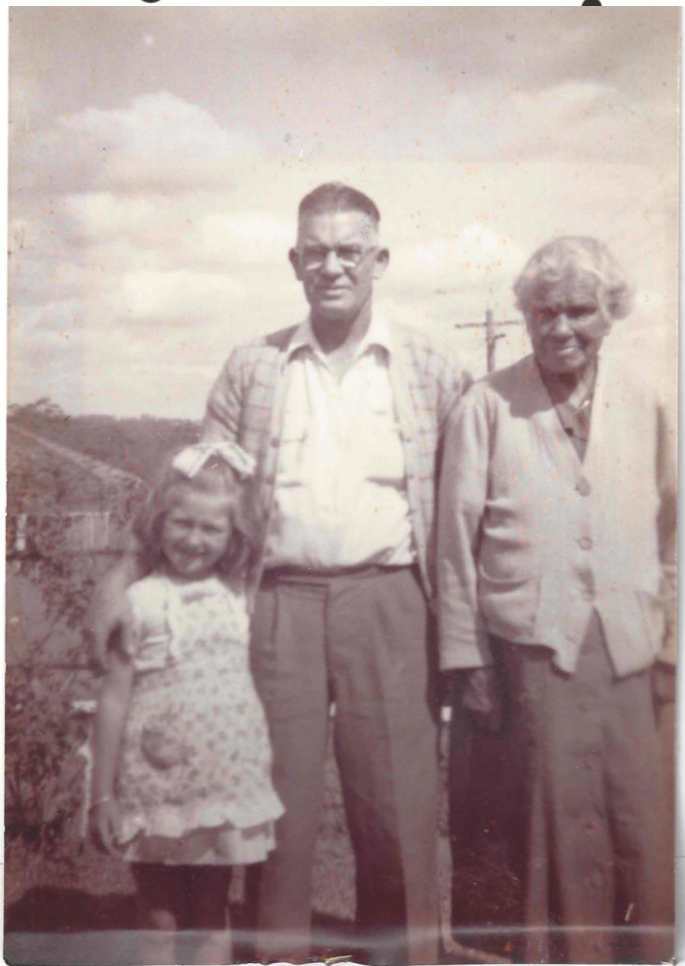





Indigenous self determination and disrupting centralised systems of archival control.

Lauren Booker, Jumbunna Research Institute, UTS.

(Collaborative design through partnerships with Indigenous communities: the Mukurtu CMS Hubs and Spokes Model)



OLD NANA MARTIN
JAMES ST.
BAULKHAM HILLS

The image consists of two side-by-side photographs of hands. The left photograph shows a hand with fingers spread, palm facing the viewer. The right photograph shows a hand with fingers spread, back of the hand facing the viewer. Both hands have red nail polish. The background is a plain, light-colored surface.


Lauren Booker,
Disclosure for you and me
2010

**WHO OWNS THE PAST ? - ABORIGINES AS
CAPTIVES OF THE ARCHIVES**

Henrietta Fourmile

“Supporting the related right to know and enabling the right of reply involves archival institutions disclosing to Indigenous peoples communities that they hold records relating to them, and developing systems systems to allow Indigenous people to add their perspective and stories to ‘set the official record straight’.”


Mckemmish, Sue, Iacovino, L., Russell, L. et al. (2012)

A photograph of a traditional bark canoe, likely made of eucalyptus bark, resting on a sandy beach. The canoe is dark brown and elongated, with a pointed prow and stern. It is surrounded by coastal vegetation, including green grasses and small shrubs. The lighting suggests it might be late afternoon or early morning, with some shadows cast on the sand.

Bark canoe from the filming
of Amanda Jane Reynolds'
'Ngawiya Maan' 2018



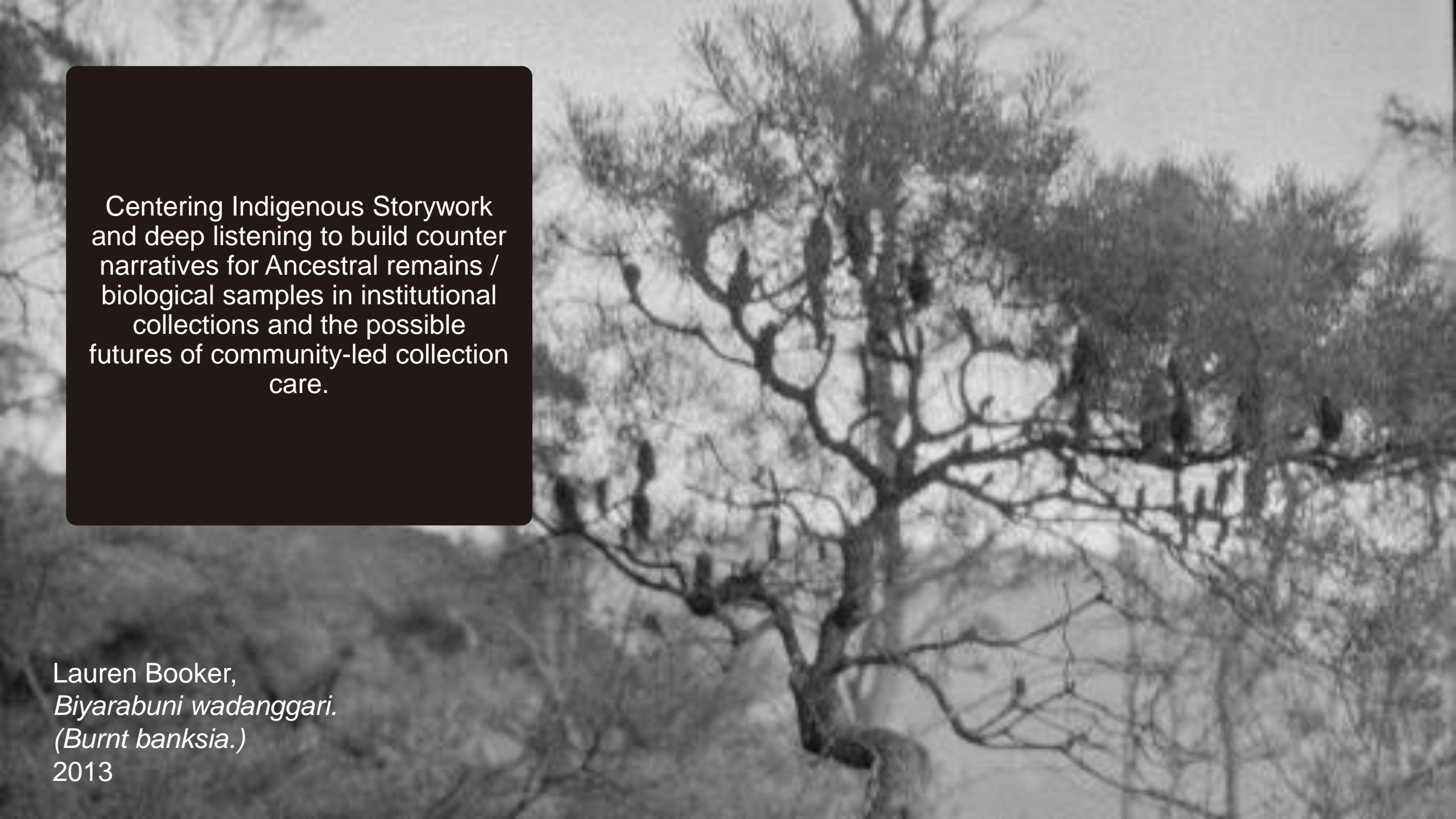
Jonathan Jones, *barrangal dyara (skin and bones)*
Photo: Emma Pike/Kaldor Public Art Projects

A close-up photograph of a person's hand holding a shallow, circular woven basket. The basket is made of dark brown, dried plant material, possibly reeds or grass, woven in a tight, spiral pattern. The hand is light-skinned and is positioned on the left side of the frame, with the thumb and index finger visible, gripping the edge of the basket. The background is a plain, light-colored surface. Overlaid on the right side of the basket is white text.

Indigenous self
determination, Free
prior and informed
consent, reciprocal
relationships,
Indigenous data
sovereignty


“Slowing down creates a necessary space for emphasizing how knowledge is produced, circulated, and exchanged through a series of relationships. Slowing down is about focusing differently, listening carefully, and acting ethically. It opens the possibility of seeing the intricate web of relationships formed and forged through attention to collaborative curation processes that do not default to normative structures of attribution, access, or scale.”

**Kimberly Christen
and Jane Anderson
(2019) Toward slow
archives**



Centering Indigenous Storywork
and deep listening to build counter
narratives for Ancestral remains /
biological samples in institutional
collections and the possible
futures of community-led collection
care.

Lauren Booker,
Biyarabuni wadanggari.
(*Burnt banksia.*)
2013

A close-up photograph of a person's hand holding a shallow, circular woven basket. The basket is made of dark brown, dried plant fibers, possibly straw or reeds, woven in a tight, concentric pattern. The hand is light-skinned and positioned on the left side of the frame, with fingers gripping the rim of the basket. A small, dark tattoo is visible on the person's forearm. A semi-transparent, light blue circular overlay is positioned on the right side of the image, partially covering the basket. Inside this circle, the text "Relationships rather than software" is written in a black, sans-serif font. The background is a plain, light-colored surface.

Relationships rather than software

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