



Indigenous Perspectives on Library and Archival Digital Preservation Practices

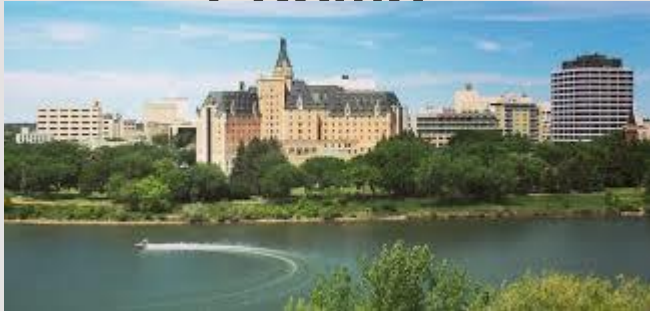
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Land Acknowledgements:

Prairies

Pacific





Overview of Presentation

- Introductions
- Colonization and its impacts on Indigenous/settler relations
- The settler gaze in digital stewardship
- Indigenous cultural property rights and protocols
- Some successful collaborations in Indigenous cultural preservation
- Valuing at-risk Indigenous Knowledge materials
- Conclusions
- References
- Q&A

Introductions:

Deborah



Rebecca



<https://www.flickr.com/photos/msvg/24011837350>



Colonization and its impacts on Indigenous / settler relations



Colonization and its impacts on Indigenous / settler relations:

- Oppression of Indigenous peoples, both historically and contemporarily
- Loss of Indigenous lives, knowledges and culture (including languages)
- Resistance by Indigenous peoples
- Indigenous peoples' distrust of colonial agents

“The pervasiveness of colonial mechanisms for turning information and knowledge about Native peoples against them is so common and expected that questions of access, security, disclosure, safety, privacy, and rights to privileged knowledge are central for tribal communities...”

(Duarte, 2017, p. 47)



The Settler Gaze in Digital Stewardship

“Digital stewardship encompasses all activities related to the care and management of digital objects over time. Proper digital stewardship addresses all phases of the digital object lifecycle: from digital asset conception, creation, appraisal, description, and preservation, to accessibility, reuse, and beyond.”

(McCurry, 2014)

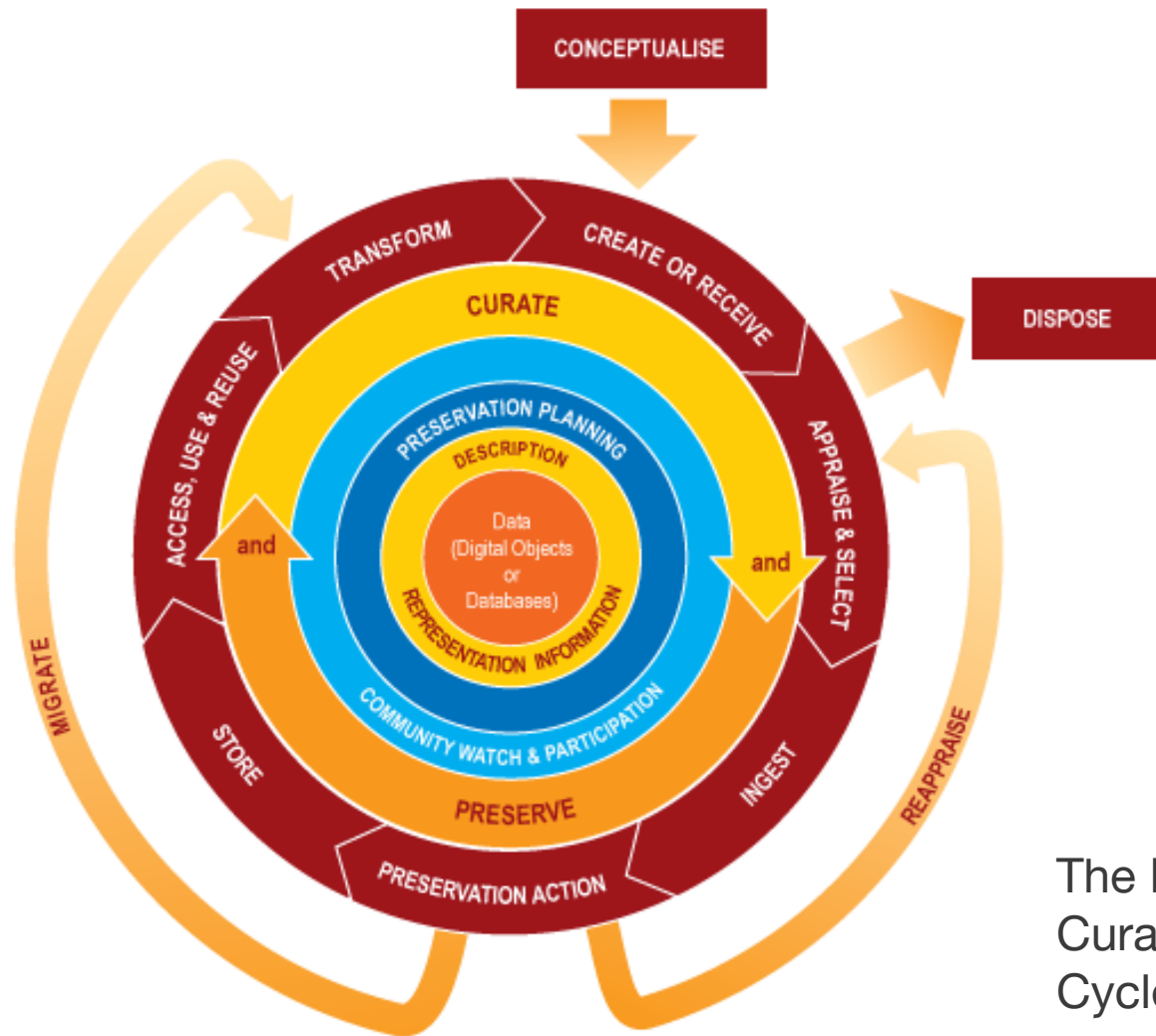


The Settler Gaze in Digital Stewardship

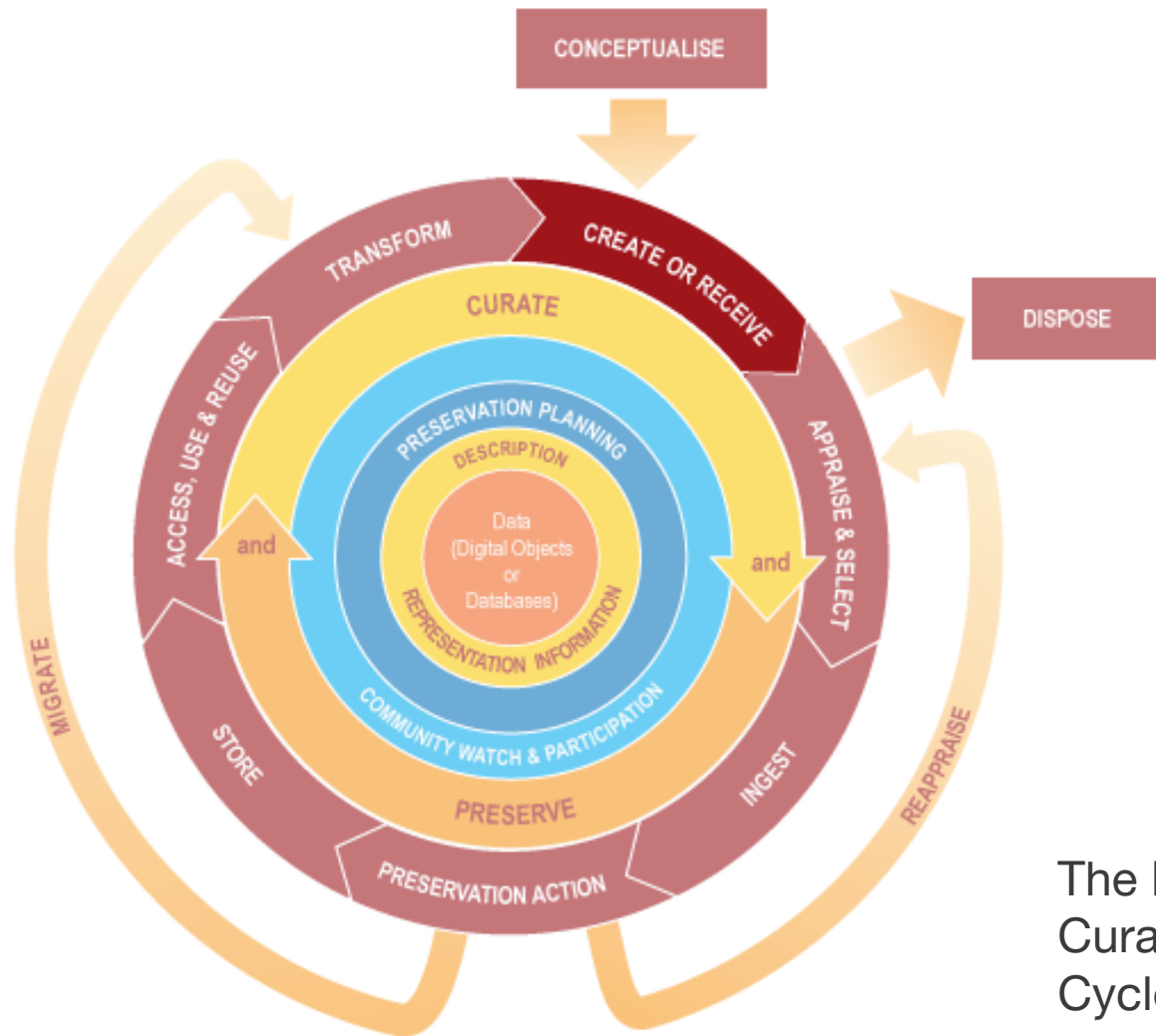
“Typical models of digital curation follow a framework of (1) getting/finding, (2) arranging, and (3) sharing content.

(Christen, 2018, p. 405)



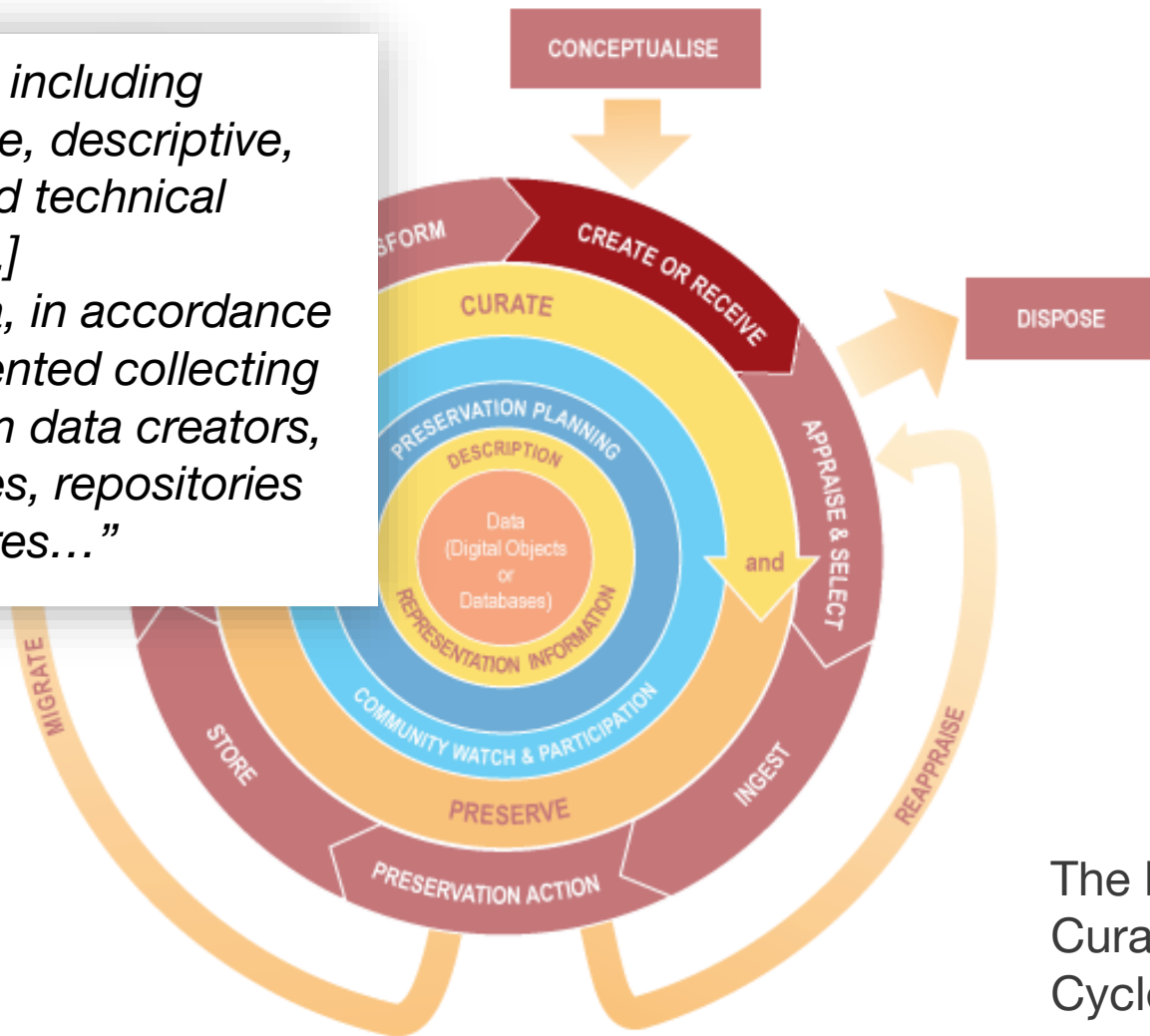


The DCC
Curation Life
Cycle Model



The DCC
Curation Life
Cycle Model

“Create data including administrative, descriptive, structural and technical metadata. [...] Receive data, in accordance with documented collecting policies, from data creators, other archives, repositories or data centres...”



The DCC
Curation Life
Cycle Model

The Settler Gaze in Digital Stewardship

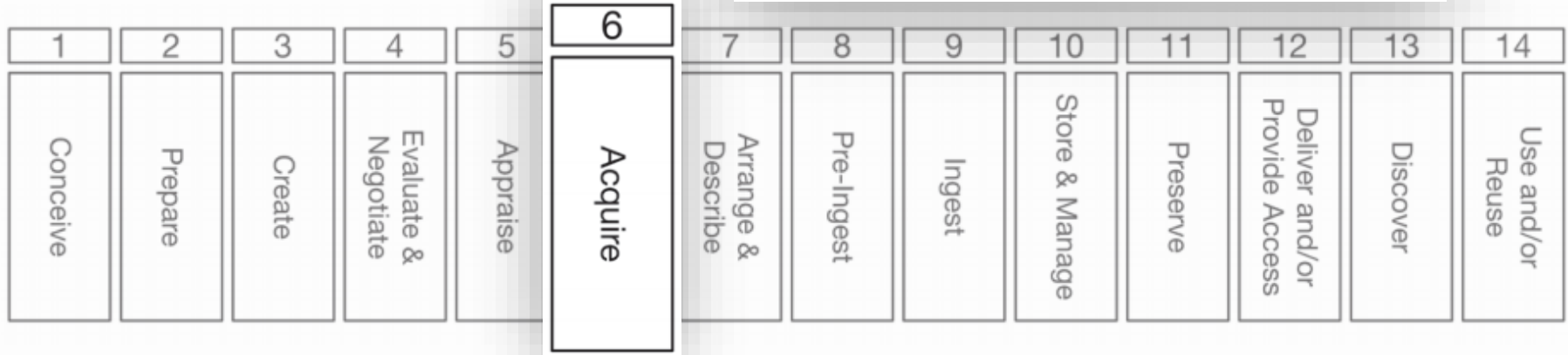
“Even detailed workflows all start with **finding or getting content**. The workflows suggest a process that begins with the **notion of discovery that replays a colonial collecting paradigm**, where content is imagined as unhinged from people and cultures and free for the taking.”

(Christen, 2018, p. 405)



1	2	3	4	5	6	7	8	9	10	11	12	13	14
Conceive	Prepare	Create	Evaluate & Negotiate	Appraise	Acquire	Arrange & Describe	Pre-Ingest	Ingest	Store & Manage	Preserve	Deliver and/or Provide Access	Discover	Use and/or Reuse

Digital Stewardship End-to-End
Workflow Model
(Langley, 2019)



“Acquire (Stage 6) includes the transfer of custody of digital content from a donor or researcher to a collecting institution.”

Digital Stewardship End-to-End Workflow Model
(Langley, 2019)

The Settler Gaze in Digital Stewardship

“The process is imagined as a neutral act-- one of taking something that is already offered up for consumption... Content is imagined as open, reusable, and unhinged from communities, individuals, or families who may have intimate ties to the materials.”

(Christen, 2018, p. 405)

Indigenous Cultural Property Rights

United Nations Declaration on the Rights of Indigenous Peoples (2007)

Article 11:

1. **Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.**
 2. **States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with Indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs.**
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Indigenous Cultural Property Rights (cont.)

“An interesting Australian court decision in this regard is *Foster v. Mountford* (1976), which barred the sale of a book containing sacred knowledge that had been shared by elders, in confidence, with a well-known anthropologist” (p. 141).

-Battiste, M. & Henderson, J. (2000)



“The starting point for any ethical research of Indigenous knowledge and heritage must be the law of the Indigenous people being studied, which defines what constitutes property, identifies who has the right to share knowledge and property, and determines who is to benefit from and who is to be responsible for such sharing. Indigenous peoples’ knowledge and heritage are not commodities, nor are they the property of the nation-states or their researchers. Indigenous knowledge and heritage are sacred gifts and responsibilities that must be honoured and held for the benefit of future generations.”

(Battiste & Henderson, p. 144).



Indigenous Cultural Protocols (Examples)

- Indigenous peoples of Australia have defined appropriate access to their IK materials based on gender and other factors.
- They also have a protocol about not providing access to images of people who are deceased.
- Many Indigenous Nations across what is now known as Canada have protocols pertaining to the time of year when it is appropriate for certain stories to be told.

Each community needs to define access to materials based on their own protocols.



Indigenous Perspectives on Copyright:

“Who owns the data? For example, ... some years ago, Elders told stories at a conference. They had a story-telling conference. The people who brought this together took those stories which were told...and then the editor, a non-Indigenous person, put this collection together to which a copyright was made to her. So copyrighting and trademarks ... are things to which Indigenous communities are asking, “If I give this, you take it and say ‘this is my property’ when it’s my story. And my story belongs not to me, but it is created by a collective effort of my community. The story doesn’t come because I’m an individual. It comes because I’m in a particular culture, in a particular language, in a particular situation that has been collectively acquired and developed through the collectivity”. So it’s a collective effort, it’s a collective issue”.

-  Battiste, M. in Lee, Smith & Gagné (2018)

Some successful collaborations in Indigenous cultural preservation



Voices of Amiskwaciy

Sharing Stories from Indigenous Edmonton

Voices of Amiskwaciy is a space that supports the community to create, share, discover and celebrate local Indigenous content online. Share your history, your knowledge, your vision, your voice.

Share Your Story

PLATEAU PEOPLES'

WEB PORTAL

This portal is a collaboratively curated and reciprocally managed archive of Plateau cultural materials. [More Details »](#)

BROWSE BY TRIBAL PATH



Séliš u Qlispé



Nimílipuu [Nez Perce]



Yakama



Confederated Tribes of Warm Springs

“...What new kinds of theories, design approaches, systems and devices do we need to support the long-term goals of Native and Indigenous peoples? What can we learn from their experiences of colonization?”

(Duarte, 2017, p. 47)



“If we take the general “get it, curate it, share it” model and expand it to include ***cultural, ethical and historical checks*** at each step, then we get a workflow that encourages collaboration, relies on historical specificity, and has ethical considerations embedded at every step.”

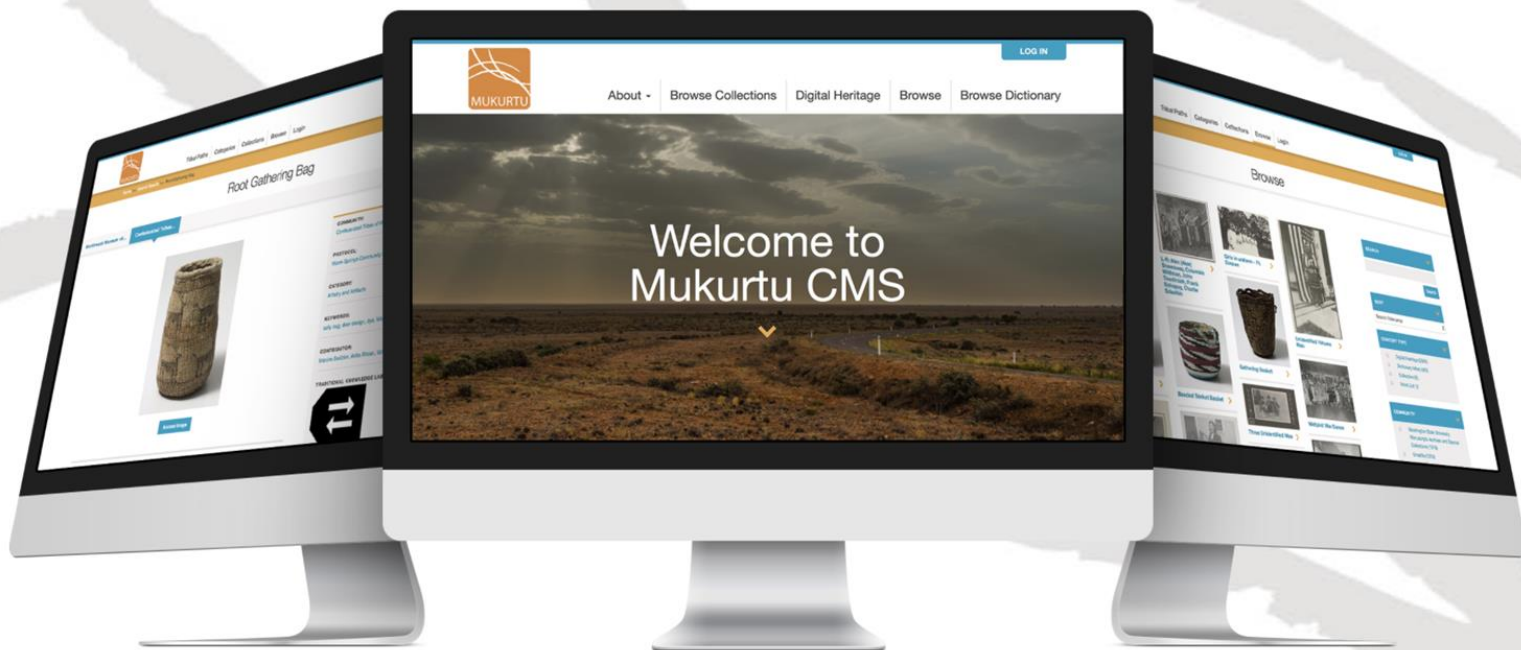
(Christen, 2018, p. 406)



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Welcome to Mukurtu CMS

A Safe Keeping Place





Valuing At-Risk Indigenous Knowledge Materials

Much of this material is “at risk” of no longer being accessible (Ex.: fragile condition of recorded interviews in Indigenous and non-Indigenous languages)

There is an urgency to collaborate with Indigenous communities who wish to preserve these materials.

What can be done?



Conclusions

The goal of these collaborations is relationship-building “in a good way”, not collections acquisition.

“Extraction and assimilation go together. Colonialism and capitalism are based on extracting and assimilating. My land is seen as a resource. My relatives in the plant and animal worlds are seen as resources. **My culture and knowledge is a resource.**”

— Leanne Betasamosake Simpson (2013/2018)



“The act of extraction removes all of the relationships that give what is being extracted meaning. Extracting is taking. ...That’s always been a part of colonialism and conquest. Colonialism has always extracted the Indigenous--
extraction of Indigenous knowledge, Indigenous women, Indigenous peoples.”

— Leanne Betasamosake Simpson (2013/2018)



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Questions?