Working with “Women Only”
Gendered protocols in the digitisation and archiving process

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PARADISEC (the Pacific & Regional Archive for Digital Sources in Endangered Cultures)

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“...the question of gender underlies so many aspects of Aboriginal life, both in more traditional fields of enquiry, such as ritual and initiation practices, and in the contexts of everyday life, that to fail to consider it as a dynamic field affecting both men and women is to fail to grasp a fundamental principle of cultural existence and continuity.”

Annette Hamilton

Oxford Companion To Aboriginal Art and Culture, 2011, p 69
WOMEN ONLY.
• A database and workflow that supports variable access protocols is paramount to projects undertaken with First Nation communities that have a research output.

• Audio / visual documentation is not just merely a byproduct of research projects, rather it is a crucially significant resource of cultural knowledge that cannot be found in textual records and this resource belongs with the community of origin.
Separation from control over protocol due to the dislocation of performance from recording

Notion that technology is masculine means there are few women who work as audio engineers

The use of digital technologies to support intergenerational transmission

What are the implications of this gender bias in the intergenerational transmission of cultural knowledge?

Linda Payi Ford encourages Tyikim women to “bring gender balance to this discourse, and to nourish and sustain their own endangered music and dance repertoires by asserting their own agency through the processes of recording, documentation and transmission.”
Pacific and Regional Archive for Digital Sources in Endangered Cultures

A digital archive of materials from endangered cultures from all over the world.