

MAY 2023

Indigenizing Design

Defining a Framework for “*Indigenizing Design*”

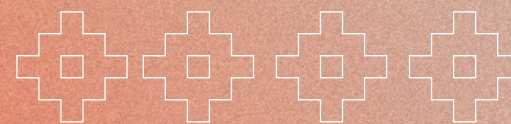


Table of Contents

Defining a Framework for <i>Indigenizing</i> Design	2	05 - Cultural / Individual Identity	28
Welcome Letters	3	06 - Relationship Building / Reciprocity	29
Acknowledgments	4	Introducing the Ecosystem of <i>Indigenizing</i>	31
Introduction to <i>Indigenizing</i> Design	5	Introducing The <i>Indigenizing</i> Curriculum	35
<i>Indigenizing</i> Design Starts with Defining & Applying <i>Indigenizing</i>	6	<i>Indigenizing</i> Curriculum	36
Why Design Needs to be <i>Indigenized</i>	7	<i>Indigenizing</i> Curriculum Overview	37
Project Partners	8	<i>Indigenizing</i> Curriculum Terminology	38
Project Approach	9	#1 Learning Outcome	39
Understanding & Defining <i>Indigenizing</i>	10	#2 Learning Outcome	40
Catapult Design & CahokiaPHX's Co-Design Process	12	#3 Learning Outcome	41
Mindset #1: Shifting the Role of the External Designer	13	#4 Learning Outcome	43
Mindset #2: The Indigenous Community Leading the Process	14	#5 Learning Outcome	44
Mindset #3: Consensus Driven Process and Decision Making	15	Amplifying <i>Indigenizing</i> Design	45
Defining Research Goals & Questions	16	Planting the Seeds for Generational Impact	47
Defining Research Methods & Activities	17	For Indigenous Practitioners	48
Activity #1: Creative Identity Map	18	For Non-Indigenous Designers	49
Activity #2: First Experience Journey Map	19	Next Steps in Taking <i>Indigenizing</i> Design Forward	50
Activity #3: Present and Future Knowledge Map	20	Community Reflections	51
Outcomes from this Process	21	Further Reading and Bibliography	52
Building an <i>Indigenizing</i> Design Framework	22	An Invitation	53
Introducing the Six <i>Indigenizing</i> Markers	23	Appendix	54
01 - Community-Led Decision Making	24	Appendix A	55
02 - Generational Knowledge	25	Appendix B	56
03 - Revitalization	26	Appendix C	57
04 - Reclamation	27		

Defining a Framework for *Indigenizing* Design

In 2021 and the early part of 2022, Catapult Design collaborated with a collective of Arizona-based Indigenous entrepreneurs and creative organizations including CahokiaPHX, Brian Skeet LLC, and Indigenous Community Collaborative to elevate Indigenous designers, creatives, and entrepreneurs by starting to re-write the Human-Centered Design narrative.

Our goal for this work is to contribute to a more equitable and just future by promoting economic and cultural vitality within the Indigenous community through new design practices. This early initiative was funded by the National Endowment for the Arts 2021 Design Grant and we hope it will be built upon through subsequent iterations. In surfacing the voices of Indigenous creatives and social entrepreneurs from urban and reservation-based communities that participated in our research, and understanding what *Indigenizing* means to them based on their personal lived experiences and as members of the CahokiaPHX social tech and artspace, we have developed the *Indigenizing* Design Framework.

The Framework consists of three parts:

1. ***Indigenizing* Markers:** values that define *Indigenizing* and indicators that identify if *Indigenizing* has happened in a space
2. **Ecosystem of *Indigenizing*:** visualization of the *Indigenizing* Markers and their relationships in a particular context
3. ***Indigenizing* Curriculum:** lesson plans and activities to learn how to apply the *Indigenizing* Markers in practice

This *Indigenizing* Framework is intended for use by both Indigenous practitioners, as well as Non-Indigenous designers and organizations who seek to work with Indigenous communities in a respectful and meaningful manner.

We hope this work will contribute to broader efforts to decolonize design and support the ongoing work of Indigenous communities to reclaim and revitalize their cultures and identities. These efforts are a step towards healing and reconciliation and creating a more just and equitable world for all.



UnContained Artist Chadwick Pasqual

Introducing himself and shared his background through the Creative Identity Map exercise.

Welcome Letters



Melody Lewis

ICC, CahokiaPHX

We at Indigenous Community Collaborative (ICC) are honored to welcome you to our community work. As an Indigenous women-owned social enterprise based in Phoenix, AZ, our mission is to amplify Indigenous truth, values, resiliency, and validation through connection, ability, and collaboration. This project empowered our values of connection and collaboration; It has been an honor to collaborate alongside Brian Skeet, the team at Catapult Design, and our CahokiaPHX family.

Our team believes the work outlined in this document embraces our dedication to creating Indigenous-inclusive initiatives that have a positive impact on Indigenous communities. By listening to and learning from the voices of our community, we hope to support the preservation and advancement of the Indigenous perspective in today's society.

We look forward to the opportunity for continued connection and collaboration. Together, we can create a better future for Indigenous communities, movements, and Tribes.



Brian Skeet

Brian Skeet Design LLC

As the Owner and Creative Director of Brian Skeet Design LLC., I am grateful for the warm welcome and support during this project. The guidance and mentorship from Melody Lewis, Mike Webb and the Catapult team, has been invaluable in shaping the understanding of Indigenous perspectives, and I appreciate the time and energy that they have dedicated to this collaboration.

This document celebrates our collaborative process of designing an *Indigenizing* Design language and framework, with the hope of impacting a wider community of Indigenous practitioners and designers.

Thank you for your invaluable contributions. It has been an honor to work with such a wonderful group, and I look forward to our continued collaboration.



Angela Hariche

Catapult Design

On behalf of the Catapult team, thank you to our Indigenous partners Melody Lewis, Brian Skeet, and Mike Webb. Thank you to the local Phoenix organizations and community members who welcomed us, and shared and learned with us. Without you, this project would not have been feasible.

Throughout the process of this project, we went deeply into placekeeping and placemaking. We built new relationships and reflected on our own Human-Centered Design practice while celebrating how design as a process can bring fruitfulness and joy to the way we partner and approach new challenges and solutions that make systems more equitable. This report celebrates and shares lessons learned from our collaborative process of designing a new *Indigenizing* Design Framework. We hope to inspire a wider community of Indigenous practitioners and designers, as well as Non-Indigenous people seeking to work with Indigenous communities or looking to augment their design practice.

In the spirit of Indigenous values, we hope those reading this report will pass it on so we as a design community can grow and continuously improve through the application of these outcomes.

Acknowledgments

We acknowledge and give thanks to all the communities, people, places, and organizations that came together to make this work possible.

CahokiaPHX Community

Angelo Cortes, UnContained Artist
Brian Skeet, Member
Candace Hamana, Co-Owner/Member
Chadwick Pasqual, UnContained Artist
Chelsie Begoody, UnContained Artist
Danny Upshaw, UnContained Artist/Ambassador
Eunique Yazzie, Co-Owner/Member
Jesse Yazzie, UnContained Artist/Member
Jeremy Arviso, Member
Jon Canyon, Member
Lance Sanchez, Ambassador
Lesley Lune, Member
Melissa Bryant, Member
Melody Lewis, Co-Owner/Member
Mike Webb, Member
Natay Lopez, Ambassador
Nicole Underwood, Ambassador
Olivia Barney, UnContained Artist
Shawnz Carino, Ambassador
Teresa Ami, Member
Turquoise Devereaux, Member
Zachary Justin, UnContained Artist/Member

Organizations & Places

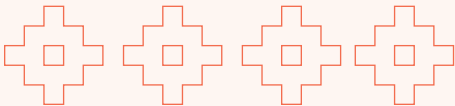
Brian Skeet Design LLC, Lead
Cahokia LLC, Location
Candace Hamana, BadgerPR, Co-Owner Support
Eunique Yazzie, Indige Design Collab, Co-Owner Support
Indigenous CC, Lead
Kell Duncan, The Churchill, Location
Michael Webb, Cahokia LLC, Support
Roosevelt Row CDC, Partner Support

Catapult Design

Angela Hariche, CEO
Colleen Sarihan, Operations Director
Haleemah Sadih, Designer
Laura Ramirez, Design Manager
Margaret Seelie, Editor
Phumelele Mthimunya, Senior Designer
Trevor Zimmer, Program Director

National Endowment for the Arts

We give special thanks to the National Endowment for the Arts for providing the CahokiaPHX community and Catapult Design the support we needed to explore how Indigenous identities and methodologies can shape the way design processes are implemented—creating more inclusive and equitable creative practices.



Introduction to *Indigenizing* Design

An Approach to Defining & Building an
Indigenizing Design Framework

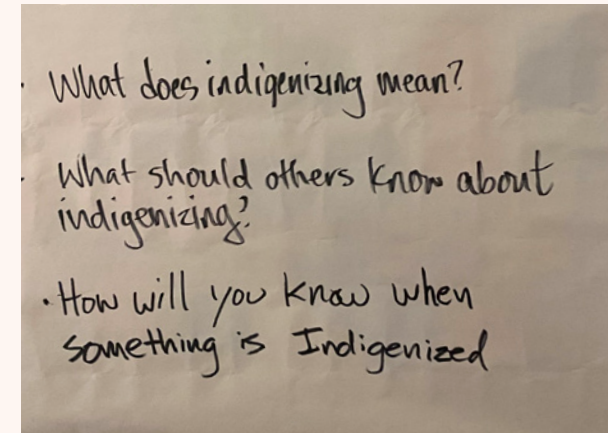
Indigenizing Design Starts with Defining & Applying Indigenizing

Indigenous designers, creatives, and entrepreneurs who participated in our research reflected that *Indigenizing* is not a 'new' way to see the world, but rather something that they have always been doing. Indigenous communities have long had their own ways of knowing, being, and doing, which have been developed over centuries of living in close relationship with the land and with each other. The process of *Indigenizing* design begins with defining and sharing what *Indigenizing* means and creating a language around it that is accessible and inclusive.

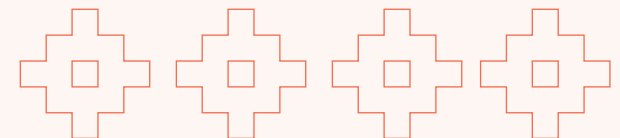
The term '*Indigenizing*' refers to the process of incorporating Indigenous perspectives, values, and worldviews into a Westernized context or system. *Indigenizing* is a way to

recognize and honor Indigenous people's diverse languages, cultures, and ways of knowing and being. By establishing a Framework to *Indigenize*, we hope to support Indigenous peoples with the language and decision-making authority to craft their own narratives. This Framework seeks to elevate Indigenous voices and stories, and create space for their perspectives and experiences to be heard and valued; this work is an effort to resist the ongoing effects of colonization and to promote the cultural revitalization, healing, and sovereignty of Indigenous communities.

By recognizing and honoring diverse perspectives and ways of knowing, we can create a society that is more inclusive, respectful, and effective.



CahokiaPHX Ambassadors & Members engaging in Focus Group Workshops.



Why Design Needs to be *Indigenized*

Over the course of this project, we sought to define a Framework for *Indigenizing* the Human-Centered Design (HCD) process. HCD is a problem-solving process that involves understanding the lived experiences and contexts of people and communities to inform decisions about policies, processes, and services that impact their lives. The HCD process requires working directly with people in all steps of the design process to solve complex challenges and prioritize ideas relevant to their specific contexts.

However, HCD has its limitations. In recent years, HCD has been criticized for reinforcing power structures—even if the process seeks to integrate community voices, decisions are still made by the same incumbent gatekeepers. Activists, creatives, and communities are increasingly recognizing the need to decolonize systems and practices¹ and to recognize and honor the sovereignty and self-determination of Indigenous people.

To address HCD's limitations and to support more inclusive processes and decision-making requires defining the process of *Indigenizing*. 'Design' as an industry and vocation is rooted in Western epistemologies and approaches that may not be appropriate or effective for Indigenous contexts. As we define *Indigenizing* Design, we need to recognize that it is a complex term and should be used with care. Traditionally, for designers and creatives to be legitimized, they are forced into an education system that does not value or see Indigenous Design as anything other than primitive or forgotten.² These attitudes can carry over into the workforce and design academia. Often, Indigenous values, culture, and

teachings are watered down which leads to a loss of self-identity; however, Indigenous Design is just as impactful as Western approaches to design.²

HCD's narrow focus on users doesn't take into account the broader systems surrounding them, which can limit its effectiveness and lead to unintended consequences.³ Additionally, decision-making is often in the hands of designers, rather than the community itself, which can perpetuate power imbalances and undermine the cultural values and practices of Indigenous peoples.

Indigenous cultures have long-standing relationships with the land and the natural world, and Indigenous peoples hold knowledge and practices that promote ecological balance and resilience. By incorporating these perspectives into the design process, we can create solutions that prioritize place-based environmental stewardship and care.

Indigenizing Design is a way to address these limitations and create a more inclusive and effective design process.



1. Tristan Schultz, Danah Abdulla, Ahmed Ansari, Ece Canli, Mahmoud Keshavarz, Matthew Klem, Luiza Prado de O. Martins & Pedro J.S. Vieira de Oliveira (2018) What Is at Stake with Decolonizing Design? A Roundtable, *Design and Culture*, 10:1, 81-101, DOI: 10.1080/17547075.2018.1434368

2. Andersen, M. (2017, August 20). Why can't the U.S. Decolonize Its Design Education? *Eye on Design*. <https://eyeondesign.aiga.org/why-cant-the-u-s-decolonize-its-design-education/>

3. Design Council. (2021, April). Systemic Design Framework. www.designcouncil.org.uk. <https://www.designcouncil.org.uk/our-resources/systemic-design-framework/>

Project Partners

CahokiaPHX and Catapult Design worked collaboratively on this project to define a Framework, Ecosystem, and Curriculum for *Indigenizing*. This project was funded by the National Endowment for the Arts.



Catapult Design is a nonprofit design firm focused on improving the quality of life of underserved communities through accessible and innovative design.

Catapult works with local partners and communities to explore, prototype, and realize solutions capable of driving social change. We specialize in thoroughly understanding user needs, desires, mindsets, and context to contribute to the development of solutions that have the greatest impact. We provide a range of services: product development and service design, design strategy, and advice for teams and organizations who would like to apply HCD in their social impact work.

Our core team of designers, educators, and strategists, as well as our local network of partner firms, have years of experience working together on user-centered solutions. We are accustomed to the unique challenges of designing for resource-constrained environments, and we understand the cultural, social, and financial lenses that must be considered when introducing new products, services, and systems into a society.



An Indigenous-led creative and entrepreneurial collaborative space that launches equitable ideas and projects using various mechanisms.

At CahokiaPHX, members, ambassadors, community, and collaborators co-create and ideate on projects focused on generational impact. We are a collective of Artists, Designers, and Social Entrepreneurs. We uplift Indigenous design, art, and culture through pop-up events and retail. CahokiaPHX is where self-determination and a solidarity economy intersect to support Indigenous families. CahokiaPHX provides curated perspectives through art installations, education, entrepreneurial programs, gallery exhibits, and so much more. Our curated experiences generate cultural memories of our social fabric in Downtown Phoenix, Arizona.

We are a community-led space, where our members, ambassadors, and community decide what events, projects, and programs should take place in the space.



The National Endowment for the Arts is an independent federal agency that is the largest funder of the arts and arts education in communities nationwide and a catalyst of public and private support for the arts.⁴

The Grants for Arts Projects is the NEA's largest grants program for organizations, providing comprehensive and expansive funding opportunities for communities.⁵ Catapult Design and its partners, CahokiaPHX, Brian Skeet LLC, and Indigenous Community Collaborative, were awarded 2022 Design Grant, which is a program that supports projects across a wide array of design types in the advancement and support of the design field.

This project is supported in part by the National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov.

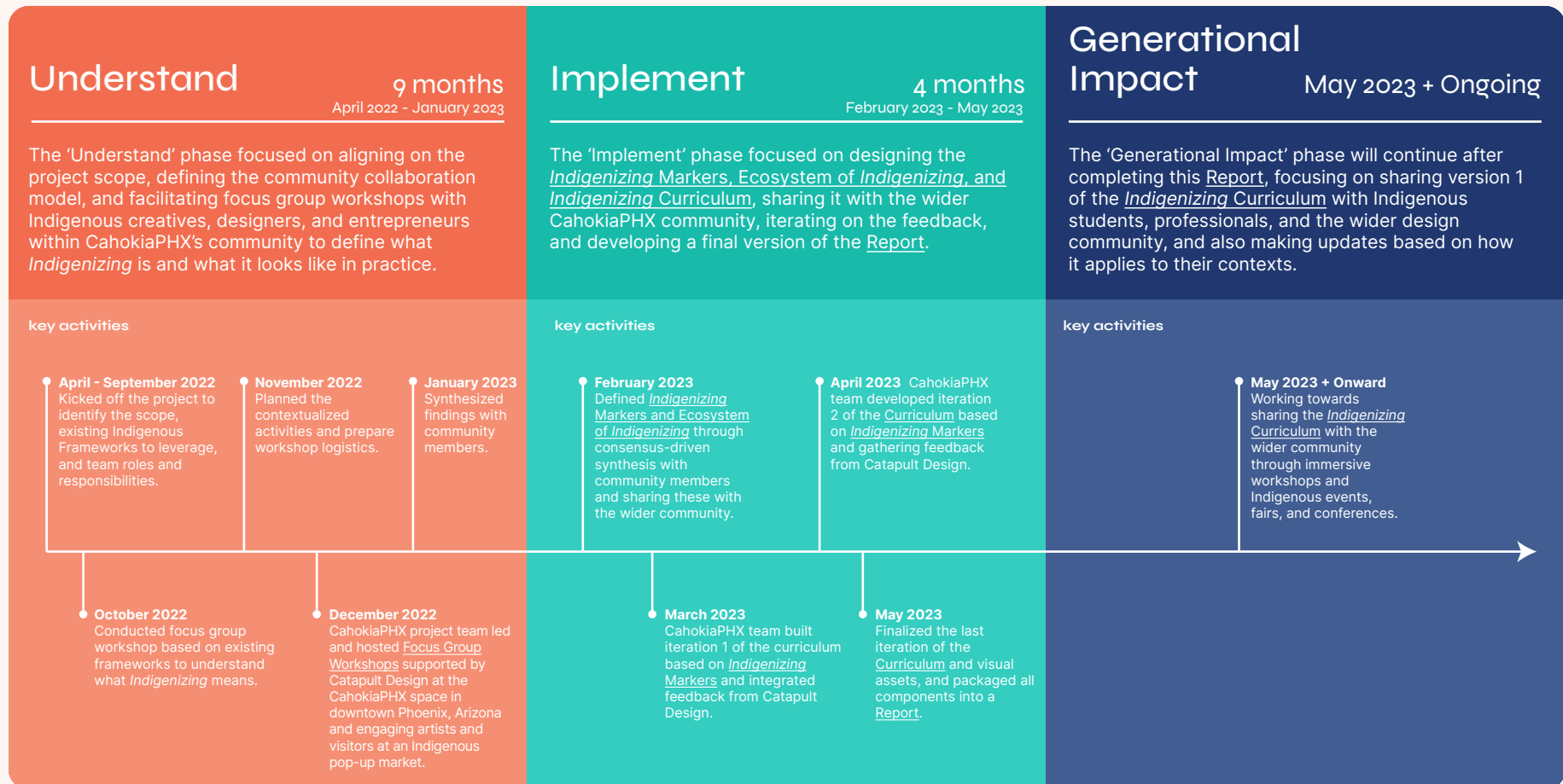
4. GRANTS FOR ARTS PROJECTS: Design. (n.d.). National Endowment for the Arts. <https://www.arts.gov/grants/grants-for-arts-projects/designYouTube>. (2019, November 16). Sadie Red Wing // F* the stereotype: Revitalizing Indigenous Perspective in design // Dplusdcon. YouTube. <https://www.youtube.com/watch?v=HVZtem89VFQ>

5. GRANTS FOR ARTS PROJECTS: Design. (n.d.)

Project Approach

For more than a year, Catapult Design, CahokiaPHX, Melody Lewis, Brian Skeet, and Mike Webb worked collaboratively to understand the *Indigenizing* process and to develop an *Indigenizing* Design place-based Curriculum. We began by understanding the needs and context of the Indigenous artists, creatives, and entrepreneurs based in downtown Phoenix, Arizona. Then using these findings to design and implement

Indigenizing Markers, Ecosystem of *Indigenizing*, and *Indigenizing* Curriculum to share with a wider Indigenous community, and Non-Indigenous designers and organizations. This was a community-led project and was conducted in three phases to Understand, Implement, and enable Generational Impact.



Understanding & Defining *Indigenizing*

The Co-Design Process to Define *Indigenizing*



Community members defining the language and values that best describe Indigenizing to them.

Catapult Design & CahokiaPHX's Co-Design Process

The project team and community members of Catapult Design and CahokiaPHX worked together in a unique collaboration and partnership to develop an *Indigenizing* Design Framework and Curriculum. Together, we set out to learn what *Indigenizing* means to Indigenous artists, creatives, and entrepreneurs. We asked questions like, what words or attributes best describe *Indigenizing*? How do we know when a design process has been *Indigenized*?

To develop an *Indigenizing* Design Framework and Curriculum required the unique collaboration and partnership of Catapult Design and CahokiaPHX's project team and community members. Together, we set out to learn from Indigenous artists, creatives, and entrepreneurs what *Indigenizing* meant to them, what words or attributes best described *Indigenizing*.

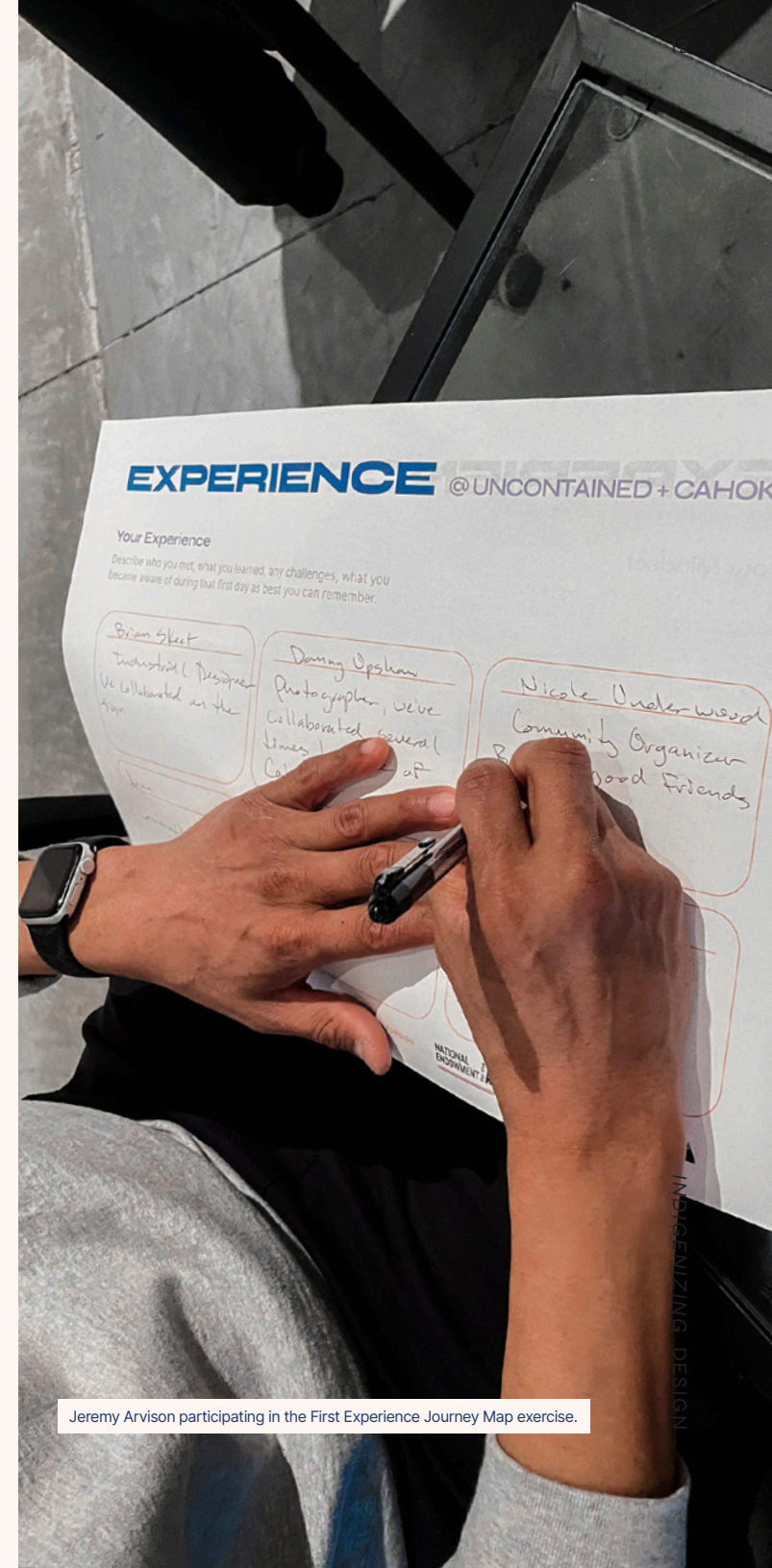
In order to accomplish the above, Catapult Design and CahokiaPHX leveraged the HCD process, acknowledging that this design process itself has limitations. Anchoring on HCD but acknowledging its limitations allowed us to test how to *Indigenize* our approach while also understanding and defining what *Indigenizing* means.

HCD as a problem-solving process involves understanding the lived experiences and contexts of people and communities; this process helped us understand and define *Indigenizing* because it allowed us to engage with Indigenous communities, learn what's important to them, and co-create outcomes together. However, design is also an opportunity to "design the design process itself for the problem at hand";⁶ recognizing that as a traditional practice, it is not a model to adopt without evaluating and contextualizing. To successfully apply design, the designers employing it should integrate a deep history of Indigenous values and knowledge.

With that in mind, the co-design partnership and approach between Catapult Design and CahokiaPHX included the following aspects:

- + **Mindsets to Apply to HCD Process:** From early on in the collaboration, the project team from Catapult Design and CahokiaPHX acknowledged and infused Indigenous ways of working and thinking into the design approach. This included adopting consensus-driven thinking,⁷ which is a way of decision-making that is valued within Indigenous knowledge, and shifting the role of the designer to the back seat so that the community members could lead the design process.
- + **Activities:** The project team engaged the local community of artists, creatives, and entrepreneurs to understand and define *Indigenizing* through focus group sessions. To support this, the project team collaboratively identified research goals and co-created contextualized design activities. These design activities were used to facilitate discussions with the community and learn how *Indigenizing* shows up in their creative processes, including the mindsets required to enable *Indigenizing* to occur.
- + **Outcomes:** By embodying the mindsets, and creating and implementing contextualized design activities, the project team was able to develop three key outcomes for this project: an *Indigenizing* Design Framework consisting of *Indigenizing* Markers, an Ecosystem of *Indigenizing* that identifies how those Markers show up in local contexts, and an *Indigenizing* Curriculum to teach the Markers and share how they can be utilized in a design process.

In the following pages, we will provide an overview of the mindsets, activities, and outcomes.



Jeremy Arvison participating in the First Experience Journey Map exercise.

6. Jamie Hegeman, 2018 as cited in Stickdorn, M., Hormess, M. E., Lawrence, A., & Schneider, J. (2018). *This Is Service Design Doing: Applying Service Design Thinking in the Real World*. "O'Reilly Media, Inc." 84.

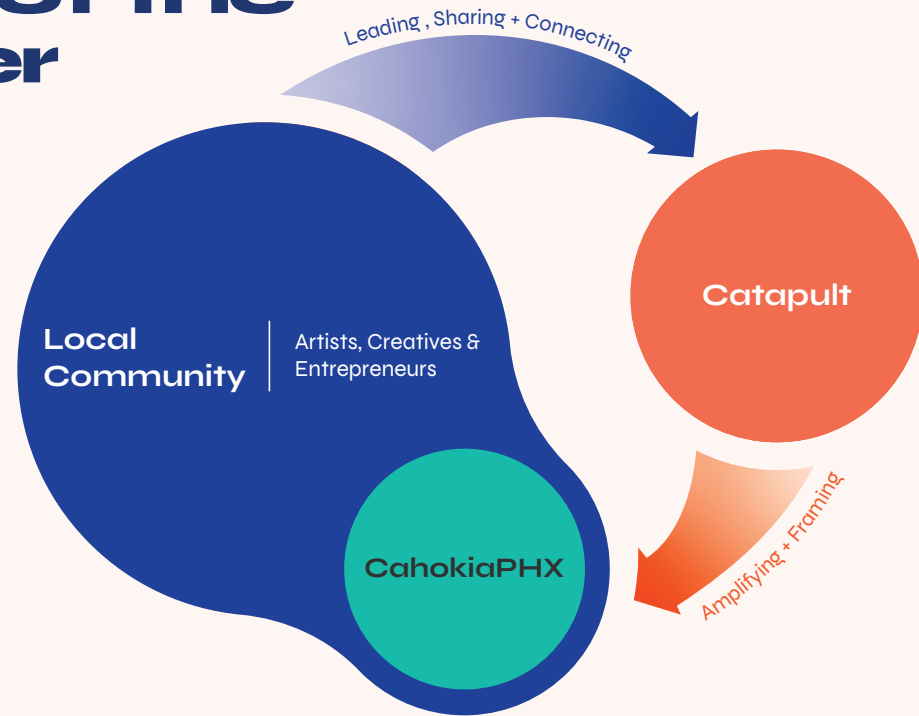
7. Horn-Miller, K. (2013). What Does Indigenous Participatory Democracy Look Like? Kahnawà:ke's Community Decision Making Process. *Review of Constitutional Studies*, 18 (1), 111-132. http://www.trudeaufoundation.ca/sites/default/files/u5/05_horn-miller.pdf

Mindset #1:

Shifting the Role of the External Designer

Early in the co-design process, Catapult Design and the CahokiaPHX project team acknowledged that a successful collaboration required a mindset shift. In HCD, designers are supposed to adapt participatory practices to ensure the lived experiences and voices of the community are represented. Despite this, these practices are developed independently of the communities they are engaging. Often designers are leading the design processes, activities, and outcomes with limited community input.

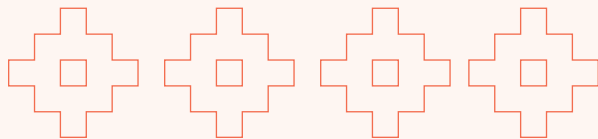
In this particular collaboration, the external designer moved to the other end of the spectrum. The mindset shift established an equal relationship between the external designers and the community. Specifically, Catapult Design's team of Non-Indigenous designers were explicitly acknowledged as external to the Indigenous community and played the role of amplifier and guide of the design process. Catapult Design leveraged its expertise to help identify methods, structures, and frameworks that best support the Indigenous community. Rather than acting as the primary do-er, Catapult Design amplified and supported CahokiaPHX in facilitating their own community through the design process.



CahokiaPHX's Roles & Activities

As the amplifier and guide of the process, Catapult Design's activities and contributions included:

- + Developing structures and scoping methods for CahokiaPHX and Catapult Design to utilize in defining the project goals, outcomes, and tasks.
- + Designing a structured framework for workshop activities and agendas based on CahokiaPHX's context and key research goals.
- + Supporting (instead of facilitating) CahokiaPHX during focus group sessions.
- + Catapult Design framed and facilitated a research synthesis structure that centered on consensus-driven decision-making with CahokiaPHX.
- + Outlining the documentation of this process and project for Catapult Design and CahokiaPHX to co-build together.



Mindset #2:

The Indigenous Community Leading the Process

With the CahokiaPHX project team leading the design and research process, we were able to foster a closer connection with the community and ownership over the outcomes. The CahokiaPHX project team—Melody Lewis, Brian Skeet, Mike Webb, and the local intertribal community members from downtown Phoenix—helped surface rich insights that would have been less successful if facilitated by external designers.

The local intertribal community of Indigenous creatives, designers, and social entrepreneurs from both urban and reservation-based communities consisted of:

- + **UnContained Project Artists** - Seven Indigenous artists from a program designed and employed by CahokiaPHX to empower muralists to *Indigenize* and beautify Downtown Phoenix.
- + **CahokiaPHX Decision Makers** - Nine Indigenous and Non-Indigenous decision-makers of the CahokiaPHX space who shape decisions for the organization.
- + **Pop-up Market Vendors & Visitors** - More than seventy Indigenous arts and crafts vendors, and community visitors engaged in CahokiaPHX Pop-up Market events.



Mike Webb, community facilitator

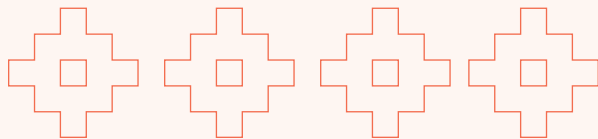


Brian Skeet, community facilitator engaging community

CahokiaPHX's Roles & Activities

At the front and center of making the decisions and leading the project direction, CahokiaPHX's activities and responsibilities included:

- + Co-creating the design process, facilitating the focus group workshop with the local intertribal community, and contributing to the synthesis of the learnings from the focus groups.
- + Visualizing all the assets and leveraging visual language that celebrates Indigenous aesthetics.
- + Building the *Indigenizing Curriculum* with feedback from Catapult Design.
- + Co-developing the documentation for this process and project with Catapult Design.
- + Making the final decisions on the language and content of the *Indigenizing Markers*, *Ecosystem of Indigenizing*, and *Indigenizing Curriculum*.



Mindset #3:

Consensus Driven Process and Decision Making

The last mindset shift required everyone involved in the project to embrace a consensus-driven decision-making culture—a governance style that is valued in Indigenous knowledge. Consensus-driven decision-making from an Indigenous perspective is “an egalitarian and inclusive method of reaching an agreement based on the active participation and consent of group members to collectively reach a decision.”⁸ It is a “unique experience and requires a change in thinking”⁹ but it doesn’t require that everyone agrees on one final decision. Instead, it prioritizes listening to all perspectives and voices and relying on them when a final decision is made.

CahokiaPHX and Catapult Design collaborated to ensure that consensus-driven decision-making was interwoven into the entire co-design process. For example, during the synthesis of the findings from the focus group workshops, Catapult Design offered a synthesis guide. Ultimately, though, CahokiaPHX decided how to conduct the synthesis of the findings from the UnContained Artists, Ambassadors & Members, and Pop-up Market vendors, artists, and visitors in a manner that ensured that all perspectives were recognized. The result of this synthesis informed the *Indigenizing Markers* that describe what *Indigenizing* looks like and how to infuse *Indigenizing* into design processes



Community Members dot voting

8. Horn-Miller, K. (2013). What Does Indigenous Participatory Democracy Look Like? Kahnawà:ke's Community Decision Making Process. *Review of Constitutional Studies*, 18 (1), 111–132. http://www.trudeaufoundation.ca/sites/default/files/u5/05_horn-miller.pdf

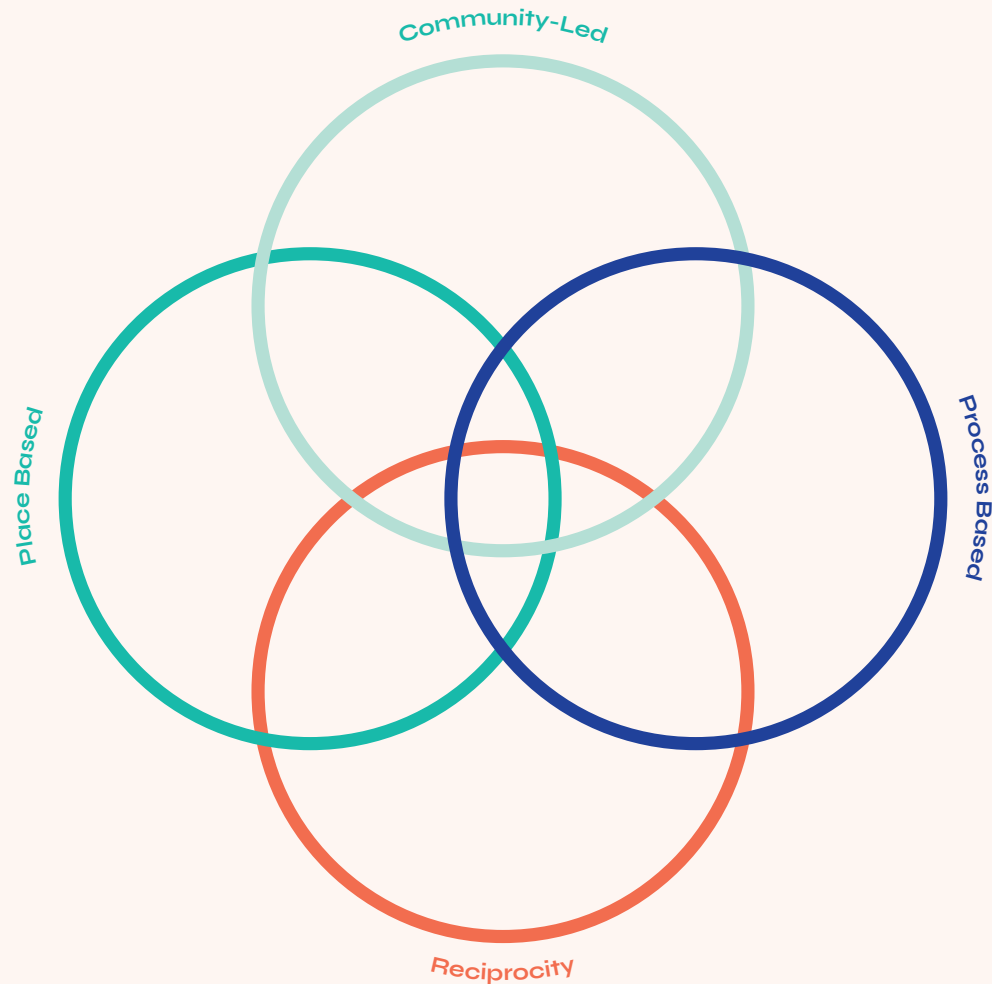
9. Horn-Miller, K. 112

Defining Research Goals & Questions

For CahokiaPHX and Catapult Design to understand and define what *Indigenizing* means, we collaborated with UnContained Artists, Ambassadors, Members & Collaborators that are involved in CahokiaPHX's programs, and Indigenous Pop-up Market Vendors and Visitors. We identified key research goals and questions to guide us as we began engaging with the local community, which helped us to identify what was most important to learn and the best way to do so. The CahokiaPHX team brought past and existing Indigenous knowledge to the topic of *Indigenizing*. They were influenced by an existing framework from Indigenous scholar and architect, Wanda Dalla Costa.¹⁰ Costa's Indigenous Placekeeping Framework was a starting point when identifying what *Indigenizing* means and the language being used to describe it.

Using Costa's work as a reference point, CahokiaPHX and Catapult Design identified the following research goals:

1. **Language of *Indigenizing*** - The language used by the community to define what *Indigenizing* is and the values that describe it.
2. **Practice of *Indigenizing*** - How *Indigenizing* shows up in their work, the current challenges and gaps they see when *Indigenizing*, and what a better future for this could look like.
3. **Cultural Identities of the Community** - Surfacing the individual tribal heritages, cultural identities, and experiences of the community members to discern how their identities impact their definition and relationship to *Indigenizing*.



Indigenous Placekeeping Framework¹¹

Source: Tawaw, Dalla Costa Design Group

10. Dalla Costa, W. (2018). "Teaching Indigeneity in Architecture: Indigenous Placekeeping Framework." In Kiddle, R., Stewart, L.P & O'Brien, K. (eds). Our Voices: Indigeneity and Architecture, ORO Editions, New York, NY, USA: 146-153.

11. Tawaw Research, <https://tawarc.com/research/>

Defining Research Methods & Activities

Designers have developed extensive research methods, techniques, and formats to collect data and synthesize insights relating to observed phenomena such as a problem space, system, community, or individual.¹² The designer's research toolkit includes 1x1 interviews with community participants, interviews where researchers observe participants in their contexts, and focus group discussions.¹³ To best utilize this toolkit requires design researchers to first

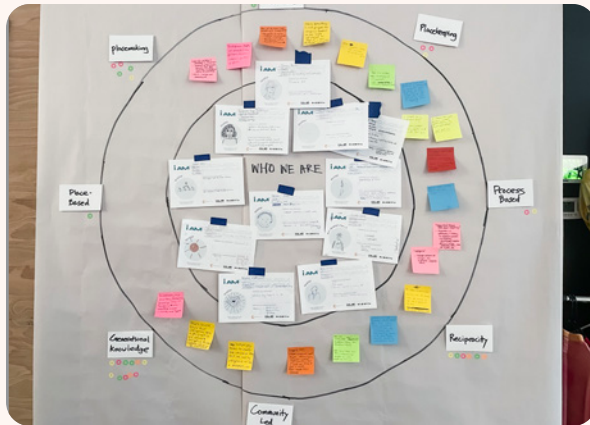
identify research goals and learning outcomes, and use these as guides to develop the research methods.

In this project, CahokiaPHX and Catapult Design decided that focus groups were the best research format because they allowed the project team to meet many of the community members (UnContained) in one space and at one time. Focus groups helped the research team understand what's important to community members both as individuals and as

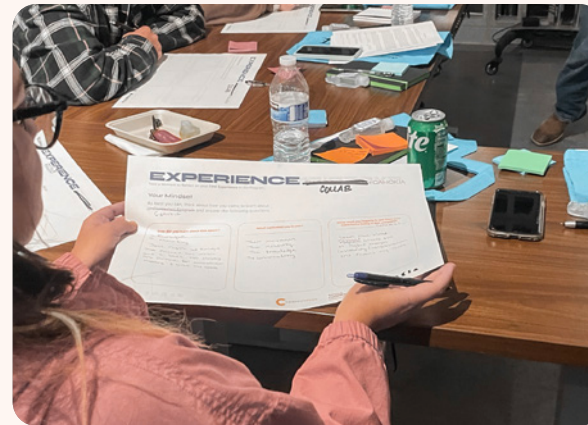
a community. This method was particularly useful because Indigenous culture is community-centric.

After selecting focus groups as the preferred method, the project team then identified activities based on the research goals to use within the sessions. Research activities were used to capture data from community participants.¹⁴ For this project, Catapult Design and CahokiaPHX contextualized research activities based on the research goals and questions.

This resulted in three activities implemented over the 4-hour focus group sessions. CahokiaPHX and Catapult Design planned two focus group sessions, dividing the UnContained participants into two separate groups. We engaged with The Pop-up participants separately at a Holiday Market. The activities included:



1. Creative Identity Map - This activity combined the research goals of understanding and defining the language used to describe *Indigenizing*, and the sharing of cultural identities of the community. Through co-creating a concentric interactive map, this activity surfaced community members' cultural backgrounds, perspectives, and definitions of *Indigenizing*—individually and collectively.



2. First Experience Journey Map - This activity focused on the research goal of understanding the practice of *Indigenizing* and how it shows up in the participant's creative practice. The journey map exercise focused on understanding each person's motivations and experience engaging in the space to contextualize their understanding of how *Indigenizing* is happening at CahokiaPHX.



3. Present and Future Knowledge Map - The final activity also focused on understanding the practice of *Indigenizing* but specifically on what's working now and what can be improved in the future. During this activity, community members expressed how *Indigenizing* is happening currently and how *Indigenizing* can be passed on in the future, specific to CahokiaPHX.

¹². Stickdorn, M., Hormess, M. E., Lawrence, A., & Schneider, J. (2018). *This Is Service Design Doing: Applying Service Design Thinking in the Real World*. "O'Reilly Media, Inc." 106

¹³. Stickdorn, M., 107

¹⁴. Stickdorn, M., 128

Activity #1:

Creative Identity Map

The Creative Identity Map activity was focused on surfacing community members' cultural backgrounds, perspectives, and definitions of *Indigenizing*—as an individual and as a collective.

Key Research Questions...

- + What are your individual backgrounds and unique lived experiences?
- + How would you define *Indigenizing*? What resonates most when defining *Indigenizing*?
- + How do you know when something is *Indigenized*? What do you want others to know about what it means to 'Indigenize'?

The Activity Helped to Surface...

- + An understanding of the cultural background and creative practice of the participants.
- + Shared definitions of the priority Markers for *Indigenizing*.
- + A discussion on the Markers of *Indigenizing* to understand what they mean to the participants and what they look like in practice.



Activity #2:

First Experience Journey Map

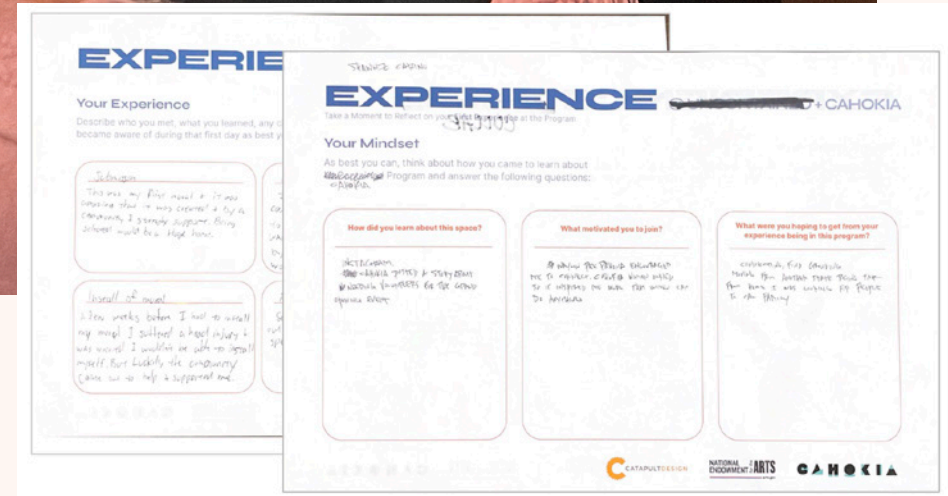
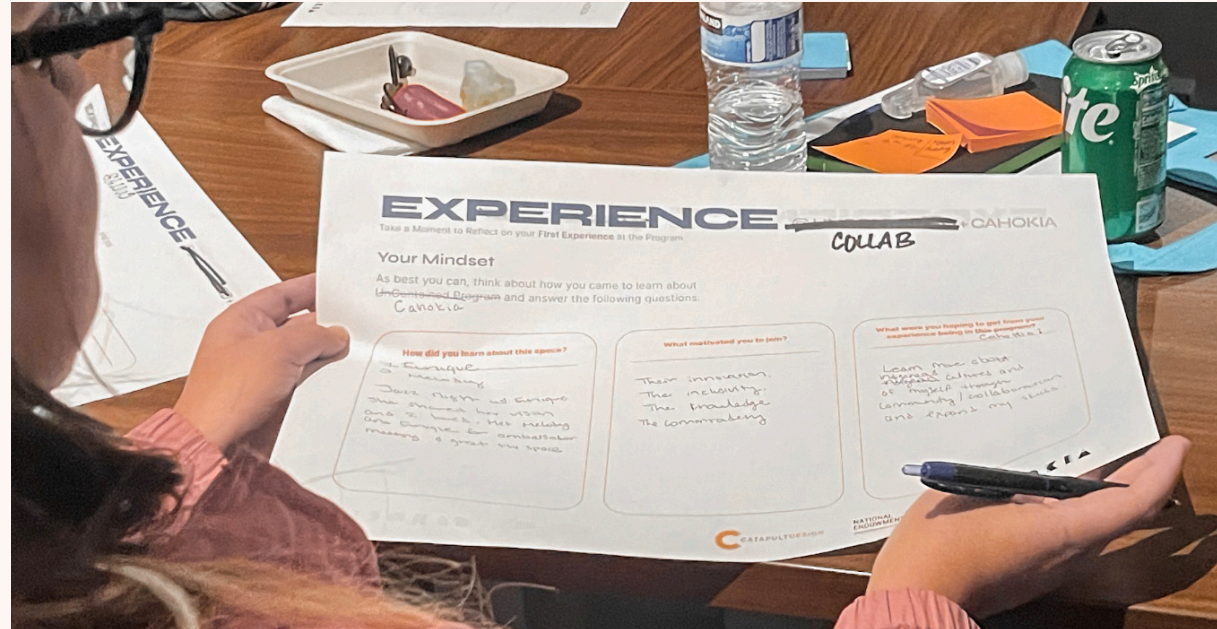
The Journey Map activity sought to identify each participant's motivations and experiences engaging with CahokiaPHX in order to contextualize their understanding of how *Indigenizing* is happening at the CahokiaPHX space.

Key Research Questions...

- + Describe your *Indigenizing* journey in this program.
- + How has this space supported your journey?
- + Why did you apply to participate in the CahokiaPHX space or UnContained program? What were you hoping to get from your experience in this program?

The Activity Helped to Surface...

- + Stories of the participants' early experiences with CahokiaPHX demonstrate how the space supports their journey as creatives and entrepreneurs.
- + Ways that CahokiaPHX can continue to play a supportive and enabling role in the Indigenous creative and entrepreneurial ecosystem in Phoenix, Arizona.
- + The participants' mindsets and motivations to work with CahokiaPHX and how the space can support newcomers.



Activity #3:

Present and Future Knowledge Map

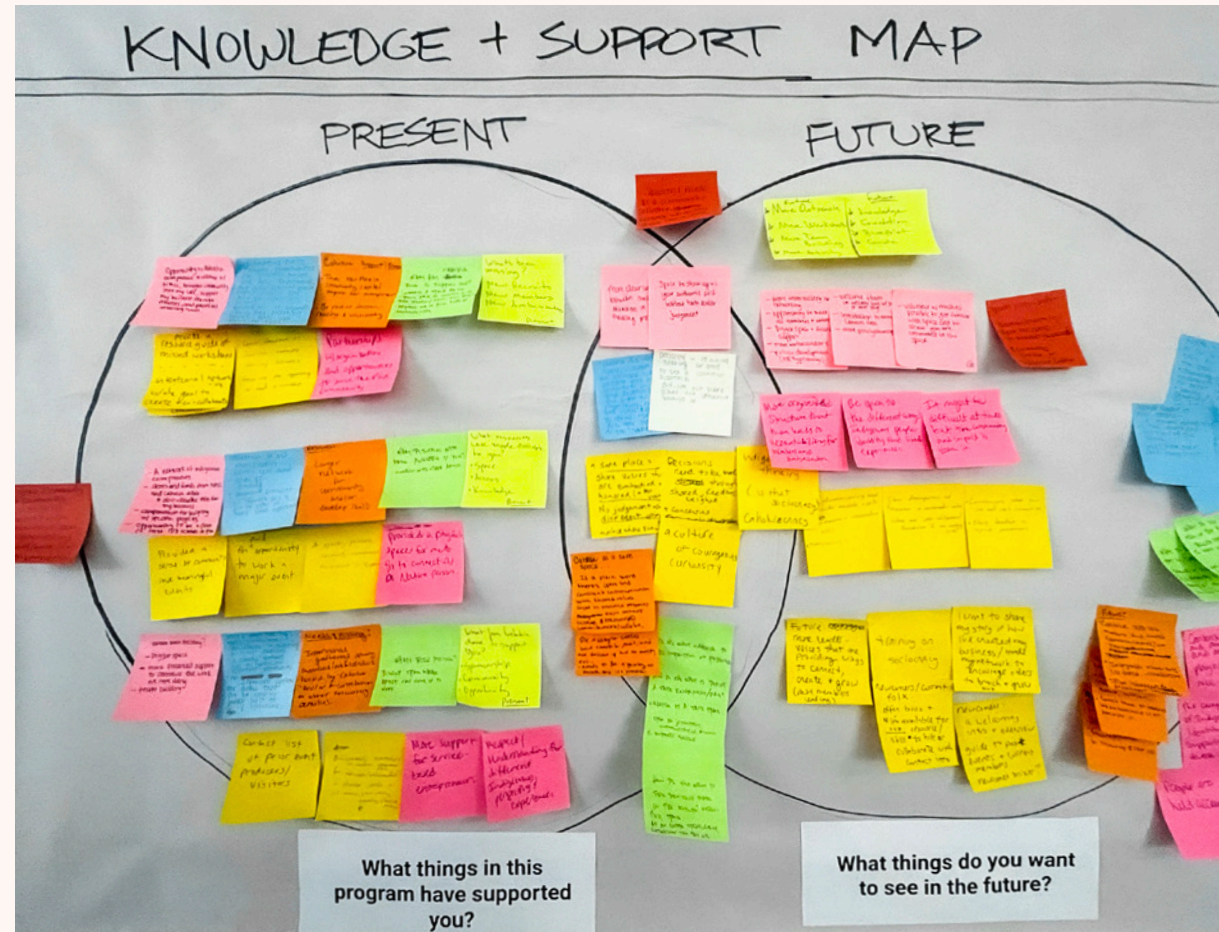
The Present and Future activity helped surface how *Indigenizing* is currently integrated into CahokiaPHX's ecosystem, how this integration can be improved, and how it shows up in practice.

Key Research Questions...

- + What resources did you use, get access to, or become aware of?
- + What resources have supported you the best?
- + What resources were missing?
- + What future resources would help this program or newcomers as they join this space?

The Activity Helped to Surface...

- + The people, resources, knowledge, methods, and mindsets that play a role in the process of *Indigenizing* within the CahokiaPHX ecosystem.
- + An understanding of how *Indigenizing* is currently happening, and envisioning a future of what is needed to strengthen and amplify *Indigenizing*.



Outcomes from this Process

By adapting our processes in response to our collaboration, we were testing out and refining *Indigenizing* at the same time as working to define what '*Indigenizing*' means in a HCD context. We were able to incorporate community input into all steps of the process such as scoping, facilitation, and synthesis to ensure community voices were heard and community members contributed to the decision-making process. Our focus on building reciprocity and relationships helped us move beyond our defined roles and see each other as collaborators outside of a design process. This allowed us to build a better understanding of the local culture, environment, and community and also resulted in a higher level of inclusivity and cultural competence.

This process also helped us to identify ways to make HCD more inclusive. We pushed the boundaries of the external designer's role as facilitator in co-designed projects and experimented with how Catapult Design, as the external designer, can support and guide the design process while ensuring that the community is leading, designing, and driving the process.

We hope that by designing solutions that consider the community's immediate needs and experiences, we can create positive impacts that endure beyond the immediate context of the work and contribute to building a larger body of knowledge. Our design process and activities resulted in the development of an *Indigenizing* Design Framework that

includes three main outcomes which support the teaching and learning of the process of *Indigenizing*:

Indigenizing Markers - Our research with the UnContained creatives and CahokiaPHX decision makers led to the identification of six Markers for *Indigenizing* based on community members' lived experiences and their engagement with the CahokiaPHX space. These Markers serve as both values that define *Indigenizing* and indicators that identify if *Indigenizing* has happened. (see page 23)

Ecosystem of Indigenizing - This Ecosystem visualizes what the *Indigenizing* Markers look like in a particular context. In this document, we present the Ecosystem as a visual representation of the CahokiaPHX Ecosystem (see page 31).

Indigenizing Curriculum - The Curriculum contains lesson plans and activities to teach a workshop or class for Indigenous creatives and social entrepreneurs, and also for Non-Indigenous people seeking to learn how to apply the Indigenous Markers in their work with Indigenous communities. This Curriculum draws its lesson content from the *Indigenizing* Markers identified through this work. (see page 36)

These outcomes are interlinked and reinforce each other. The *Indigenizing* Markers serve as the knowledge base for the visualized Ecosystem of *Indigenizing* and the *Indigenizing* Curriculum.

Building an *Indigenizing* Design Framework

The *Indigenizing* Markers, Ecosystem of *Indigenizing*, and the *Indigenizing* Curriculum

Introducing the Six Indigenizing Markers

The "Markers" of *Indigenizing* serve as values that define our efforts and indicators that identify if *Indigenizing* has occurred. The six Markers of *Indigenizing* are Community-Led Decision Making, Generational Knowledge, Revitalization, Reclamation, Cultural/Individual Identity, and Reciprocity Relationship/Building. These Markers were based on an individual's engagement with their environment and lived experiences. They guide decisions and actions, which can be expressed in various ways by Indigenous communities to suit their own contexts.

The *Indigenizing* Markers were derived from consensus emerging from an intertribal setting that were specific to CahokiaPHX's community members, their lived experiences, and their environment. Therefore, note that these Markers will vary from community to community.

These six Markers provide a way for Indigenous practitioners to navigate and apply *Indigenizing* to Westernized disciplines such as HCD, and for Non-Indigenous communities to

respectfully collaborate with Indigenous practitioners in applying these Markers. These Markers are best learned through the *Indigenizing* Curriculum which provides the cultural understanding, sensitivity, and respect necessary to explore the fundamental elements of *Indigenizing* (see *Indigenizing* Curriculum on pages 37-45).



01 Community-Led Decision Making

Community-Led Decision Making is a collaborative and participatory approach to decision-making that involves the entire community in the process. It focuses on identifying challenges and opportunities, setting goals that are value-aligned, and developing strategies to achieve the overarching mission¹⁵.

Examples of How it Could Show Up

- + Indigenous people and communities are the primary decision-makers
- + Everyone's input is heard, valued, and affirmed
- + It is consensus-driven and process-focused
- + The governance system is defined and agreed upon by the community (e.g., "Cahokia-ocracy", Indigenous wholistic theory¹⁶ for the CahokiaPHX context)
- + A unified community mission with clear and defined roles for community members
- + There is follow-through on discussions and decisions

In the Words of Community Members:

"When there is consensus, when we all have a voice, that's when I know *Indigenizing* has happened because Indigenous people are interconnected people, we don't view ourselves as individuals. We view ourselves as a community, as together, interdependent, locked in with each other. It's a process."

- Ambassador / Member

"Everyone has input, and everyone's input is valued and whatever the community comes up with, not just you, whatever the community says moves it forward."

- Ambassador / Member

"When Indigenous people and communities say so, feel so, and know so."

- Ambassador / Member

¹⁵. For all Markers, these definitions are a summation of the words, expressions, and attitudes from CahokiaPHX's local community to describe the Marker. As noted these interpretations may change from context and community depending on what resonates.
¹⁶. Absolon, K. (n.d.). Indigenous wholistic theory: A knowledge set for practice. *First Peoples Child & Family Review*. <https://fpcfr.com/index.php/FPCFR/article/view/95>

02 Generational Knowledge

Generational knowledge is the knowledge and wisdom that is shared between and throughout generations to serve as a source of guidance, which includes traditions, customs, beliefs, stories, and skills that are considered important to the community's identity and lifeways. It is essential to preserve the cultural identity and traditions of Indigenous communities by emphasizing the importance of community and individual understanding and knowledge of self, community, stories, history, resiliency, and environment. An emphasis is placed on sharing knowledge from the past, present, and future to achieve this goal.

Examples of How it Could Show Up

- + There is respect for the knowledge that came before us
- + Decisions are directly impacted by prayerful communion with Ancestors
- + There is thinking and planning ahead for the next generation (i.e. youth and grandchildren)
- + Knowledge from elders is incorporated and built upon in the present
- + Traditions, values, and culture are shared and preserved
- + Observing and living with the land

In the Words of Community Members:

“One thing that’s really important to us is not just passing on knowledge to the next generation, but it’s also about multi-generations keeping the sustainability.”

- Ambassador / Member

“There is also the knowledge from my great grandmother, a lot of shared experiences she passed on, we have to pass it on because we don't have any pictures, and it's that community knowledge...”

- UnContained Artist

“Passing down knowledge from your elders, but thinking ahead to your grandchildren you don't have and sharing that knowledge with the next generation”

- UnContained Artist

03 Revitalization

The importance of asserting Indigenous perspectives and values within a specified space and leading with Indigenous responsibility for the land and culture is inherited and timeless. High importance is given to honoring place, as well as restoring, preserving and generating sustainable placekeeping strategies.

Examples of How it Could Show Up

- + Honoring the original tribes that were here
- + Murals and artwork are used to honor culture, community, and land
- + Applying placekeeping strategies like restoring, preserving, and claiming
- + Infusing longevity and sustainability into processes
- + Inhabiting non-physical spaces (i.e. academia) to share Indigenous perspectives
- + Taking up and developing space as Indigenous people
- + Acknowledging the land and practicing stewardship

In the Words of Community Members:

“To Indigenize is to let people know that natives are still here and that they are on O’odham land through my art and through me being here.”

- UnContained Artist

“How is it going to be sustainable? How are you going to keep that space? Is it something you can develop roots for? Develop space for future generations?”

- Ambassador / Member

“Led by Indigenous voices as leaders and stewards of the land and not as interpreted by what other people think keeping of a place means.”

- Ambassador / Member

04 Reclamation

The importance of reclaiming and reframing Non-Indigenous spaces to better reflect Indigenous culture and practices. Reclamation will look different depending on the space, environment, and the individual or community participating.

Examples of How it Could Show Up

- + Reframing dominant Western narratives and systems by introducing existing Indigenous ones
- + Acknowledging the land and importance of Indigenous people's history through storytelling
- + Through creative mediums such as murals that provide context and explanations of Indigenous values and history. For CahokiaPHX, this meant taking up space in downtown Phoenix by painting murals on Roosevelt Row.
- + Staying close to Indigenous roots and sharing those ideas without changing them
- + Going to Non-Indigenous spaces and bringing our Indigenous culture, craft, food, and aesthetic
- + Having a solid presence and making it known

In the Words of Community Members:

"In terms of people Indigenous to the Americas, reclaiming space and having a solid presence in the lands that have always been our home."

- UnContained Artist

"Create, empower, uplift, share, teach, and learn Indigenous cultures, with each other and in spaces where taking up space is needed."

- Ambassador / Member

"To Indigenize it to let people know that we are still here and we're Indigenous people and also just being here in the Phoenix area."

- UnContained Artist

05 Cultural / Individual Identity

The importance of inclusivity and respect for Indigenous and individual values and cultural traditions with the goal to foster self-awareness, inclusiveness, and culturally safe environments that recognize and value all cultures and identities.

Examples of How it Could Show Up

- + Incorporating blessings and prayers into the creative processes
- + Always remembering Indigenous cultural traditions within every step of the process
- + Incorporating non-verbal communication through expressions and subtleties without explanation
- + Ensuring each person is recognized, seen, and validated within the community space
- + Each person is able to be themselves and being 'Indigenous' is not seen as a monolith
- + Inclusivity of all cultures to work towards a self-aware, inclusive, and culturally competent experience
- + Having a space that is physically, emotionally, and spiritually safe

In the Words of Community Members:

"Incorporating and prioritizing Indigenous knowledge, ways of functioning, values, and beliefs to create visibility and support."

- Ambassador / Member

"Not having a high head, you can be a doctor, but coming back down to earth...that's *Indigenizing*."

- UnContained Artist

"I feel like sometimes it could be really subtle, you don't know, really know, like ubiquitous—you don't really have to try—you just step into a space and you know."

- UnContained Artist

"Being authentic myself, while representing the culture and tradition."

- Ambassador / Member

06 Relationship Building / Reciprocity

Building and practicing reciprocal relationships with the community and self to learn, support, and share knowledge and resources.

Examples of How it Could Show Up

- + Honoring relationships with all beings (e.g., the land, animals)
- + Having intentional gatherings and networking to build relationships and work together
- + Volunteering and showing up to become familiar with the new spaces and to build accountability
- + Welcoming newcomers to the space by sharing knowledge, skills, and resources
- + Continuing intergenerational relationships through mentorships

In the Words of Community Members:

[On joining the CahokiaPHX Space] “...Connecting to friends, opportunities for growth, to gain new experiences. I've also learned more about myself and how to work with others.”

- Ambassador / Member

“I want to be able to give to my community and build relationships.”

- Ambassador / Member

“I would like to mentor somebody that is in the season or time of day as me so I can be like ‘expect extreme temperatures, bring water, hydrate’, pointers that only someone who worked there in that space are going to know.” [in context of painting murals in Downtown Phoenix]

- UnContained Artist



UnContained Artists, Chadwick Pasqual, Angelo Cortez and Zachary Justin stand in front of Chadwick Pasqual's UnContained piece.
Photo Credit: CahokiaPHX

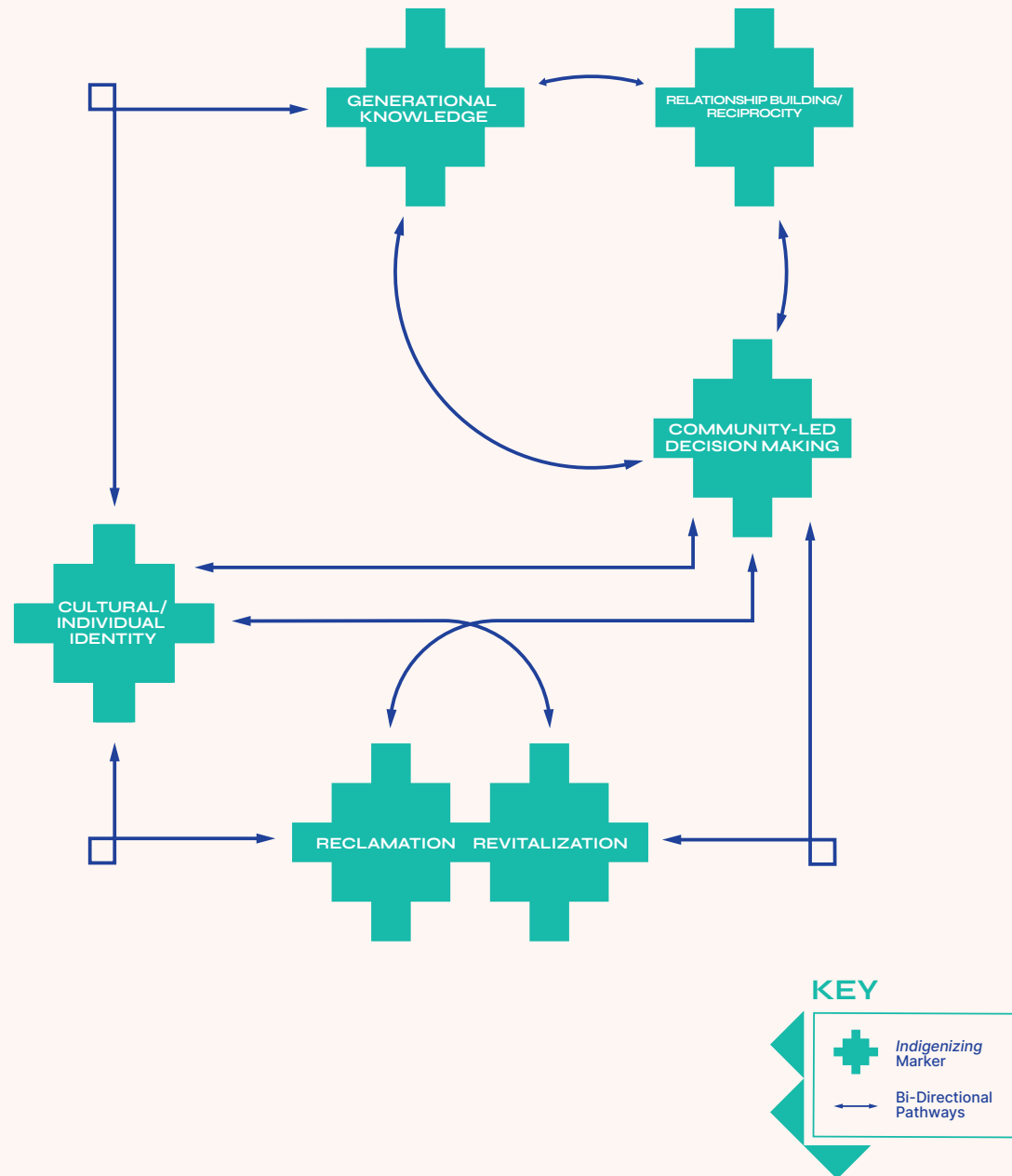
Introducing the Ecosystem of *Indigenizing*

An Ecosystem Map is a visual representation of the people, stakeholders, organizations, platforms, places, geographies, structures, and processes within a particular system, and it visualizes their relationships and interdependencies to each other.¹⁷ The visualization of a particular ecosystem usually takes a specific perspective at a specific moment and place in time and can change from perspective to perspective.¹⁸ The purpose of the Ecosystem Map is to tell a visual story of complex system attributes and their dynamic interactions within a moment in time.

The Ecosystem of *Indigenizing* is intended to support communities in understanding the relationships within their environment, and in this instance, how the *Indigenizing* Markers and efforts to *Indigenize* design are or can be present at CahokiaPHX. The Ecosystem Map highlights the interdependent relationships between each Marker and the contextualized examples of places, identities, people, events, and stories of the community that embodies *Indigenizing* in their lived experiences.

By visualizing the connections between the Markers, the Ecosystem brings the *Indigenizing* process to life for readers and shows us how the connections work together. Even though all six Markers are interconnected, Community-Led Decision Making is identified as the main driver that has the most direct influence on all the other Markers for *Indigenizing*. Additionally, in the stories that we heard from CahokiaPHX community members, the Markers of Reclamation and Revitalization were illustrated as deeply interconnected ways of reinforcing each other's presence in the Ecosystem.

Other Ecosystems may have different pathways and relationships between the Markers based on the moment and place in which they exist. The process of creating Ecosystem Maps can be used to help other Indigenous communities understand their own place-based ecosystem and identify leverage points for *Indigenizing* in their own contexts.

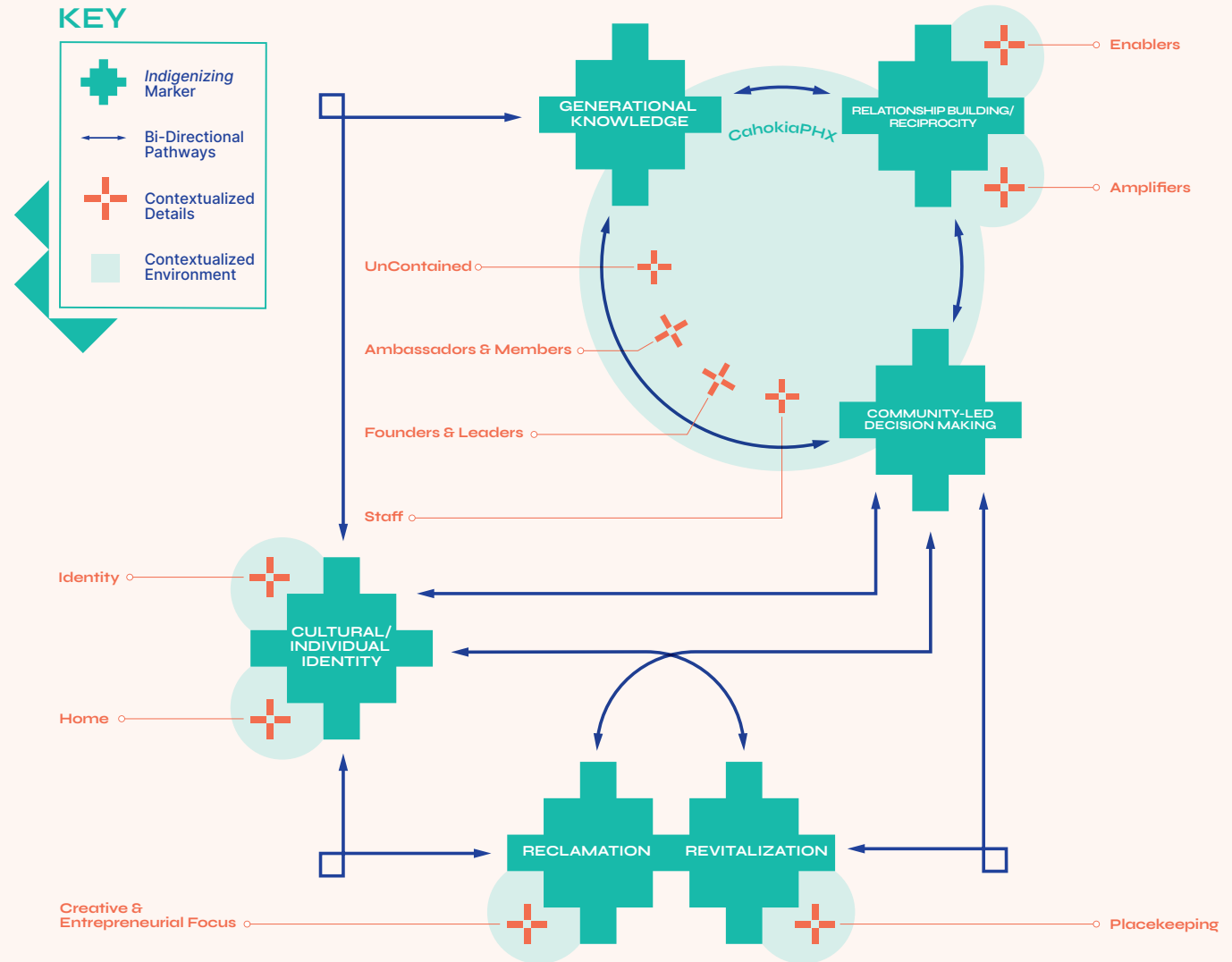


17. Stickdorn, M., Hormess, M. E., Lawrence, A., & Schneider, J. (2018). *This Is Service Design Doing: Applying Service Design Thinking in the Real World*. "O'Reilly Media, Inc." 58

18. Stickdorn, M., 59

The Ecosystem of Indigenizing

This Ecosystem of *Indigenizing* illustrates the foundational structures and relationships between the Markers in the CahokiaPHX context. The Markers are connected by bi-directional pathways that allow for exchange, growth, and revisitation in a non-linear flow. The Ecosystem has been designed without a predetermined starting point or flow, inviting the audience to engage with it based on their own identity and through non-linear thinking.

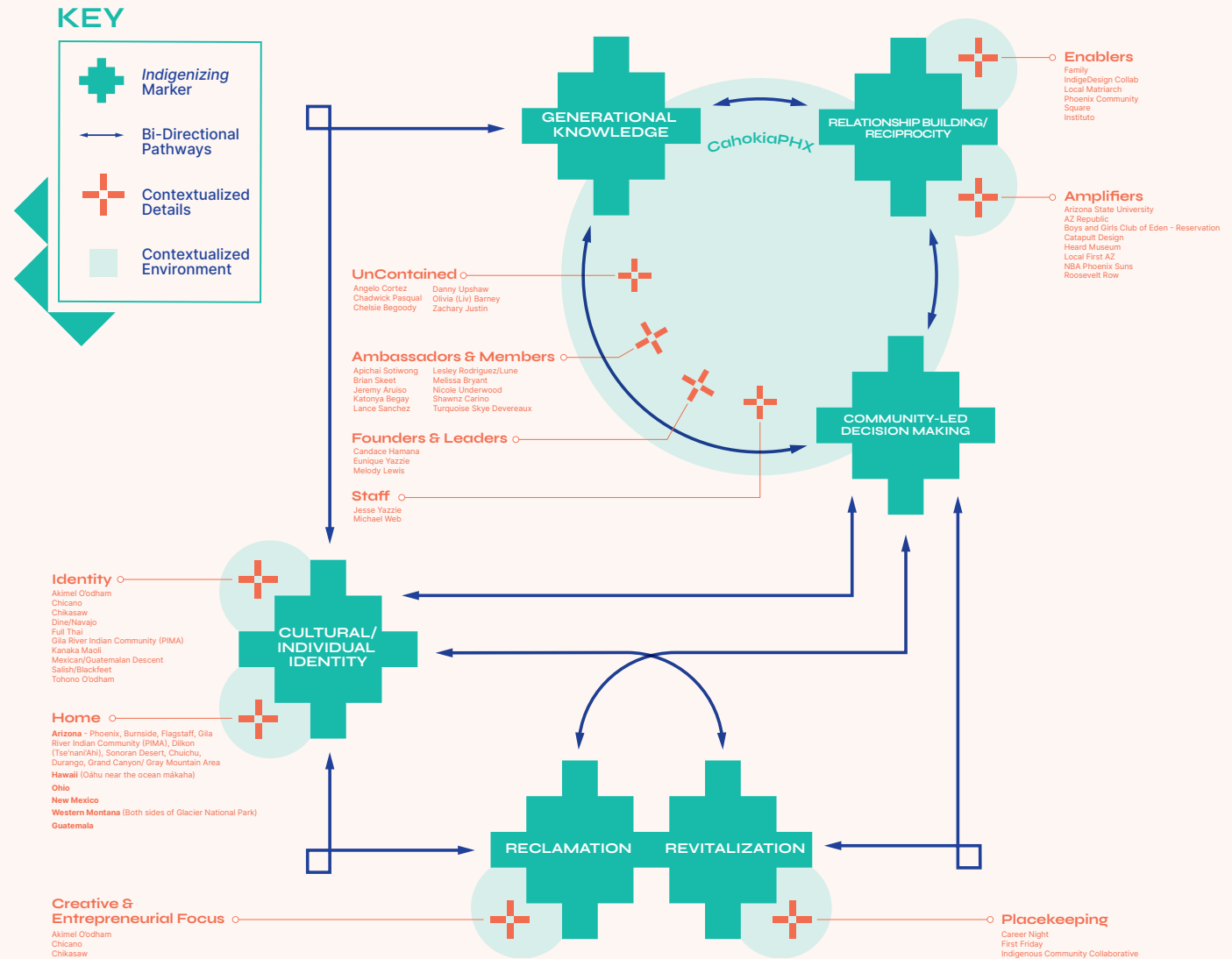


The Ecosystem of Indigenizing at CahokiaPHX

By overlaying the Ecosystem with community members' contextual details, we are able to see the place-and-process-based ecosystem that CahokiaPHX represents and the process of *Indigenizing* in this space.

For instance, in the Ecosystem visualization, the CahokiaPHX community is situated between Relationship Building/Reciprocity, Community-Led Decision Making, and Generational Knowledge because this is how the community innately functions differently from Western ways of operating with local, state, and national governments. These three Markers are the main drivers for this community. Cultural/Individual Identity show up as expressions of both individual's tribal heritages within the community (in this instance: Dine/Navajo, Salish/Blackfeet) and the place they acknowledge as their homeland (Phoenix, Gila River Indian Community). Finally, the significance of having Reclamation and Revitalization as interdependent Markers is demonstrated through the community's creative and entrepreneurial focus, where their Indigenous identity shines through, and placemaking strategies such as hosting place-based local events and community meetings to revitalize and honor Indigenous culture.

Together with these contextualized details of the CahokiaPHX community and the interwoven Markers, *Indigenizing* is displayed through the environment, collective community identities, and expressions of Indigenous culture, traditions, and worldview.





Vendors setting up at the Holiday Market.

Introducing The *Indigenizing Curriculum*

Introduction

The Curriculum was created from the perspective of the Indigenous-led socialtech and artspace, CahokiaPHX, that serves Indigenous creatives, designers, and social entrepreneurs from urban and reservation-based communities. We recognize the diversity of Indigenous communities and we do not intend the Curriculum to speak on behalf of all Indigenous communities. This is a sample Curriculum outline and can be modified based on the needs and requirements of the individual, community, or organization utilizing this Curriculum. We are proud to present a Curriculum that provides the foundational knowledge and understanding of the cultural parallels that exist as Indigenous peoples navigate Westernized approaches like HCD.

Curriculum Description: This Curriculum explores the diversity of Indigenous communities across the United States and the cultural parallels that exist as Indigenous peoples navigate the challenges of living in "Two Worlds." We examine the values, identity, and worldview of Indigenous people and highlight the process of translation that occurs in everyday situations. An "*Indigenizing Design Framework*" serves as a tool to support the process of translation and will provide the cultural understanding necessary for design academia and workforce success. Participants will identify the fundamental elements of *Indigenizing* and learn how to use this model to enhance individual success by leveraging their lived cultural experiences to navigate their environments. This Curriculum can be used to build cultural competence in Non-Indigenous designers to respectfully collaborate with Indigenous communities.

How to Use Curriculum: To utilize the Curriculum, instructors can follow the course outline provided and adapt it based on their teaching style, the needs and interests of the participants, and the requirements of their institution or organization. Throughout the course, instructors should facilitate discussions and activities that allow students to explore the values, identity, and worldview of Indigenous people. Assessment methods can include quizzes and exams, written assignments, class participation and discussions, and group projects and presentations. Overall, instructors should approach the Curriculum with sensitivity and respect for Indigenous

cultures and perspectives. They should strive to create a safe and inclusive learning environment for all students and facilitate discussions and activities that promote understanding and empathy.

Indigenous Facilitation Methods Encouraged: We encourage utilizing Indigenous educators and methods to facilitate teaching the Curriculum which prioritizes experiential learning, storytelling, and relationship-building. Indigenous teaching methods vary and are specific to communities. Some examples include oral tradition, experiential learning, learning circles, intergenerational learning, building relationships, and spirituality. We recommend in instances where these methods are offered that the instructor be of Indigenous descent and approved by the tribal community.

About the Curriculum Author: The Curriculum was created by Melody Lewis, Founder of Indigenous Community Collaborative and Co-Owner of CahokiaPHX. As previously mentioned, the Curriculum was created from the perspective of the community we serve at CahokiaPHX. We define our community as the members, ambassadors, and collaborators that engage with our organization. Their contribution of sharing their knowledge and experiences has provided the foundation for our work and this Curriculum would not exist without them.

Indigenizing Curriculum

Indigenizing Curriculum Overview

Overview

The Curriculum focuses on *Indigenizing*. It was designed with the understanding of the diversity of Indigenous communities and the existence of cultural parallels. Its objectives are to define and understand *Indigenizing*, identify the fundamental elements of *Indigenizing*, and

explore and understand the application of *Indigenizing*. Those learning and understanding *Indigenizing* can apply these tools to HCD by inserting *Indigenizing* throughout the entire design process. This Curriculum facilitates the practical application of the *Indigenizing* Markers and Ecosystem of *Indigenizing*.

Curriculum Objectives

- + Define and understand *Indigenizing* (Theory)
- + Know and understand what it means to "*Indigenize*" (Theory)
- + Identify the fundamental elements of *Indigenizing* and understand how to use this *Indigenizing* Design Framework to enhance individual success (Praxis)
- + Explore and understand the application of *Indigenizing* design (Praxis)

Learning Outcomes

- + Understand the diversity of Indigenous communities and the cultural parallels that exist
- + Understand and determine Markers of *Indigenizing*
- + Define and explain the importance of *Indigenizing* Markers and their usage
- + Understand what the *Indigenizing* Design Framework is and what it looks like in praxis
- + Understand the shift in mindset to support the *Indigenizing* Design Framework

Mindsets to Support the Curriculum

The mindsets that can support the Curriculum include open-mindedness, empathy, self-awareness, growth mindset, and respect. Individuals interested in offering the Curriculum must approach the course material with an open mind, and a willingness to understand and empathize with different cultures and perspectives. Offering the Curriculum with a growth mindset that values learning and improvement will better equip students to appreciate and apply the knowledge gained in the course. Additionally, those who approach the course materials with a mindset of self-awareness and respect for Indigenous cultures and perspectives will be better able to create a safe and inclusive learning environment for all participants.

About the Curriculum

This Curriculum design is comprehensive, including learning outcomes with objectives, lesson content, and bonus content. The learning outcomes are the overarching goals for the Curriculum, while the objectives outline the specific steps needed to achieve those goals. The lesson content includes the materials needed to complete the learning outcomes and objectives. Additionally, the bonus content has workforce development skills, intangible supports, and the impact of knowledge, as well as suggested activities and resources to enhance the learning experience further. This approach ensures a well-rounded and practical learning experience for individuals utilizing the Curriculum.

Indigenizing Curriculum Terminology

The Curriculum outline is split into five Learning Outcome sections that are built in chronological order for instructors and students. Although the chronological sections are meant to be taught in order, the order of the courses can be adapted to what brings the most value depending on the instructor, students, and organizational context, needs, and teaching style.

Each Learning Outcome section has a variation of the following components for instructors to facilitate discussions with students.

- + **Learning Outcome Descriptor** - A brief goal describing what students, participants, and organizations will gain from engaging in each section.
- + **Lesson Objective** - Steps detailing how the learning outcome will be taught, highlighting and summarizing key elements that will be addressed in the lesson.
- + **Lesson Content** - Descriptive content to support and guide instructors in teaching the learning outcomes with definitions, explanations, examples, and discussion prompts.

Bonus Content

- + **Workforce Development Skills** - Skills students will be able to develop, leverage, and engage with when learning how to apply *Indigenizing* in practice.
- + **Intangible Support and Potential Impact of Curriculum** - How participants' ways of being and doing will be changed through genuine engagement with this Curriculum.
- + **Suggested Resources / Activities / Handouts** - Some learning outcomes will be supported with additional resources and activities, or handouts for students to engage with the content for better understanding. Not all sections will have these resources and instructors can include and adapt supplemental materials where needed.

The combination of these components within each Learning Outcome strives to provide students and organizations with the tools they need to apply an *Indigenizing* Design Framework to their contexts.



Brian Skeet co-facilitating workshop with community members.



Learning Outcome

Understand the diversity of Indigenous communities and the cultural parallels that exist.

Objectives:

- + Introduction to Indigenous communities and cultural parallels
- + Understand the diversity of Indigenous communities across the United States by understanding perspectives and bringing self-awareness
- + Learn about the environmental parallels that exist for Indigenous peoples navigating multiple worldviews

Lesson Content:

Overview of the course

- + Provide a high-level overview of the learning outcomes and set expectations for optimal learning.

Indigenous Communities and Cultural Parallels

- + Discuss the cultural parallels between Indigenous and Westernized cultures to increase understanding of worldviews.
- + Describe the fundamental beliefs of Indigenous worldviews and Western worldviews.
- + Discuss how the fundamental beliefs differ between Indigenous and Western worldviews.
- + Provide examples of the differences such as: The difference between Indigenous and Western worldviews reflects different ways of understanding and relating to the world around us, with Indigenous worldviews emphasizing connection, interdependence, and respect for the natural world, while Western worldviews prioritizing individualism, progress, and human dominance over the natural world.

Diversity of Indigenous Communities

- + Describe the importance of values, identity, and worldview in Indigenous communities.
- + Examine the diversity of Indigenous values, identity, and worldview.
- + Highlight the process of translation that occurs in everyday situations.
- + Discuss potential misalignment between the perspectives.
- + Define and describe the Indigenous perspective and how that differs from Westernized concepts and perspectives. This can include but is not limited to a particular point of view or way of looking at something, often influenced by a person's beliefs, experiences, and cultural background.
- + Describe how perspectives can shape how an individual interprets and responds to different situations, issues, and events. Perspectives can be varied and diverse, reflecting different cultural, social, and historical contexts.
- + Describe how understanding different perspectives fosters empathy, critical thinking, and respectful communication and as a result, develops self-awareness.

Skills: Self-awareness involves being aware of one's own thoughts, emotions, and behaviors. This mindset can help students recognize their own biases and assumptions, as well as how these factors influence their interactions with others.

Intangible Support and Potential Impact of the Curriculum: Validation of students and increased sense of belonging.

#2 Learning Outcome

Understand and determine Markers of *Indigenizing*.

Objectives:

- + Identify the Markers for *Indigenizing*
- + Define and understand *Indigenizing*

Lesson Content:

Indigenizing Markers

- + The "Markers" of *Indigenizing* serve as values that define our efforts and indicators that identify if *Indigenizing* has occurred.
- + The six Markers of *Indigenizing* are Community-Led Decision Making, Generational Knowledge, Revitalization, Reclamation, Cultural/Individual Identity, and Relationship Building/Reciprocity.
- + These Markers were based on an individual's engagement with their environment or space and lived experiences.
- + The Markers guide decisions and actions which can be expressed in various ways by Indigenous communities to suit their own contexts.
- + These Markers will vary from community to community. The Markers were derived from consensus emerging from an intertribal setting that was specific to our CahokiaPHX community members, their lived experiences, and their environment.

Indigenizing

- + The term '*Indigenizing*' refers to the process of incorporating Indigenous perspectives, values, and worldviews into a Westernized context or system. Provide examples of any field, industry, or profession where Indigenous knowledge and experiences are relevant such as education, government, or business.
- + *Indigenizing* involves recognizing and valuing Indigenous cultures and histories and creating space for Indigenous voices and leadership. It also involves challenging structures and systems that perpetuate inequality and discrimination such as colonialism and systemic oppression.
- + *Indigenizing* can take many forms, depending on the context and goals of the individuals or organizations involved. It can involve incorporating Indigenous knowledge and teachings into Curriculum or training programs, developing partnerships with Indigenous communities, or creating policies and practices that are respectful of Indigenous sovereignty and self-determination.
- + Overall, *Indigenizing* is a process of building bridges between Indigenous and Non-Indigenous communities and creating more inclusive and equitable spaces where all individuals can thrive through fostering mutual understanding across perspectives.
- + *Indigenizing* is self-defined and leverages an individual's lived cultural experiences to navigate their environments and bridge cultural understanding.

Skill: Critical thinking

Intangible Support and Potential Impact of the Curriculum: Learned optimism (empowerment)



Learning Outcome

Define and explain the importance of *Indigenizing* Markers and their usage.

Objectives:

- + Define the six individual Markers that are used in the *Indigenizing* Design Framework and include: Community-Led Decision Making, Generational Knowledge, Revitalization, Reclamation, Cultural/Individual identity, Relationship Building / Reciprocity
- + Mid-curriculum reflection

Lesson Content:

Community-Led Decision Making

- + Community-led Decision Making is a collaborative and participatory approach to decision-making that involves the entire community in the process. It is focused on identifying issues, setting goals, and developing strategies to achieve those goals.
- + The process is consensus-driven and value-aligned, with a focus on the growth and empowerment of the community as a whole.
- + Sociocracy is an example of a Community-Led Decision Making model.
- + This approach can lead to more equitable, just, and sustainable outcomes that reflect the needs and values of the community.

Generational Knowledge

- + Generational knowledge is the knowledge and wisdom that is shared between and throughout generations to serve as a source of guidance, which includes traditions, customs, beliefs, stories, and skills that are considered important to the community's identity and lifeways. It is essential to preserving the cultural identity and traditions of our community by emphasizing the importance of community and individual understanding and knowledge of self, community, stories, history, resiliency, and environment. To achieve this goal, an emphasis is placed on the sharing of knowledge from the past, present, and future.
- + There is respect for the knowledge that came before, and decisions are directly impacted by prayerful communion with ancestors. Thinking and planning ahead for future generations is also an important aspect of this approach. It is also important to keep in mind the incorporation and building upon knowledge from elders, the sharing and preservation of traditions, values, and culture, as well as the observation and living with the land.

- + Ultimately, this approach enables communities and individuals to connect with their roots and traditions while planning for a sustainable future.

Revitalization

- + The importance of asserting Indigenous perspectives and values within a specified space, and leading with Indigenous responsibility for the land and culture is inherited and timeless. High importance is given to honoring place, as well as restoring, preserving and generating sustainable placekeeping strategies.
- + The focus is on honoring the original tribes that were there and ensuring that all activities are driven to honor culture, community, and land.
- + Mechanism examples include placekeeping strategies such as restoring, preserving, and claiming land, infusing longevity and sustainability into the process, inhabiting spaces to share Indigenous perspectives, and acknowledging the land and practicing stewardship.
- + The goal is to ensure that Indigenous culture and land are respected and preserved for future generations.

Reclamation

- + The importance of reclaiming and reframing Non-Indigenous spaces to better reflect Indigenous culture and practices. Reclamation will look different depending on the space, the environment, and the individual or community participating.
- + A mechanism example includes the process of placemaking, which involves staying close to cultural roots and sharing ideas without changing them. It also involves existing in spaces while bringing Indigenous culture and crafts, and having a solid presence.
- + The goal is to reframe dominant narratives and systems by introducing existing Indigenous ones and to create spaces that reflect and honor the culture and practices of the original stewards and their descendants.



Learning Outcome

Define and explain the importance of *Indigenizing* Markers and their usage.

Objectives:

- + Define the six individual Markers that are used in the *Indigenizing* Design Framework and include: Community-Led Decision Making, Generational Knowledge, Revitalization, Reclamation, Cultural/Individual identity, Relationship Building / Reciprocity
- + Mid-curriculum reflection

Lesson Content (cont'd):

Cultural/Individual Identity

- + The importance of inclusivity and respect for Indigenous and individual values and cultural traditions.
- + It highlights the need to create a safe space where everyone can be their authentic selves and express themselves through non-verbal communication and other means.
- + The importance of learning and remembering cultural traditions, incorporating blessings and prayers into the process, and ensuring that actions align with words.
- + The importance of inclusivity and respect for Indigenous values and cultural traditions where the goal is to foster self-awareness, inclusiveness, and a culturally safe environment that recognizes and values all cultures and identities.

Relationship Building / Reciprocity

- + Building and practicing reciprocal relationships with the community and self to learn, support, and share knowledge and resources.
- + Examples: Honoring relationships to all beings, intentional gatherings and networking to collaborate, volunteering and showing up to become familiar with the place and build accountability. Introductions from clanships, communal, familial, or land base, ongoing relationship building, shared knowledge, examine the values, identity, and worldview of Indigenous people, and highlight the process of translation that occurs in everyday situations for Indigenous people.

Mid-Curriculum Reflection

- + Defining '*Indigenizing*' is personal and communal.
- + The identified six Markers for '*Indigenizing*' are interconnected and deeply influence each other in the stories by those encountered.
- + Community-led Decision Making is identified as the main driver that directly influences all the other Markers in the *Indigenizing* process.

Skills: Self-advocacy, communication, collaboration, perseverance

Intangible Support and Potential Impact of the Curriculum: Self-efficacy

Activity / Resource:

- + Cultural Iceberg Sociocracy
- + Non-violent Communication

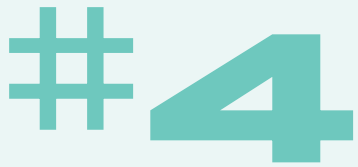
+ Self-efficacy

+ Consensus and Tension – it is consensus-driven and process-focused

+ Value Alignment – a unified mission and community member roles are clear and defined

+ Cultural Iceberg

Resource: Praxis in Action Handout



Learning Outcome

Understand what the *Indigenizing* Design Framework is and what it looks like in praxis.

Objectives:

- + Introduction to the *Indigenizing* Design Framework
- + Applying the *Indigenizing* Design Framework
- + Case Study Review

Lesson Content

Indigenizing Design Framework

- + The *Indigenizing* Design Framework is bridging cultural understanding by leveraging lived cultural experiences to navigate environments.
- + The significance of cultural knowledge and values when navigating environments.
- + The *Indigenizing* Design Framework serves as a tool to facilitate translation within a Westernized system or environment.

Applying the *Indigenizing* Design Framework To Enhance Individual Success

- + This Framework can be used to help other Indigenous communities understand their own place-based ecosystem and identify leverage points for *Indigenizing* design in their own contexts.

- + The connections between these Markers bring the *Indigenizing* process alive as they show how the Markers work together in action within the Ecosystem.

Case Study Review

- + Review detailed and comprehensive analysis of two case studies that describe a specific situation or problem, understand the mechanisms used, and provide insights and recommendations for future action.
- + Case study 1: UnContained Mural.
- + Case Study 2: CahokiaPHX.

Skills: Creativity, innovation, collaboration

Resources: Ecosystem of *Indigenizing*



Learning Outcome

Understand the shift in mindset to support the *Indigenizing* Design Framework.

Objectives:

- + Understanding mindset at an individual and environmental level
- + How to use the *Indigenizing* Design Framework
- + Ways to prepare to use the *Indigenizing* Design Framework

Lesson Content

Understanding Mindset

- + Review of major concepts covered within the *Indigenizing* Curriculum
- + Reflection on personal growth and understanding

Use of *Indigenizing* Design Framework

- + What does it look like at an individual, environmental, and organizational level?
 - As a student, designer, creative, community member?
 - In a classrooms or on the job?
 - In curriculum, academic programs, support services, policies, and procedures?

Prepare to Use Replicable Model

- + What needs to be done for the Ecosystem to be applied to your specific context and environment?

Call to Action:

- + What does “*Indigenizing*” mean to you? How is it important to your practice?

Skills: Leadership, self-direction, initiative

Intangible Support and Potential Impact of the Curriculum Resilience and emotional intelligence

Amplifying *Indigenizing* Design

Impact and Next Steps in Continuing the Work to
Indigenize Design



"To *Indigenize* is to let people know that natives are still here"

- UnContained Artist

Planting the Seeds for Generational Impact

Over the course of the year, we spoke to more than 90 Indigenous creatives and social entrepreneurs from urban and reservation-based communities and engaged them in various design activities to co-create a Framework for *Indigenizing Design*. Throughout this period, we had the honor and privilege of learning from each other, engaging in Community-Led Decision Making, and building Reciprocal Relationships that we will cherish in the years to come.

The *Indigenizing Markers* were inspired by Indigenous ways of thinking in circles, which is both forward and backward-looking. The Markers can be used as principles to guide visions for the future, as indicators to show progress, and as metrics to communicate the success of past efforts. Utilizing the Indigenous Markers, Ecosystem of *Indigenizing*, and *Indigenizing Curriculum* offers Indigenous practitioners a language to communicate their perspectives and it offers

Non-Indigenous Practitioners a guide for working respectfully with Indigenous communities. *Indigenizing* presents an opportunity to build HCD processes that recognize and honor the ways of knowing and being of Indigenous peoples.

In the years to come, CahokiaPHX and Catapult Design are excited to continue this work by applying it to other disciplines, sharing it with other communities, and evolving it for current and future generations as we continue to learn and grow together. As shared by an Indigenous Practitioner who participated in the project, we will be supporting Indigenous communities in "prioritizing and honoring our ancestors' teachings when moving through life while simultaneously adding our personal learnings with the intention to pass down the collected knowledge to our younger generation."



CahokiaPHX Members and Owners standing in front of Jessie Yazzie's UnContained artwork.

90

Participants

3

Engagements

3

Deliverables

11

Tribal Nations

For Indigenous Practitioners

As CahokiaPHX and Catapult Design began to share the project outputs, we realized that Indigenous communities and Non-Indigenous designers were eager to apply these outputs within their practices. Our community partners expressed appreciation and a keen interest in learning more.

We are excited to build upon our partnerships, processes, and outputs we co-created over the past year. We will continue to share this work and explore ways to apply it. Moving forward, we hope to see the impact for Indigenous practitioners show up in a few ways.

+ Recognition & Validation of the Indigenous Lived Experience

When showing this work with the community who engaged in creating it, community members expressed recognition and validation. In defining *Indigenizing*, we hoped to illuminate to Indigenous practitioners that their identity and ways of being, thinking, and feeling are recognized. The inclusion and centering of Indigenous voices and knowledge to traditional Western disciplines, such as HCD, showcases how Indigeneity should be celebrated and how Indigenous practitioners can bring their authentic selves into these spaces. *Indigenizing* Design prioritizes design for and by Indigenous communities around the lived experiences of Indigenous people. Doing so enables Indigenous practitioners to feel greater ownership over their work because they can show up as their authentic selves and celebrate their cultural identities.

+ Infusion & Expansion of Indigenous Knowledge into Creative Disciplines

By expanding our definition of what design looks like, the practice of *Indigenizing* Design can reaffirm, reclaim, and infuse Indigenous ways of knowing, thinking, feeling, and being through placemaking in traditional disciplines that fail to include Indigenous knowledge and values authentically. Placemaking in non-physical spaces, such as design, acknowledges that Indigenous people are still here and have inherited generations of cultural knowledge and contexts from their ancestors. As a community member expressed, placemaking in this way means “reclaiming and reframing the current Non-Indigenous spaces to better reflect the culture and practices of the original stewards and their descendants.” We believe the process of placemaking and infusing Indigenous knowledge into design can be adapted to other disciplines and stewarded by Indigenous practitioners.

+ Continuation of Generational Impact

Finally, by sharing this work, we intend to support generational impact by passing this knowledge to the next generation of Indigenous creatives, designers, and social entrepreneurs. In sharing the *Indigenizing* Design work with the next generation, we aim to equip them with the tools to shape the Framework for their own context and community.

The overall impact of *Indigenizing* for Indigenous practitioners and communities is intended to empower them to self-define and self-represent what they imagine their future in design is—for them and by them.

For Non-Indigenous Designers

The potential for *Indigenizing Design* to impact Non-Indigenous designers is significant; it challenges HCD processes by reorienting power away from designers as interpreters, and towards Indigenous communities as arbiters of their contexts and experiences. Successful application of *Indigenizing Design* can develop a more inclusive and effective design process.

Here are some ways Non-Indigenous designers can *Indigenize Design* as well as apply its lessons to all HCD processes:

+ De-centering 'Design' to Make It More Inclusive

Indigenizing Design is not just about incorporating Indigenous perspectives into existing design processes. It requires a more fundamental shift in the way designers approach their work, including de-centering themselves and their design processes, being more aware of the history and limitations of Western ideologies that have dominated the design practice, and recognizing and honoring diverse perspectives and ways of knowing, being, and doing. Incorporating Indigenous communities' input into all steps of the process such as scoping, facilitation, and synthesis ensures that all voices are heard and participate in decision-making.

+ Community Leading the Design Process

During the course of this project, Catapult Design followed CahokiaPHX's pace and style of collaboration, allowing the community to set the tone for this project. Slowing down design's traditionally fast-paced ways of working helped the project team be more purposeful in framing the problem and defining opportunities with our community partners. As a result, our community participants felt greater ownership over the process, leading to outcomes that were more relevant to their contexts.

+ Facilitation as a Tool for Community Empowerment

This work challenges designers to step back, where they are a mirror that shows participants (Indigenous and Non-Indigenous alike) the interconnections between their culturally implicit practices, and reflect back a shared understanding and language. By enabling communities to 'see' and be 'seen', design can help communities craft their own narratives, thereby becoming a powerful agent of advocacy and capacity building. Indigenous people see knowledge as constantly evolving, not static. By designing solutions that consider the communities' immediate needs and experiences, designers can create positive impacts that endure beyond the immediate context of the work and promote both ecological and cultural stewardship of our shared lands.

Next Steps in Taking *Indigenizing Design* Forward

CahokiaPHX, in partnership with Catapult Design, took great care, emotion, and intention in crafting the *Indigenizing Design* Framework. This collaboration will be successful once we see more Indigenous practitioners and students *Indigenize* design, and more Non-Indigenous designers and organizations engaging with Indigenous communities with greater inclusivity and respect.

Successfully passing on knowledge to the next generation of Indigenous and Non-Indigenous designers is an important aspect of this project. We intend to foster generational impact by supporting efforts to *Indigenize* Design through sharing and iterating on the outputs from this project and continuing to build resilient and sustainable partnerships between CahokiaPHX and Catapult Design. We will also encourage other Indigenous and Non-Indigenous designers to apply the Framework and Curriculum.

Some next steps to take *Indigenizing Design* forward include:

1. Sharing the *Indigenizing Design* Framework and Curriculum through future grants to support building capacity within the next generation of Indigenous creatives and social entrepreneurs. We hope to co-design immersive design workshops with wider Indigenous communities across the US—including engaging Tribal Colleges and Universities and Indigenous conferences with creative communities.
2. We hope that sharing this work will inspire more Indigenous practitioners and students to enter creative disciplines like design and bring their Indigeneity. CahokiaPHX has already received feedback from their wider community that they would like to apply *Indigenizing Design* within their work and bring the Curriculum to educational institutions. By raising awareness of this work, we strive to build more pathways and capacity for Indigenous practitioners to see themselves reflected and to encourage Indigenous designers and entrepreneurs to integrate the *Indigenizing* Markers that resonate with them.
3. We see opportunities for Non-Indigenous design organizations to apply this work in collaboration with Indigenous communities in industries like healthcare and environmental conservation, using this collaboration model as a framework and the *Indigenizing* Markers as the foundation.

These steps will allow for a better understanding of the local Indigenous cultures, environments, and communities surrounding us, resulting in more inclusivity, higher cultural competence, and equity in the design field.

Community Reflections

Throughout this project, the CahokiaPHX project team and community members shared perspectives on their experiences engaging in this process to define a language and framework for *Indigenizing* Design. These reflections demonstrate how the co-design partnership between CahokiaPHX and Catapult Design to adapt and *Indigenize* HCD can build trust, community, reciprocity, and sustainable, resilient relationships.

Helping to develop this framework for *Indigenizing* Design has allowed me to understand how to better communicate and implement the foundation of Indigenous values that inform my worldview and behaviors. This work validates my community and myself by showing us that our traditional ways can be a tenacious force for building a more intentional society centered around community. I am ecstatic to see how other Indigenous communities and allies will add to this data, creating an ever-evolving web of Indigenized knowledge sharing.

- Michael Vargas, Chickasaw/Xicanx

***Indigenizing* Design is what happens when academia meets ancestral teachings and knowledge sharing. It's a powerful and profound work that illustrates the purpose and impact of collective Indigenous agency. I'm proud of the artists, creatives, and community leaders that co-authored and contributed their thoughts, ideas, and lived experiences to this text.**

- Candace Hamana, Hopi and Navajo

"[To] *Indigenize* what was done here, I think it's always a good thing to hear from our voices... because you guys could have probably just rode off and said all was good and spoken for us, but now you're sitting here listening to how this process was for us, and I feel like hearing from the community itself is *Indigenizing*."

- UnContained Artist

Further Reading and Bibliography

1. Andersen, M. (2017, August 20). *Why Can't the U.S. Decolonize Its Design Education? Eye on Design*. <https://eyeondesign.aiga.org/why-cant-the-u-s-decolonize-its-design-education/>
2. Absolon, K. (n.d.). *Indigenous Wholistic Theory: A Knowledge Set for Practice*. First Peoples Child & Family Review. <https://fpcfr.com/index.php/FPCFR/article/view/95>
3. Dalla Costa, W. (2018). "Teaching Indigeneity in Architecture: Indigenous Placekeeping Framework". In Kiddle, R., Stewart, L.P & O'Brien, K. (eds). *Our Voices: Indigeneity and Architecture*, ORO Editions, New York, NY, USA: 146-153.
4. Gutierrez, S., Wagner, K., Tall, R., Kelly, M., & McKinley, S. (2018). *An Indigenous Approach to Community Wealth Building: A Lakota Translation. The Democracy Collaborative*. <http://base.socioeco.org/docs/communitywealthbuildingalakota/translation-final-web.pdf>
5. Horn-Miller, K. (2013). *What Does Indigenous Participatory Democracy Look Like? Kahnawà:ke's Community Decision Making Process*. Review of Constitutional Studies, 18 (1), 111-132. http://www.trudeaufoundation.ca/sites/default/files/u5/05_horn-miller.pdf
6. Stickdorn, M., Hormess, M. E., Lawrence, A., & Schneider, J. (2018). *This Is Service Design Doing: Applying Service Design Thinking in the Real World*. "O'Reilly Media, Inc."
7. Tawaw, Research. (n.d.). <https://tawarc.com/research/>
8. Tristan Schultz, Danah Abdulla, Ahmed Ansari, Ece Canli, Mahmoud Keshavarz, Matthew Kiem, Luiza Prado de O. Martins & Pedro J.S. Vieira de Oliveira (2018) *What Is at Stake with Decolonizing Design? A Roundtable, Design and Culture*, 10:1, 81-101, DOI: 10.1080/17547075.2018.1434368
9. YouTube. (2019, November 16). *Sadie Red Wing // F* the Stereotype: Revitalizing Indigenous Perspective in Design // #Dplusdcon*. YouTube. <https://www.youtube.com/watch?v=HVZtem89VFQ>
10. Yunkaporta, T. (2020). *Sand Talk: How Indigenous Thinking Can Save the World*. First edition. New York, NY, HarperOne, an imprint of HarperCollins Publishers.

An Invitation

We want to hear from you!

We would love to hear feedback! How did you use the *Indigenizing* Design Framework? What works for you? What did you wish was different? Any new ideas?

Developed by CahokiaPHX and Catapult Design:

For more information, contact:

- Melody Lewis at melodyl@indigenoussc.org
- Brian Skeet at bpskeet@gmail.com
- Angela Hariche at info@catapultdesign.org

Thank you.

Appendix

Appendix A

Creative Identity Map Card

iAM

avatar



Draw yourself or avatar that represents you.

Name (optional)

Tribal Affiliation (optional)

Gender Identity/Pronouns (optional)

Social Media Handle/Website (optional)

Where do you call home?

What is your creative focus(es)?





Front

MEMORABLE MOMENTS

Describe 1-2 moments in which your culture, community or knowledge system has shaped/impacted your creative journey.

1

2

Back

Appendix B

First Experience Journey Map Sheet

EXPERIENCE @ UNCONTAINED + CAHOKIA

Take a Moment to Reflect on your First Experience at the Program




Your Mindset

As best you can, think about how you came to learn about UnContained Program and answer the following questions:

How did you learn about this space?

What motivated you to join?

What were you hoping to get from your experience being in this program?








Front

EXPERIENCE @ UNCONTAINED + CAHOKIA

Your Experience

Describe who you met, what you learned, any challenges, what you became aware of during that first day as best you can remember.

Back

Appendix C

Praxis in Action Handout



INDIGENIZING COLLABORATION

VALUES

PERSONAL

- What values do you hold that you're really proud of?

- What values do you admire in the people you look up to?

- What would others describe as your character strengths?

ORGANIZATIONAL

- Think of an organization you admire -- what about this organization stands out to you?

VALUE ALIGNMENT

- Compare your personal and organizational values -- is there alignment? Are there values that may cause tension?

TENSION + TOLERANCE

Thinking of your personal + organizational values...

What are your negotiables? Where can you bend/adjust if needed?

What are your non-negotiables?

INDIGENIZING COLLABORATION

LINEAR+ CIRCULAR THINKING

How have you used linear thinking in your life? Provide an example.

How can you challenge linear thinking in collaboration?

How have you used circular thinking in your life? Provide an example.

How can you lean into circular thinking in collaboration?

THINKING TO THE FUTURE

Considering the three concepts you explored above...

In what ways has your mindset or thoughts on collaboration shifted or changed?

3 goals for more successful & meaningful collaboration:

- _____
- _____
- _____

This handout is an additional resource instructors can use when teaching the Indigenizing Curriculum to provide more context on how Indigenizing can show up.