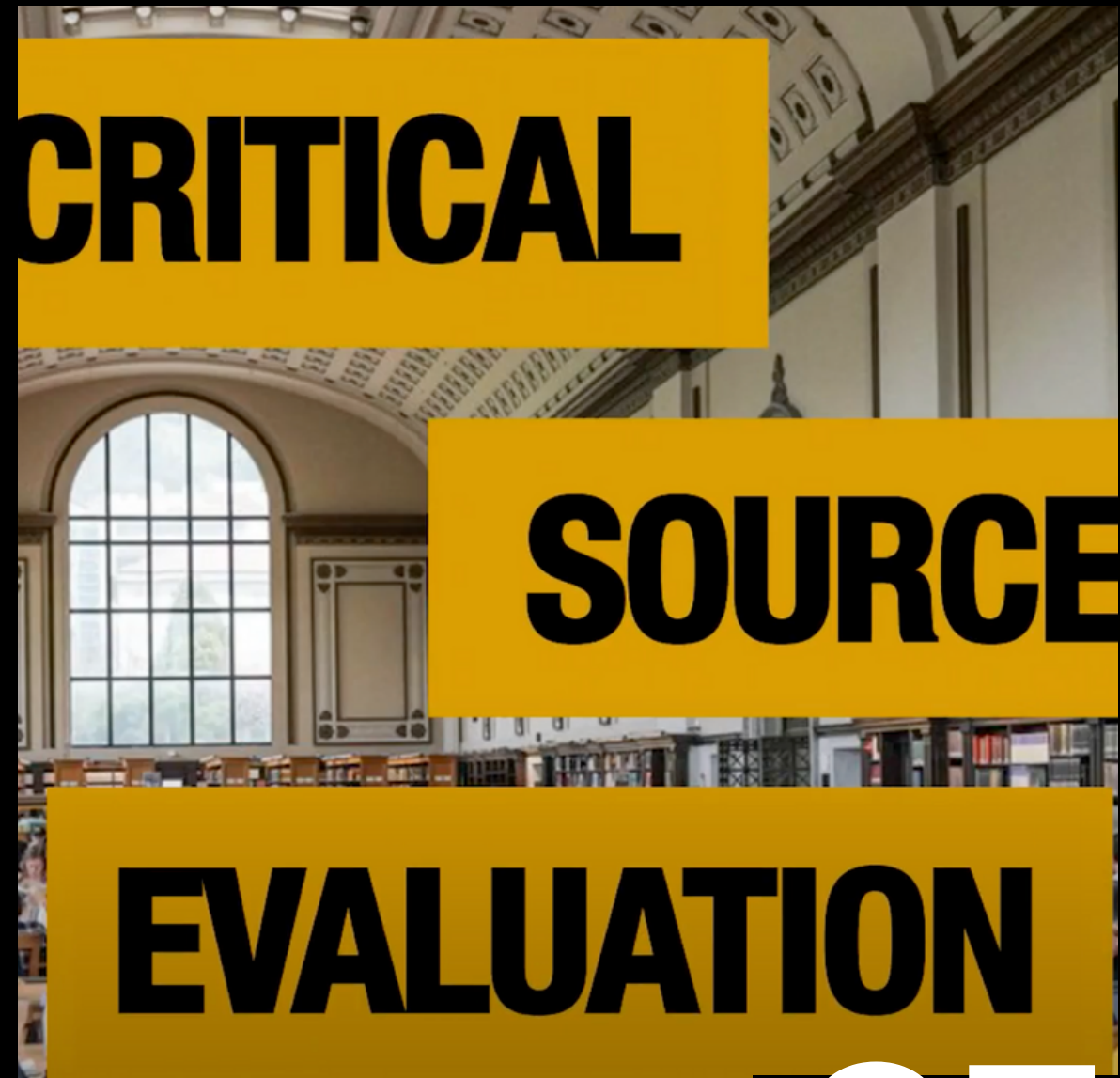
Small speculative things I've done & continue to do.



02

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Photo 01 by Photo from NASA'S Image and Video Library
Photo 02 by WOCinTech on Nappy.co



03



04

MY WORK

Small speculative things I've done & continue to do.

speculative pedagogies

Now, imagine what liberatory,
speculative pedagogy(ies) might look
like within your own institution.

How do you imagine yourself
supporting that work?



“NOTHING
WITHOUT
INTENTION”

-SOLANGE KNOWLES

CCLI 2022

*"When I Get Home" album cover,
Solange Knowles*



LIBRARY RECKONINGS

CCLI 2022

Photo by Visuals on Unsplash

“

All that we can do is surrender to
the unknown--the unknowable--
and be open to vast change. ”

-JAYNA BROWN
*Black Utopias: Speculative Life
and the Music of Other Worlds*

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Photo from NASA'S Image and Video Library

Closing Questions

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Photo by Visuals on Unsplash



THANK YOU

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