

Indigenous Material

References to Indigenous artworks, designs, objects, or images, need to note the Nation or Country and/or language group of the Indigenous person or community who created them as well as where the Country is located. Sometimes this is not known, in which case we use "unrecorded location". This page includes examples of Indigenous materials that are viewed online and [in person](#).

Viewed online:

For materials **viewed online**, use the following format:

Creator Year, Title, Nation or Country, Language group, Place of Nation or Country, Publisher, viewed date, <URL>.

If the image is by a single Indigenous creator.

In-text

...as portayed in Whiskey's work (2018).

Reference list

Whiskey, K. 2018, *Kaylene TV, Indulkana*, APY Lands, South Australia, Art Gallery of NSW, viewed 20 December 2018, <<https://www.artgallery.nsw.gov.au/prizes/sulman/2018/29987/>>.

If the **image is untitled**, use the word **Untitled** in place of a title.

In-text

In 2018, Napangati...

Reference list

Napangati, Y. 2018, *Untitled*, Papunya Tula, Northern Territory, Australia, Art Gallery of NSW, viewed 20 December 2018, <<https://www.artgallery.nsw.gov.au/prizes/wynne/2018/30021/>>.

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INDIGENOUS MATERIALS REFERENCING

Danièle Hromek and Sophie Herbert, 2017

Who knew the humble referencing system could be used to empower Indigenous perspectives? Indigenous objects, artefacts and other material culture are deeply linked to the Country and people they come from. However, due to colonial processes that information has often not been recorded, as cultural materials from Indigenous creators or communities were frequently removed without permission or attribution. Unsurprisingly, these processes are still in place but what if we could reframe the practice of referencing by linking Indigenous objects to Country and cultural heritage?

This innovative way of thinking about referencing occurred during a collaboration between a UTS Librarian and an Indigenous researcher to develop cultural resources. Through a process of yarning a strong relationship was created and it became clear there was a gap in the way Indigenous materials are referenced.

Together we created a new way of referencing Indigenous materials that recognises Country and colonial processes. Indigenous materials are connected back to the place and people they came from and material culture reclaimed by their living descendants.

This way of referencing works towards disrupting linear and empirical notions of research practice, that struggle to accommodate notions such as multiple voices and non-sole authorship. It is significant because it raises cultural awareness about Country, cultural heritage and identity, Indigenous Cultural Intellectual Property (ICIP) and colonisation.