

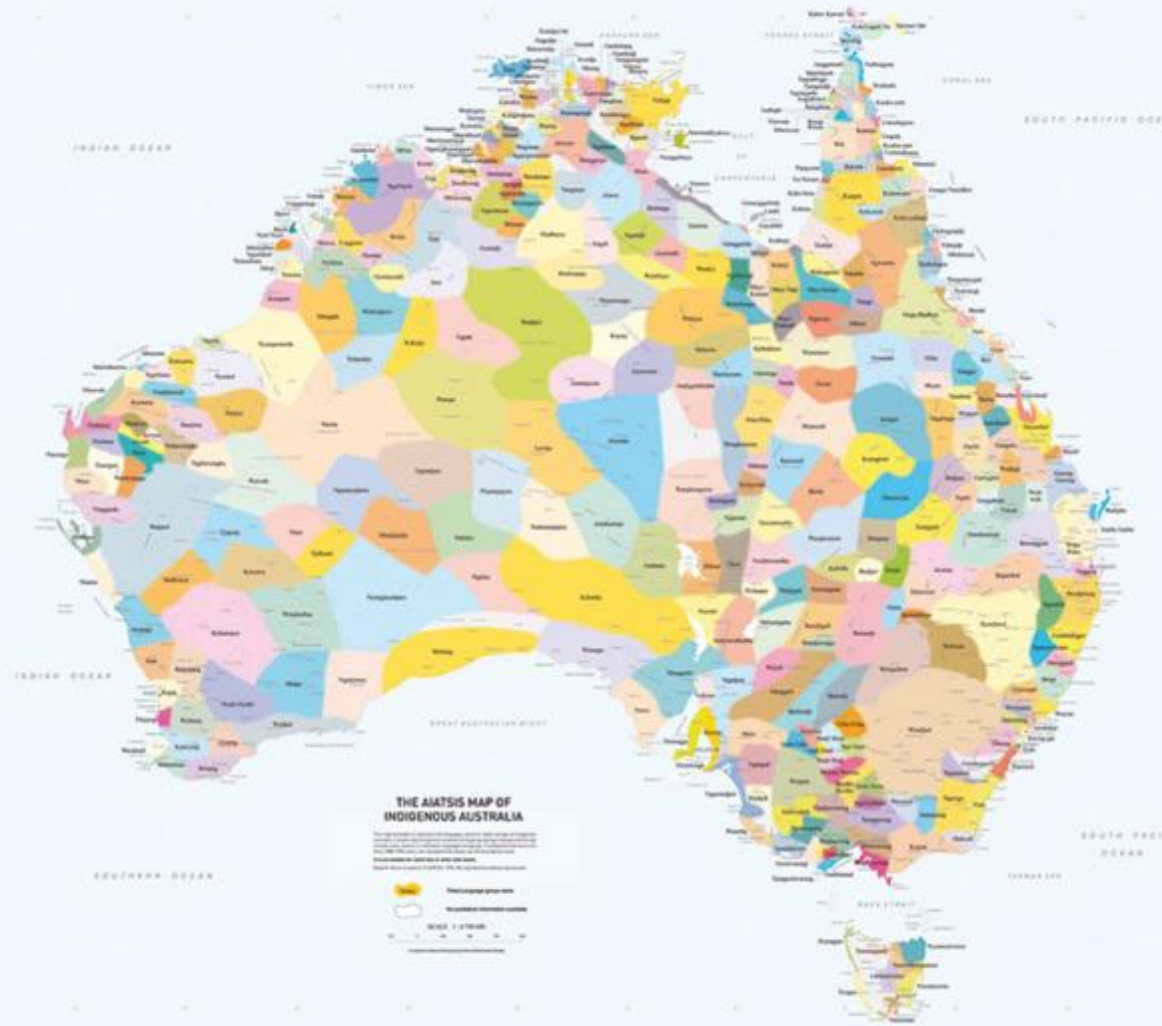


# Collaborative Design with Indigenous Communities

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# Acknowledgements



<https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>





*When Europeans arrived in Australia in the 17th and 18th centuries they were setting foot onto **a land that had been home to thousands of generations of Indigenous men and women.** These groups lived along the coasts and hinterlands and travelled into the mountains and across stone plateaus; they thrived in the harsh deserts and gathered in great numbers along waterways and rivers.*

(Griffiths, Russell & Roberts, 2017).

A mural in Redfern, Sydney, based on the lyrics of the Joe Geia song '40,000 Years'. Photo – Billy Griffiths





<https://worimiconservationlands.com/>


these limestone walls   frame institutions of power   shape the  
 'main story'   this colonial 'free' State   /   these North Terrace  
 statues   bronzed famous faces   symbols of colonialism  
 Empire-revered   /   next door the Parade Ground  
 original quarry   raw materials morph   grand buildings abound   /  
 limestone mined   from this old Kaurna campsite   Red-Kangaroo  
 stories   ripped from the ground   /   *these limestone walls*   *these*  
*limestone walls*   /   consider this Armory   that housed a  
 morgue   cells and gallows   watch our people hang   /  
 see mounted police   perform military functions   "pacified" our  
 warriors   on colonial frontiers   /   these wretched walls   this  
 Armory building   hear horses-hooves gallop   on cobblestoned  
 blood   /   this limestone heritage   revered cultural-precinct  
 our bodies stolen   de-  
 fleshed and preserved   /   *these limestone walls*   *these*  
*limestone walls*   /   consider this place   the *South Australian*  
*Museum*   their proudest collection wins   the Empire's great race   /  
 an uncanny replica   London's *Natural History Museum*   but  
 what is 'natural'   about their history of this place?   /   they 'set up  
 camp'   on great expeditions   to study and collect us  
 'experts' in teams   /   their cabinets of curiosity   their objects and  
 specimens   their racialised hierarchy   our human remains   /  
*these limestone walls*   *these limestone walls*   /   the Migration  
 Museum   was the old Protector's Office   the Rations Depot  
 the Colonial Store   /   blankets and flour   sugar and tea   the  
 removal of children   the first Kaurna school   /   and behind the Art  
 Gallery   the Radford Auditorium   the ammunitions-store   for  
 military-police   /   then a storage-place   for Aboriginal  
 Records   where paper-trails trace   surveillance and control   /  
 consider the paperwork   the archiving process   to consign and  
 classify   this resource maintained   /   consider this fantasy monolith-  
 archive   its stunning all-knowing   so easily sustained   /  
*these limestone walls*   *these limestone walls*   /   strive to navigate this  
 violent place   be still and listen   there are waterholes here   /   these  
 fresh water springs   flow a limestone-memory   erode and  
 expose   our truth will appear.

# The Cultural Precinct

Natalie Harkin (2016)

<http://www.fineprintmagazine.com/cultural-precinct>

Harkin, N.A. (2019). *Archival Poetics*. Sydney: Vagabond Press.



Aborigines Protection Board.

Subject.

Power of the Board to administer  
aboriginal woman now married





# Collaborative Design with Indigenous Communities



**The NSW Australian Mukurtu  
Hub**



**Indigenous Cultural Safety**



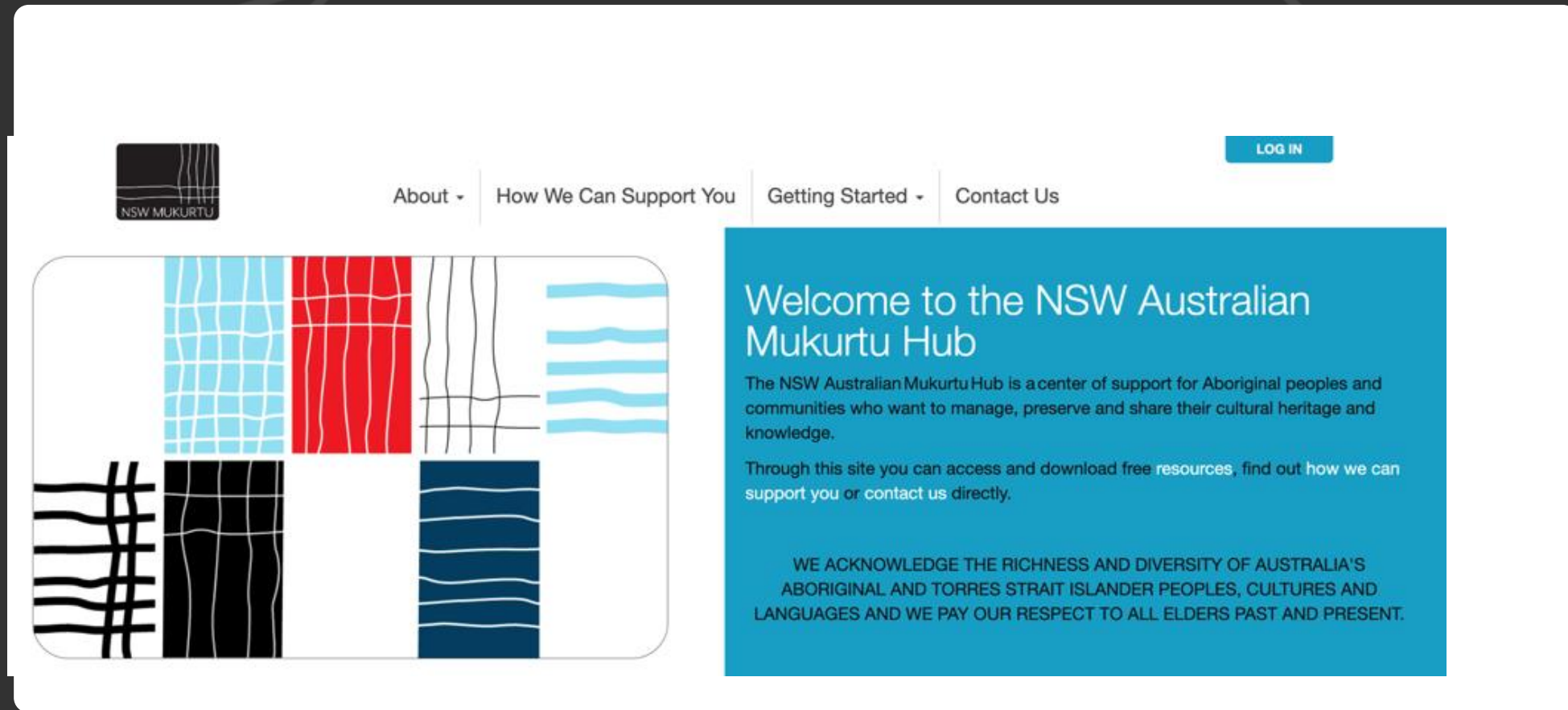
**Living Community Archives**





# NSW Australian Mukurtu Hub

# MOU – Washington State University, UTS and SLNSW



Thorpe, Kirsten. Taking the Mukurtu project international [online]. *Incite*, Vol. 40, No. 3/4, Mar 2019: 24. Availability: <<https://search.informit.com.au/documentSummary;dn=237091631105923;res=IELHSS>> |

# Indigenous Research Methodologies and Methods

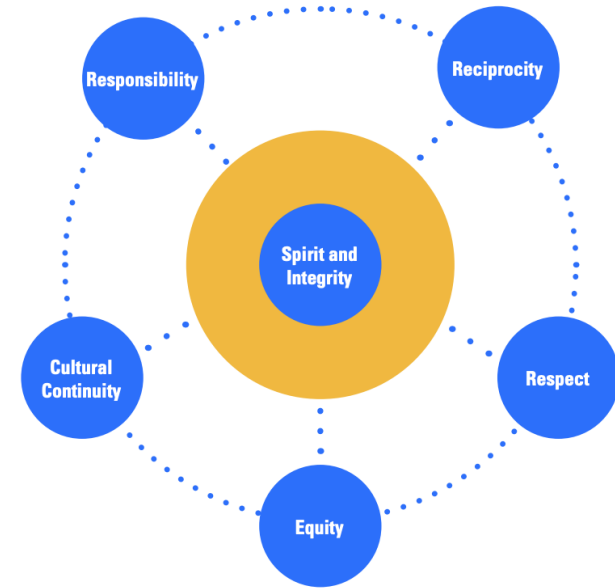
Relationships

Reciprocity

Mutual Benefit

Trust

Cultural continuity



<https://www.nhmrc.gov.au/about-us/resources/ethical-conduct-research-aboriginal-and-torres-strait-islander-peoples-and-communities>

Ethical conduct in research with Aboriginal and Torres Strait Islander Peoples and communities





# Indigenous Cultural Safety

# Indigenous Cultural Safety

*[A]n environment that is safe for people: where there is no assault, challenge or denial of their identity, of who they are and what they need. It is about shared respect, shared meaning, shared knowledge and experience of learning, living and working together with dignity and truly listening.*

R Williams, 'Cultural Safety – what does it mean for our work practice?' (1999) 23(2) *Australian and New Zealand Journal of Public Health* 213, p 213.

# Indigenous Cultural Safety & the Archives

What are mandates for Indigenous rights in libraries and archives in Australia?

What does it mean for Indigenous Australian people to be culturally safe in libraries and archives?

What are areas of strength or gaps in relation to the support for Indigenous cultural safety?

Why is Indigenous cultural safety important?

How is Indigenous cultural safety in libraries and archives conceptualised by Indigenous Australian peoples?



Archives that support cultural continuity, remembering and redress

Recordkeeping requirements that support Indigenous worldviews, and ways of knowing, being and doing

Culturally safe environments

- Indigenous agency and representation
- Self-determination and decision making



# Living Community Archives

# Living Aboriginal Archive

The term “living archive” refers to an Aboriginal community archive containing both tangible and intangible records. The living Aboriginal archive hold records that may be transmitted orally by members of the community or passed on through art, dance or storytelling – that is, they are not captured in particular digital or physical form but are transmitted through interaction and connection with people (McKemmish, et al, 2005,p.146). In addition, the living archive is considered to be not only a place for storing and gathering materials, but also a place where information can be contested. (Ketelaar, 2009) Multiple sources of records can be gathered, analysed, debated and new layers of information captured on their context

(Thorpe, K. (2017). Aboriginal community archives: a case study in ethical community research. *Research in the archival multiverse*. Monash University Publishing, Melbourne.





# Designing our future Indigenous Archives in partnership with communities

# Indigenous Archives Collective / Right of Reply Symposium



## INDIGENOUS ARCHIVES COLLECTIVE

Connecting people working with Indigenous  
knowledge sources in Galleries, Libraries,  
Archives and Museums

HOME

ABOUT



CONTRIBUTORS

CONTACT



## MY CULTURAL COMPETENCY JOURNEY / AN ITALIAN PERSPECTIVE OF WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER COLLECTIONS AND SERVICES IN GLAM

My cultural competency journey started in  
2010, when I moved from Italy to Australia to  
study and work in the field of First Nations  
physical and digital archives[1]. At that time, I  
knew I was not alone in this journey.



## 'ARCHIVAL CONSENT', AFFIRMATIVE CONSENT AND FREE, PRIOR AND INFORMED CONSENT

In the Los Angeles Archivists Collective article  
'Archival Consent', Julie Botnick raises issues of  
ownership, consent, and agency in relation to  
institutionally held collections and collection-  
based decisions. She suggests revising traditional  
power structures that favour [...]



## CURATORIAL ACTIVISM BY MAURA REILLY

US author, curator and arts writer Maura  
Reilly's 'Curatorial activism: towards an  
ethics of curating' explores the deeply  
entrenched white privilege and whitewashed  
forces at play in the art world. Its main  
arguments, however, can [...]

## OUR KNOWING ALLISON BOUCHER KREBS (SEPTEMBER 8, 1951 – JANUARY 26, 2013)

Excerpt from: Faulkhead, S. & Thorpe, K. (2016).

<https://indigenousarchives.net/>

@IndigArchives



Thank you

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