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Annotate 7 Sources

1) "Recognizing Appropriate Representation of Indigenous Knowledge in Design Practice"

Incorporating indigenous symbols into visual communication design strategies affects a wide variety of stakeholders, demanding a sensitive approach with extensive engagement in terms of permits and intellectual property rights; concerns may be worked out if respectful practice approaches are employed. Artists must be polite in their conversation and engagement when it comes to commercializing indigenous culture. Non-indigenous participation with indigenous knowledge raises questions of acceptable or unsuitable representation, self-determination, national identity, reconciliation, and power balance. Due to a lack of stakeholder input, the first example of the Venezuelan government's rebranding of public museums and galleries was severely condemned. The second example of Urban Outfitters' usage of Navajo images shows that there was no consultation. The final example of Air Pacific's rebranding of Fiji Airways by FutureBrand was done with consultation, however, ownership was disputed late in the design process. This material will be used in my project to explain why artists should be respectful of talking and cooperating while adopting indigenous culture.

2) "Indigenous Designers"

Canada has a small but growing number of Indigenous architects and Indigenous designers working in allied fields such as interior design, planning, and landscape. These practitioners represent a range of ways that Indigenous thinking can impact design. Community engagement is also key to Indigenous methodologies, although it is different for each project. David Thomas has been part of a large team with several Indigenous designers and stakeholders working on a revolutionary master plan for a neighborhood-scale development for an urban reserve in Winnipeg. I want to see how community engagement among Indigenous can impact design. My goal is to explore the methodologies and thinking of the Indigenous community.

3) "Literatures, Communities, and Learning: Conversations with Indigenous Writers"

Nine conversations with Indigenous writers about the relationship between Indigenous literature and learning, and how their writing relates to communities. Relevant, reflexive, and critical, these conversations explore the pressing topic of Indigenous writings and their importance to the well-being of Indigenous Peoples and Canadian education. Fundamental to the process of building and shifting relationships to precipitate social change of learning about community history and how it can develop a shared understanding and bond. I want to include the

conversations and the importance of relationships between literature and members of the community.

4) "Indigenous Designers in Focus; Off the Top"

A new documentary focuses on Indigenous architects who are working to reconstruct the future. From Earth to Sky presents seven distinct artists who advocate sustainability and combat climate change despite adversity. They include Douglas Cardinal, the first Indigenous architect in North America, and Tammy Eagle Bull, the first woman architect in North America. Wanda Dalla Costa, Alfred Waugh, and Brian Porter are among the others. "We know that we have a powerful contribution to make to the human family," says Cardinal. "We need to heal imminently the present imbalance created by the built environment and the horrendous damage done to our planet Earth." In the timeline project, I plan to incorporate this information into a presentation and identify other indigenous artists who were not featured in this summary, explaining their tales and creations.

5) "Re-Framing, De-Framing, and Shattering the Frames: Indigenous Writers and Artists on Representing Residential School Narratives"

The late Cree author Gregory Younging discussed the contradiction between "extraction and reclamation of Indigenous cultural expressions" during a panel discussion titled "Best Practices in Indigenous Publishing" in 2017. The Witness Blanket is a visual embodiment of a broader trend or urges in Survivors' and intergenerational Survivors' creative and cultural work. A range of Indigenous contexts—including Kwakwaka'wakw, Cree, Secwepemc, Tahltan, and Siksika Nations—reflect the broad, systemic impact of residential schools and the many methods in which Indigenous artists have testified. In the timeline project, I want to offer my expertise on how indigenous environments may be positively portrayed and convey tales by integrating images of indigenous languages, social justice models, and governance systems. In addition, I'd want to incorporate faces, theories, and ethics.

6) "Indigenous Writers and Books Win Big at Manitoba Book Awards"

Nakata Brophy's petition focused on the short story. Notes from the judges - author Tara June Winch, Trinity College's Katherine Firth, and Overland fiction editor Jennifer Mills - are below, followed by the entry that placed first in this year's competition, Evelyn Araluen's 'Muyum: a transgression.' From the first line to the end, the submission is praised as "an exceptional work of writing." This narrative certainly stood out for the judges. The hyper-lyrical, dreamy quality is thoroughly immersive, giving a sense of the inner life in a way that's reminiscent of Eimear McBride. I want to write about the short stories of writers and include their remarks on their writing and how significant it is.

7) "Writers' Workshops: A Strategy for Developing Indigenous Writers"

It is necessary to cultivate writers from indigenous language groups. It goes through how such workshops fit into the wider context of a community literacy program. The notion of teaching

writing as a process is very important. Examples from Papua New Guinea demonstrate the role writers' workshops play in developing indigenous orthographies and materials that contribute to culturally relevant educational curricula. In the timeline project, I plan to research the writers and language groups and depict them by adding pictures and text.

Works Cited

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