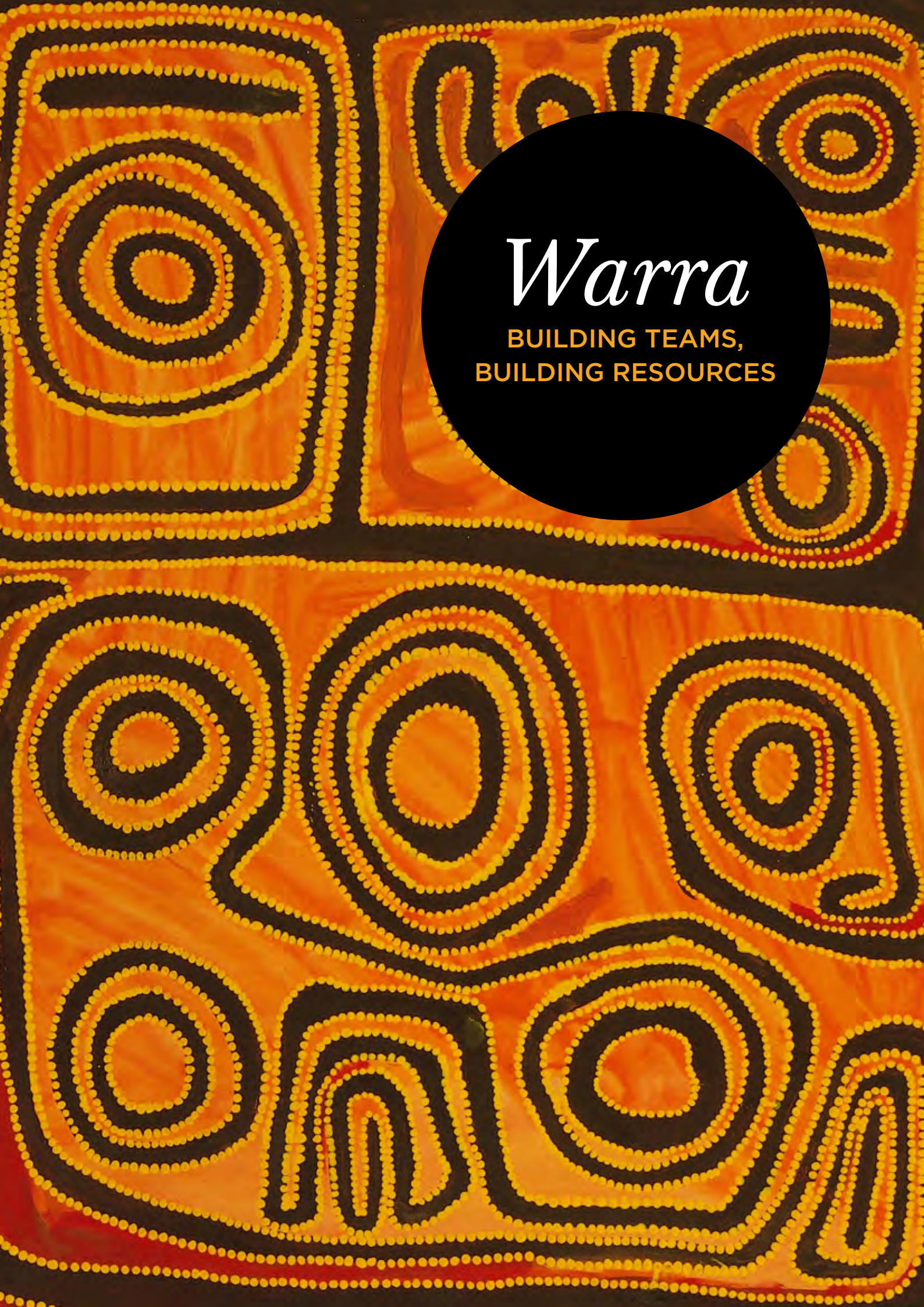
Warra
BUILDING TEAMS,
BUILDING RESOURCES

Warra is a noun for 'talk' that also means 'language', 'speech', the act of talking, 'voice', 'throat' and 'word', in the Kaurna language of the Adelaide Plains. The rr in *warra* is a rolled r-sound. The a-sound in *warra* is pronounced as in Maori *haka*. The title *Warra* has been contributed by Kaurna Warra Pintyanthi and is shared by related languages, including Nukunu and Narungga.

Disclaimer

First Languages Australia would like to advise readers that this report may contain images or names of people who have passed away.

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Cover Art

Wayampajarti Country by Mawukura Jimmy Nerrrimah

'This is the country to the south of Fitzroy Crossing in the northern region of the Great Sandy Desert. When I paint my mind goes back to Wayampajarti. I paint waterholes [jila], sandhills [jilji] and many other things. The round circles represent the waterholes and the U shapes represent the shelters people live in.'

120x90cm, acrylic on canvas, 2009
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Welcome to Warra – *Building teams, building resources*

This guide has been written to help families and communities with the work of maintaining and strengthening Australia's traditional languages.

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INTRODUCTION

Producing first languages resources is about increasing the use of traditional languages by present and future generations. It is an extension of the rights of Aboriginal and Torres Strait Islander people to use, learn in, and teach their languages.

All Australians will benefit from initiatives to record, promote and strengthen knowledge of the linguistic heritage of the country. The aim of *Warra* is to make the collaborative work of producing Indigenous language resources easier for all involved.

If you are interested in producing resources in one of Australia's many first languages, or you are already involved in an Indigenous language project, then *Warra* will be helpful for you. If you are working on your own language *Warra* will help build a strong understanding of the various processes involved in the development of language resources, whether they are for use in schools, community programs, by government or by corporations.

If you are working on a language that is not your own, *Warra* is intended to build your awareness and understanding of the language resource needs of the specific community you are working with. It will help you plan how to best work with others to meet those needs.

There are many stages involved in producing language resources. *Warra* describes some of the key aspects of these stages, provides a range of useful strategies to approach them, and provides direction to further information that may be relevant.

Language projects across the country with a history of dedication in resource production, have contributed to the information in this guide. It has been compiled to help you understand the key points to consider when making language resources.

Warra has been designed to save time and effort for everyone involved in language resource project work. There will always be unique challenges with any project, but hopefully this guide will make your work a little easier.

Publishing Aboriginal language resources not only increases access to valuable research and educational materials, but along with language classes or workshops, can reduce the feeling of loss that people have when they have been disconnected from their language.

Gary Williams, Muurrbay Aboriginal Language and Culture Co-operative

What is a language resource?

Warra takes a broad view of what resources are. It includes project examples such as the production of children's books, traditional stories, music CDs, videos and DVDs, websites, classroom materials, radio programs and blogs.

Many types of resources are relevant to language projects. The guide does not demonstrate how to make all of these resources, rather it will help language teams to work through the processes of determining which resources will best meet the language community's needs.

Warra outlines many points to consider before you begin producing resources.

Strength in teamwork

Most successful resource production will require a team of people working together – community members working with other experts such as teachers, linguists, IT people, designers. (FATSIL, 2004, *Guide to Community Protocols for Indigenous Language Projects*)

Great teams are formed when the members understand each other's needs, skills and roles in the project. All members of a language resource production team can read *Warra*. It may contain new information or be a tool to help begin discussions on topics that are hard to address. We hope that *Warra* will encourage strong, productive teamwork and help you to feel confident and enjoy the process of creating resources for Aboriginal and Torres Strait Islander languages.

Terminology

Throughout *Warra* you will see the use of the terms 'first languages', 'Indigenous languages', 'Aboriginal and Torres Strait Islander languages', and 'community languages'. These terms can be interpreted differently in different contexts. However, in this guide they all refer to the 'traditional languages' of a local Aboriginal or Torres Strait Islander community, independent of whether this is the first language that community members learn to speak as children.

Likewise the term 'community' means different things to different people. In *Warra* it refers to the group of people that has a traditional connection to a particular language. These people may or may not speak this language daily, or learn the language as children. They may live in close proximity or be spread across the globe. Wherever they live and whatever language they use for daily communication, in *Warra* these people are referred to as the language 'community'.

For definitions of other terms in *Warra* please refer to the glossary at the end of the guide.

How to use *Warra*

Warra has been compiled with a very broad audience in mind. It is expected that different people in a project team will use this resource in different ways.

If this is the first time you have made a language resource then First Languages Australia recommends starting at the beginning of the guide and working your way through. You may want to skip over the sections that are not relevant or you may wish to read them to help you understand what the other team members are considering as you work together. If you are experienced in language resource design and production you can flick to relevant parts without having to read the book from cover to cover.

First Languages Australia would be pleased to receive updates as your resource project progresses. We look forward to hearing about things you learn and would like to share with others.

Abbreviations used in this document

AIATSIS: Australian Institute of Aboriginal and Torres Strait Islander Studies
FATSIL: Federation of Aboriginal and Torres Strait Islander Language
FLA: First Languages Australia
ICIP: Indigenous Cultural and Intellectual Property
ICT: Information and Communications Technology
ILS: Indigenous Languages Support program
IP: Intellectual Property
NSLA: National and State Libraries Australia
VACL: Victorian Aboriginal Corporation for Languages

The project photos in this part have been contributed by Iltyem-iltyem.

PART 1
BEFORE GETTING STARTED

TOPICS DISCUSSED IN THIS PART:

Communities are the custodians of their languages

What is consultation?

Making contact with a local language group

Communities are the custodians of their languages

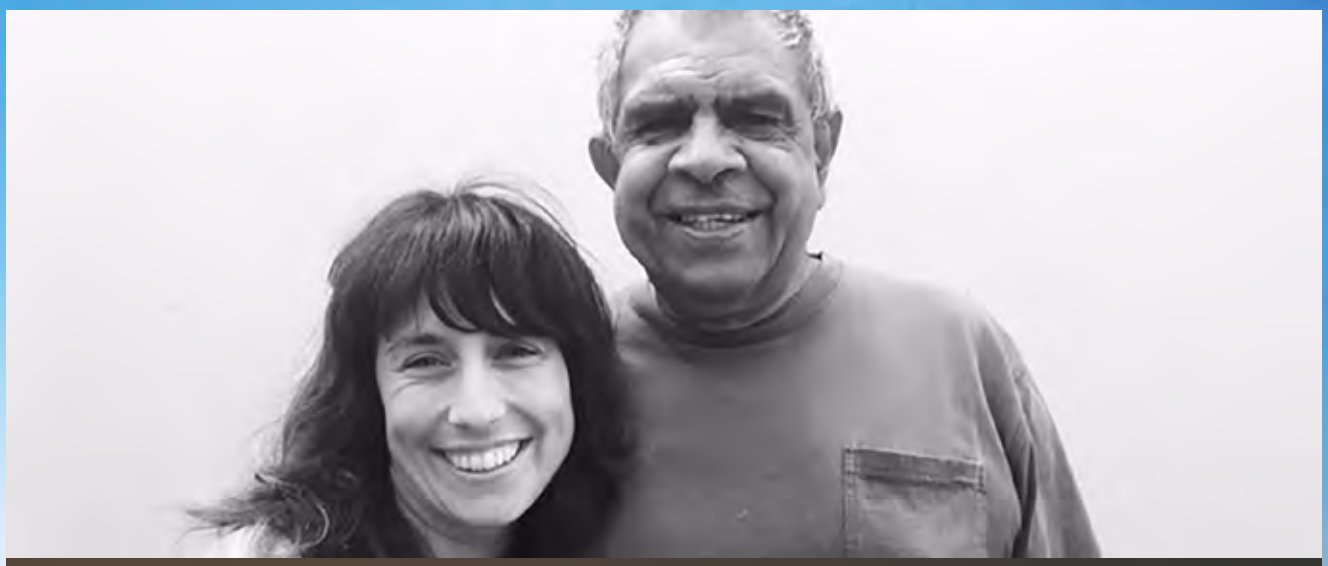
Before beginning work on any language resource it is important to understand that language communities are the custodians of their languages. Communities have the right to the best possible resources for revitalising their languages and keeping them strong. In most cases they are keen to develop as many skills as possible through any resource production process, and want to be consulted about all aspects of materials published in and about their languages.

When producing language resources, it is important to remember that language is culture; it belongs to a language community. Members of the language community should make the final decisions on all aspects of a language project.

The notion of community is never straightforward. Each community will have its own way of organising and determining which community members have a role to play in your project.

Producing Indigenous language resources is not a new thing in Australia. Many languages have materials available, published or otherwise. When making resources it is important to look at what materials exist, how they can be used and how the new resources can be made so that the language community gets the best possible outcomes from the production process and the final publication.

There are many Indigenous people who work to support the use of languages in their families and communities. As part of this work, particular individuals act as connectors between consultants and the community. These people have an important role to play on behalf of their communities and their time is often divided between many responsibilities.



ABC Coffs Coast's Gumbaynggir language learning segment

Gumbaynggirr language is traditionally spoken between the Nambucca River in the south (southern dialect) and the Clarence River in the north (northern dialect) and west past Guyra (tablelands region).

The language is being revived through the Muurrbay Aboriginal Language and Culture Co-operative, though there are pockets of people who have grown up with the language.

Gary Williams is a Gumbaynggirr language teacher at Muurrbay who has been teaching his traditional language since 2000. He is a part of the ABC Coffs Coast Breakfast show each Wednesday where he teaches words and phrases to listeners and 'Brekky' presenter Fiona Poole. The 3-minute segment airs at 7.30am after the news.

It all began when Fiona approached her local language centre, Muurrbay, hoping to start local language lessons on the radio. Muurrbay referred her to Gary who had radio experience running Koori Broadcasters Nambucca.

Gary was interested but aware that a long language class on the radio would not engage the general public. Together he and Fiona decided on the 3-minute format.

Each week Gary chooses a few useful words or a phrase. The program is spent in casual conversation teaching Fiona the words and explaining their use, context and detail.

Gary says that the program is heard by a diverse range of local people, both Gumbaynggirr and other radio listeners. 'It is great to turn up at local events and have people I have never met before recognise me and then greet me in Gumbaynggirr. There is increasing interest in our language across the region and the program allows people to begin a conversation with Gumbaynggirr and other Aboriginal people in the region. This is how reconciliation starts.'

Gumbaynggirr community members have never raised concerns about having people outside the community learning the language in this way. Gary says the community has a lot of trust in the language centre and generally supports the projects it promotes.

The Gumbaynggir language learning segment has been running since 2011. It continues because of the dedication and interest of Fiona and Gary, however the simple format allows other people to step in as necessary if Fiona and Gary are not available.

After each segment the new words and phrases are added to a list on the ABC local blog. The blog links audio of Gary saying the words and their translation. www.abc.net.au/local/stories/2010/07/02/2943206.htm

The blog does not contain each full 3-minute program, meaning blog users can learn the words but they will not have the full understanding that the program followers receive.

This collaboration has proven to be a great way to promote Gumbaynggir and the work of the Muurrbay Aboriginal Language and Culture Co-operative across the region.

Source: Gary Williams. Used with permission

Another point-of-view

Some people believe that by its very nature language cannot be owned. This may be true; however, in recognition of the detrimental effects that colonisation and legislation have had on Australia's first languages and cultures, it is essential that a community's language rights are recognised by anyone from outside a language group who is planning to collaborate on a resource.

What is consultation?

Consultation refers to the process whereby people exchange views and information. Consultation is not just a one-way process, but a process of sharing knowledge and opinions. Consultation means working together, listening to what the other party has to say and acting upon it. (Janke 2009, p. 51)

Effective consultation, and collaboration as equal partners, will generally prevent difficulties from arising during a project. One of the main purposes of consultation is to develop mutual respect and a healthy partnership so that major issues are discussed before production begins.

The nature of consultation will be tailored to the needs of the project. In particular, it will depend on whether the project was initiated by the community itself or by a consultant from outside the community.

When outsiders propose projects they need to be prepared to give people time to consider all the details before they make a decision. People may find that meetings happen differently from the ways they have experienced in other settings. For example, in Indigenous communities important community members might not speak up during a meeting. Rather, they may need time to allow information about a proposed project to spread, and for people to answer in their own time and to give honest feedback. This might all happen in informal settings after a meeting.

In small meetings and general conversation, it's important to leave time and space for others to speak. The pace of community life and conversation may be slower than what you are used to. Give people time to talk and to respond, and then listen carefully to what they say.

Following the initial discussions, ongoing consultation remains critical at every stage of the production process. All language team members (e.g., community members, educators, linguists and ICT specialists) must be clear and open about their needs and goals so that consultation becomes collaborative and reciprocal. It's particularly important for project leaders to be clear about their goal, agenda, plan, intention and expectations. Being able to share these things clearly can help others to do the same.

I didn't do this for me, I did this book for my children and grandchildren so that they have it for their future.

Theresa Walley, Wadjuk Noongar Elder at the launch of her book *Djerap – Noongar Birds*

Making contact with a local language group

If you haven't worked with a particular community before, it's important to find out as much as you can about the languages in the region before you begin. In most communities, there will be a number of people who are recognised by other community members as having significant knowledge about language. In other communities you may have to work a little harder to find the right language contacts.

You might be able to contact language specialists through community organisations, such as:

- A local or regional language centre.
  - Some of these have established committees/steering committees, and links to local area language groups comprised of Elders and language custodians. These working groups can give valuable advice about the appropriate community members to contact.
- The Land Council and other Aboriginal or Torres Strait Islander organisations.
  - The chairperson and committee members will have valuable local community knowledge.
- Schools that are teaching Aboriginal or Torres Strait Islander languages.
  - Principals and Indigenous education specialists on the staff may be able to suggest appropriate contacts.
- The regional office of the Education Department.
  - Indigenous education consultants are well connected within the community.

Once an appropriate person, language group or organisation has been identified, here are some steps to take:

- Make contact to arrange a time for discussion.
- Ask the person if they would prefer phone, email or face-to-face interaction.
- Begin discussion to gain an overview of the languages of the region.
- Find out about the range of projects being run and consider where your skills may be appreciated.
- Discuss your resource proposal (if you have one) and see if there is potential to collaborate.

Keep in mind that there are hundreds of Aboriginal and Torres Strait Islander languages. Some of these languages are spoken regularly while there are some that are not currently heard. The language situation will be a key factor shaping community members' decisions around the type of resources to produce.

Key points for you to consider:

- What is/are the language/s in this region?
- What language backgrounds do community members have?
- What resources are already available, and what resources are in production?
- What are the aims for use of the existing resources?
- How do existing language teams work together (e.g., what are the different roles, and what skills are required)?

Sources and Further Reading

The following sources provide detail about how to begin a language project in specific contexts.

- Australia Council for the Arts, 2007, *Protocols for producing Indigenous Australian visual arts/music/writing/media arts/performing arts* (5 versions), 2nd edition.
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- Janke, T, 2009, *Pathways and Protocols: A filmmaker's guide to working with Indigenous people, culture and concepts,* Screen Australia, www.screenaustralia.gov.au/getmedia/e601f1b9-0394-4c83-9a62-c20939d9ab30/Indig_Protocols.pdf
- Queensland Department of Education and Training, 2011, *Aboriginal and Torres Strait Islander Languages in Education Queensland Schools: A Guide to Implementing The Aboriginal and Torres Strait Islander Languages Syllabuses - Information For Principals*, viewed 2014, www.qcaa.qld.edu.au/downloads/p_10/snr_atsi_languages_11_implement.pdf

The resources production photos in Part 1 have been contributed by Kaurna Warra Pintyanthi.

PART 2

BUILDING THE LANGUAGE RESOURCE PROJECT TEAM

TOPICS DISCUSSED IN THIS PART:

Identifying your skills
Identifying existing material and skills of others
The role of community members
The role of language centres
What if there isn't a language centre in your region?
The role of linguists
The role of publishers
The role of ICT specialists
The role of schools, educational institutions and teachers

Most language resource productions will require a team of people working together—community members working with others such as teachers, linguists, ICT specialists, designers, publishers, arts workers, illustrators and project managers.

When considering producing a language resource, think about the people with whom you would like to work. By collaborating with people who have the skills that you need and who you enjoy working with, you can make the production process smoother.

Developing strong collaborations with skilled community members (both Indigenous and non-Indigenous) can be very important. Many people are willing to contribute their skills in-kind to community projects and share their skills with others along the way.

The importance of finding a balance in teamwork cannot be understated. Each team member's skills need to be fully recognised and utilised to make sure resources are the best they can be.

The Victorian Aboriginal Corporation has published *Peetywan Weeyn: A Guide to Language Revival Planning* to help language teams find the balance between a community and academic approach to language work, though *Peetywan Weeyn* focuses on the relationships between communities and linguists/academics, it is also relevant to the other skill sets in a language resource production team. It is recommended reading.

Identifying your skills

As a starting point, carefully consider the skills you have and the tasks you'll need others to take on. Ask around to find out who has the skills you require and to get a sense of whether you'd feel comfortable working with the people or organisations suggested. There may be

people in your region who can help you make the resources you might want at your local council, school, and community arts organisations. You may find experienced people who are able to help.

It might be helpful to write a list of your team members and what they are good at. This will show which roles can be filled by your team, and which skills you need to bring in from outside. This list can also be helpful to show to others you are considering bringing into the project team so that they can see how everyone will work together.

For skills specific to language projects, local language centres, state or regional language committees, or *First Languages Australia* will be able to direct you to a network of people who work on community language projects. Asking neighbouring language project teams is also a good idea, as they may be able to suggest people they have worked well with in the past.

Identify existing material and skills of others

Before starting language resource production it is important to have a good understanding of any other projects that have been completed, or attempted in that language. There may be people within the community or outside who have done extensive work on the language in the past but are not currently active in language projects. These people may have a wealth of knowledge and experience that could help to inform the direction of any new projects.

The role of community members

'*Aboriginal Communities on the whole are strongly motivated to maintain control of their languages, any research that involves their languages, and any use of language in the public arena.*' Peetywan Weeyn: A Guide to Language Revival Planning

Many Indigenous people are researching and teaching their languages and producing resources. They are often the point of contact between non-community members (such as linguists, anthropologists, teachers, ICT specialists, designers, project managers, lawyers and health professionals) and the language community (including speakers, writers, knowledge holders, children and skilled professionals).

These people can be called 'language workers'. They play an important role in their communities. Though they 'drive' language projects they usually have many other responsibilities.

Many different skills are required to make resources, so even if people feel their language skills are not strong there are other ways to be involved. Community members have a diverse range of skills to contribute. For example, Elders may have good language knowledge but not the mobility, time or energy to organise and co-ordinate projects. Also young people who may not have strong language skills but can be involved in organising, administration and writing.

Don't be scared to learn more about your past and your culture, the unknown. It shifts the ground of what you know about yourself but it is OK not to know, we are always learning. The new knowledge reconnects us with our country and our ancestors.

Charmaine Councillor talking about *Dordenap Boodja Wongki*, a resource developed to reconnect Noongar people with their moieties, totems and clan estates

The goal of publishing language resources may be broader than simply printing a resource. Having members of the target audience (e.g., language students) involved in the writing and production process can be a good way to improve their language skills. Importantly, it can also increase the sense of ownership within the target audience and lead to a resource that is more widely used.

Ultimately, language resource production is about increasing the use of language in the community. Having as many community members as is reasonable involved in making resources is likely to support that goal.

The role of language centres

Most language centres in Australia have been producing resources for many years and have a sound understanding of the production process. They may have staff with some of the skills you need or have good working relationships with contractors who could contribute to your project.

Language centres employ staff to facilitate linguistic work in the region. The language committee attached to the centre usually directs the staff members employed there.

Language centres produce new language resources and have copies of the resources previously developed in the languages of their regions. These may include wordlists, dictionaries, grammar references, historical sources, recordings of Elders, pictures and a range of other things that you may need to make a new resource.

Language centres often accept ideas for resources directly from community members and sometimes from external consultants. They are sometimes in a position to apply for funding for a project and can often help to find other published and unpublished resources in a particular language.

Even if you are not going to work directly with the regional language centre, it might be worthwhile letting them know about the resources you plan to create. The centre may be able to link you with regional, state, territory or national language networks and help promote the work you are doing.

What if there isn't a language centre in your region?

Don't worry—you're not alone. Not every part of Australia has a formal language centre. In many regions, language work is very active even without a formal language centre. Some regions have small language committees or other language project teams. Language teams may work out of other organisations or simply from someone's living room. These working groups fill an important role and are often willing and able to support new ideas. You can find out more by contacting First Languages Australia or other centres listed in the contacts at the end of this guide.

The role of linguists

Linguistics is the study of human languages. Linguists are trained to analyse the rich and complex structures of languages.

Most linguists work in universities and academic research is an important part of their job. Linguists carry out their research by working with language communities recording, documenting and analysing languages. This practice has traditionally been called 'fieldwork' and many of the archived records of Indigenous languages are the result of linguistic fieldwork.

In the last couple of decades a new framework for linguistic research has emerged. For most linguists their research now involves a collaborative approach that prioritises the rights and empowerment of small language communities. This approach has arisen from community demands for an equal voice in research that involves them. Much language research is now designed to include practical outcomes from language research that the community can use. These outcomes can include resources such as picture dictionaries, learners' guides, collections of stories, songbooks, teaching and learning materials, websites and apps.

The production of some types of resources, such as grammars and dictionaries, can take years of linguistic work, often building on long-term working relationships between linguistics and language communities. However depending on the language context, the development of less technical resources may require limited involvement from a trained linguist.

Another point-of-view

A growing number of Indigenous language workers have undertaken training in linguistics. While most focus on their own language work, some are also happy to work on other peoples' languages, and most are willing to provide advice and assistance to help people start new language projects.

Yorta Yorta storybooks: 'Yurri's Manung', 'Yurri's Birthday' and 'Bartja and Mayila'.

Sue Atkinson (Yorta Yorta), author, and Annette Sax (Taungurung), illustrator, have a great deal of experience in early education. Annette runs her own Indigenous education consultancy, Yarn Strong Sista, and Sue is an Honorary Research Fellow at the University of Melbourne. Sue and Annette approached the Victorian Aboriginal Corporation for Languages (VACL) to assist with the publication of three Yorta Yorta picture books.

The bilingual books are written in English and Yorta Yorta from north east Victoria. They are about the adventures of a group of nocturnal animals that are native to the Barmah forest and their interactions with the spirits and humans that live in the forest. The stories about friendship, community and connection to country provide insight into Yorta Yorta culture for young children.

The resources have been created for children between three and six years of age and include teaching notes for use by teachers, care givers, family members and other adults to help plan activities related to the stories. An audio CD of Yorta Yorta Elder Aunty Zeta Thomson reading the stories is also available. Using the books, Yorta Yorta children are encouraged to learn their language and share their culture with pride. The project team anticipates that all children who hear the stories will experience a sense of engagement and excitement, gaining an insight into Yorta Yorta culture that will not only build their knowledge and arouse their curiosity but also develop respect for and appreciation of Yorta Yorta language and culture.

The Victorian Aboriginal Corporation for Languages works to revise and strengthen Indigenous languages in Victoria through partnerships with community members such as Sue and organisations such as Yarn Strong Sista. Annette and Sue felt it was appropriate to work with VACL to publish the stories as they are an Aboriginal organisation which shares their vision.

The language project resource team included Dixon Patten (VACL) as the desktop publisher, Steven Rhall as the photographer, linguist Christina Eira (VACL) assisting with the editing and compiling the pronunciation guide, Yorta Yorta speaker Aunty Zeta Thomson telling the stories on CD, and Paul

Paton (VACL) coordinating the team. Sue Atkinson and Annette Sax also assisted with editing. The production process took about a year to complete, with work on different sections overlapping.

Copyright in the stories, illustration and publication rests with Sue and Annette who will receive royalties on sales.

Through the process the authors learnt that a quality product takes time to develop and ongoing communication within the team is essential. Close attention to detail is vital in the editing process, so a few eyes looking at the same material is very helpful as one person may miss what another one picks up.

Attention to Aboriginal protocols is also an important part of the process. Annette and Sue consulted with Yorta Yorta Elders about the stories before approaching a publisher. The Elders are acknowledged in the book for the support they gave.

The books were launched at Blak Dot, a local Indigenous gallery. This was a highlight of the project with all the illustrations on display. It was also a great marketing activity. The authors were interviewed on local Indigenous radio and Annette and Sue were recorded by National Indigenous Television (NITV) reading the stories for a children's program.

'It was great to work with such a talented team who were respectful of our work. One important thing we have learnt is that contracts need to be completed early in the process. Finally seeing our work in print was wonderful,' says Sue.

Source: Example contributed by Dr Sue Atkinson. Used with permission.

We make all our own resources for the classroom. Everything from day plans, to notices of what's happening in the school, to a complete scope and sequence. We make power points, black-and-white colour ins, and visual games on smart boards. We use maps, games music, songs and movie clips, everything we can to make language fun and engaging for the students and teachers.

Geoff Anderson, Parkes Wiradjuri Language Group

Linguists often also bring other skills to projects, for example project management skills, computer skills, techniques for using and maintaining equipment and skills in applying for grants. Many significant language resources have been developed by language communities and experienced linguistics working together.

Usually it is academic research that financially supports linguists to work in communities and thus it often funds the community resources that they contribute to. However the research outcomes that linguists are looking for may be quite different from the resources that the community is interested in. When this is the case the linguist and the community need to be aware of what information, materials and resources will be shared beyond the language community through teaching, publishing books and papers and speaking at conferences.

In the course of their work linguists often gain a deep knowledge of the community and their language or languages. They may keep significant personal records which can also be of use to the communities they work with. Some linguists have put many hours into copying or digitising, or both, old recordings and making copies for family members of the people they have worked with over the years.

It is important that linguists respond to the requests, ideas and aspirations of communities for their languages. Like all members of a language project team, a linguist should aim to pass on skills that the community can use in future projects. These points should be part of any negotiations between linguists and communities.

The role of publishers

A publisher's role is to guide the development, design and printing of resources. Publishers will usually provide support throughout the process, often maintaining their involvement into the marketing, sales and distribution stages of a project. For first languages projects, in some cases a publisher may provide funding.

There are a few wonderful, small Indigenous publishers that can be approached with proposals to publish resources in any language. Some of these are committee-run organisations, while others are private companies, and each has its own priorities with regard to what it will publish. Check out these publishers to see if what they do fits with your resource:

- Magabala Books: www.magabala.com
- IAD Press: www.iadpress.com.au
- Batchelor Press: batchelorpress.com
- Aboriginal Studies Press: www.aiatsis.gov.au/aboriginal-studies-press
- Keeaira Press: www.kpress.com.au

Keep in mind that the publishers of language resources may not be publishers in a traditional sense, but rather organisations with the capacity to make and print resources. For example, a language centre, a local land council, a health service, or an educational institution, may all function as publishers.

When sourcing a publisher it is important to make sure there is a shared understanding of, and interest in the project, and that each person or organisation that contributes to the publication has their rights, responsibilities and ownership recognised. It is best that these relationships are documented clearly in contractual agreements (contracts) in the early stages of resource production.

Self-publishing

As language publications rarely make a profit once costs are covered, finding a commercial publisher might not be possible. Many language resources are self-published—this means they are made and printed by the language team themselves.

In the past, books and other resources only became affordable to print professionally if thousands of copies were needed. This made the initial outlay for printing very expensive and required the storage of boxes of publications while waiting for them to be used. In recent years the cost of professional printing has fallen and, although it is still cheaper (per copy) to print in bulk, for some publications it may be affordable to consider printing only a few copies then waiting until orders are received before printing more. This is called print-on-demand.

The role of ICT specialists

Information, communication and technology (ICT) is an umbrella term that includes digital tools such as radio, television, internet, mobile phones, computers, satellite systems, and the various applications and services used with these tools. ICT is often spoken of in a particular context, such as ICT in education, health care, or libraries. In language work common ICT tools are computer programs and games, digital archives, websites, phone and tablet apps, smart boards and interactive books. In some instances ICT specialists may be necessary to help make these sorts of tools.

An ICT specialist's role in a team is to meet the technical aspects of its resource development needs. The ICT specialist's responsibilities include assisting a group to understand their technical needs and identifying, implementing and evaluating solutions to fit those needs. Depending on the size of the project and the make-up of the project team, the ICT specialist may need to take on all of these responsibilities. In large ICT projects these responsibilities may be shared.

ICT specialists need to communicate clearly and without jargon (technical language), in a way that the whole project team can understand. If there is something you don't understand, it is important to ask for a clear explanation that helps you all understand the processes involved. If technology at times seems confusing, keep in mind that it is just another set of skills that someone can bring to your project. Another way to think about it is like this: a computer or mobile phone or tablet is a tool, like a hammer. If you were working with someone to help you build a table you would expect that person to clearly explain the construction process to you, including why the hammer is an important tool and how you can use it to create your table. Similarly, the ICT people should be doing their best to communicate clearly about the role of technology in your project.

Good ICT specialists will want you to ask questions throughout the project. They won't know that you're having trouble understanding something unless you tell them.

If you're not very comfortable with technology but it is part of the resource you're making, try to take this opportunity to learn as much as you need to become comfortable with the tools being used. Explain to the ICT people that you would like part of their role in the project to be to increase the other team members' understanding of the resource production process.

ICT specialists might help a community make a choice about how to design and develop a language resource by first describing options, then giving reasons why particular options are appropriate or not. They might also describe stages in the digital development process.

These specialists must be able to document their activities clearly and comprehensively, possibly for multiple purposes or audiences. These

Thornbury Primary School's Woiwurrung Language Program

Thornbury Primary School started the Woiwurrung Language Program in May 2012. The program lessons focus on Wurundjeri people, language, land and stories, language games, introductions, greetings and goodbyes. A range of resources has been developed to help with teaching, learning and remembering. These resources also explore the use of language in a contemporary sense, covering instructions like 'sit down', 'stand up', etc. The Woiwurrung Language Program is designed to extend the existing cultural studies program that has been in place at the school for many years. Woiwurrung has a word list and grammar as its primary resource, as the program does not have fluent speakers to draw on. Program activities are structured around a different theme each term.

The first teaching team had four members, each with a specific role:

- Koorie Educator—Phil Cooper.
- Woiwurrung language specialist—Mandy Nicholson.
- Linguist—Vaso Elefsiniotis.
- Languages other than English (LOTE) teacher (Italian)—Leeann Sartorel.

Phil is the classroom teacher. He is also an artist, illustrating many of the resources. Mandy is the Woiwurrung language specialist advising on all language content for the classes. She is employed as a Project Officer by the Victorian Aboriginal Corporation for Languages (VACL) and is able to take classes if Phil is unavailable. Vaso, a linguist employed by the Victorian Aboriginal Education Association, provides linguistic support for resource development and program planning. And Leeann is a qualified Italian LOTE teacher who provides the structure for lesson plans and suggests ways of introducing language to students from a second-language perspective.

In the early stages of the program, the teaching team met at the beginning of each term to plan and set themes for the ten weeks of the term. They then meet weekly, for a full day, to develop and make resources for the next fortnight. As the program progressed, Phil and Mandy became self-sufficient in planning lessons and producing resources. During this time, Phil gained a Masters of Teaching qualification.

Mandy says, 'The program's success comes from the language team's Indigenous perspective and its focus on embedding language in culture throughout all lesson planning and resource development.'

The Woiwurrung Language Program is an excellent example of how a language team can combine their skills to produce resources and deliver an effective language program, which sees language spoken every day, once again.

Source: Example contributed by Mandy Nicholson, the Victorian Corporation for Languages. Used with permission.

could include current and future users, archival purposes, and adapting to other formats, etc. This can be a challenge for many specialists who might be more accustomed to communicating primarily with others in their industry. Current technologies for digital resources require ongoing updates to remain compatible with new devices. As such, there is often the need for continuing relationships between language workers and ICT specialists, so developing a good relationship with your collaborators is important.

If you are considering making an ICT language resource, First Languages Australia recommends you read:

- The project example on page 58, 'Language Learning Game', in Part 6: *Community control and ownership*.
- *Angkety map*: Review of digital resources for language projects (2015). languageresources.com.au

The role of schools, educational institutions and teachers

In some areas, local schools are leading the way in the development of language resources. Collaborations between language teachers and classroom teachers are vital in these instances. Schools with effective language teaching programs recognise:

- Their community language teachers as valued members of staff (with entitlements the same as other teaching staff).
- Their language community as the owners and custodians of the language.
- That the language program needs to be supported by quality classroom resources.
- That the resource or resources produced need to be 'owned' by the community (see Part 6: Community control and ownership, for more detail on this topic).

While many classroom teachers might not be familiar with the local languages or the production of language resources, they might have years of experience in creating general teaching resources. They have skills that they can pass on to community language workers. These skills include the development of language lesson plans, classroom resources, and other strategies that will enhance students' learning.

It is expected that the next decade will see an increasing call for Indigenous language resources for use in schools, as a result of:

- The inclusion of Aboriginal and Torres Strait Islander histories and cultures as a cross curriculum priority in the National Curriculum.
- The release of The Australian Curriculum, Assessment and Reporting Authority's Framework for Aboriginal and Torres Strait Islander Languages, (F-10)—in development at the time of writing.
- The development of state language syllabus.

To assist teachers in developing classroom resources that teach about Indigenous languages, First Languages Australia has compiled a list of relevant 'Content Descriptions' (teaching topics) and 'Elaborations' (classroom activities). Please contact First Languages Australia for a copy.

Another point-of-view

Educators working with local community members need to pay particular attention to issues around the 'ownership' of language resources produced for educational activities. Educational institutions, such as government departments, have a long history of presuming that funding the development of resources about Indigenous languages and cultures entitles them to free use of those materials. These are issues that need to be discussed with collaborating community members. FATSIL and the Arts Law Centre of Australia developed a 'model agreement' useful in beginning these discussions. Refer to Part 6 for further details.

Sources and further reading

- FATSIL, 2004, *Guide to Community Protocols for Indigenous Language Projects*, Federation for Aboriginal and Torres Strait Islander Languages, www.aitb.com.au/index.php/sample-agreements/entry/fatsil-language-agreements-and-protocol-guidelines
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- Queensland Department of Education and Training, 2011, *Aboriginal and Torres Strait Islander Languages in Education Queensland Schools: A Guide to Implementing The Aboriginal and Torres Strait Islander Languages Syllabuses—Information For Principals*, www.qcaa.qld.edu.au/downloads/p_10/snr_atsi_languages_11_implement.pdf
- The Australian Curriculum, Assessment and Reporting Authority, www.australiancurriculum.edu.au/
- United Nations Declaration on the Rights of Indigenous Peoples, www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf
- undesadspd.org/IndigenousPeoples/DeclarationontheRightsofIndigenousPeoples.aspx
- https://www.humanrights.gov.au/sites/default/files/document/publication/declaration_community_guide.pdf
- www.unicef.org/policyanalysis/rights/files/HRBAP_UN_Rights_Indig_Peoples.pdf
- Victorian Aboriginal Corporation for Languages, vaclang.org.au
- Yarn Strong Sista, www.yarnstrongsista.com

The resources production photos in Part 2 have been contributed by the Victorian Aboriginal Corporation for Languages.

PART 3
THE CONSULTATION PROCESS

TOPICS DISCUSSED IN THIS PART:

Working in a team

Cultural sensitivity and respect

Communication and community consultation

Reaching agreement...or not

Working in a team

The best language resources are made by teams that are able to build and maintain a strong, shared commitment to the project, based on a solid foundation of community support.

It is important that each member of a language team has a common understanding of their role in the production process, and the goals of the resource being produced. Ensuring that team members are collaborating as equal partners can prevent difficulties from arising during the course of a project.

Cultural sensitivity and respect

While working on a language resource project, it is important to be mindful of acting with cultural sensitivity and respect for others involved. Each team member should be working towards the shared goal. Though naturally, with different cultural backgrounds and skill sets, team members will apply themselves in different ways. This creates a need for good communication.

It is possible that some of the members of a language team may not have worked with a language community before. There are many excellent ICT specialists, arts workers and teachers, for example, who do not often work on community projects. Sometimes consultants from outside the community need to be informed of the need to be patient while the community makes its decisions in its own way.

Ultimately the language belongs to the community and the project team takes responsibility for producing a resource in a way that is in line with community protocols and achieves the community's goals for the project.

Kaurna Warra Pintyanthi

The Kaurna are the original inhabitants of the Adelaide Plains area in South Australia.

Kaurna Warra Pintyanthi (KWP) is a group of Kaurna people, teachers, linguists and language enthusiasts who are engaged in reclaiming and teaching the Kaurna language of the Adelaide Plains. KWP is located within the Department of Linguistics in the School of Humanities at the University of Adelaide and is funded by the Australian Government Indigenous Language Support program.

The group has developed and promoted a number of resources for community use. It has also identified resources appropriate for public use. Many of the resources can be accessed via the KWP website, which contains the following 'warning' on the entry page: (www.adelaide.edu.au/kwp).

Kaurna language and culture is the property of the Kaurna community. Users of this site are urged to use the language with respect. This means making every effort to get the pronunciation, spelling and grammar right.

Kaurna people reserve the right to monitor the use of the language in public. Users of this site should consult with Kaurna people about use of the language in the public domain. This can be achieved by contacting us (c/- taylor.power-smith@adelaide.edu.au or rob.amery@adelaide.edu.au). Your request will be discussed at the next monthly KWP meeting.

KWPs resources include short videos made accessible via YouTube. Video was chosen as the medium because there were community members with video production skills willing to participate. With this knowledge the language team looked at the different options for video language resources (documentary, drama, educational, etc.) and decided a series of language lessons would be the most useful community tool. The presenters, Jack Kanya Buckskin and Taylor Tipu Power-Smith, are members of the Kaurna community, as are members of the production team.

At the time of publishing the team has worked on two series, 'Lessons' and 'Kaurna for Kids', which can be accessed using the following link: www.youtube.com/channel/UChOOYOnJuEeydJK0QjN_Fpw/videos

The Kaurna 'Lessons' series currently runs to eight episodes and features Jack Kanya Buckskin saying some basic words and phrases of the Kaurna language and explaining their meanings.

'Kaurna for Kids' is hosted by Taylor Tipu Power-Smith. It combines video, animation and puppets and is proving very popular.

Karina Lester, from the South Australian Mobile Language Team, says 'These YouTube clips are a great example of using technology to meet their audience—Kaurna youth in Adelaide. Having young Jack and Taylor presenting these language sessions is inspiring to other young Kaurna kids to take on learning their language.'

Source: Kaurna Warra Pintyanthi and Karina Lester, Mobile Language Team. Used with permission.

Communication and community consultation

Consultation is an important way to develop mutual respect and a healthy partnership, which will help resolve possible contentious issues before production begins.

Consultation involves the sharing of information back and forth between communities and their consultants. Language team members need to communicate openly between themselves and with the language community. If each member of the language team (including community representatives and consultative groups) is clear about the goals, agendas, plans and intentions for the language project, it is more likely that the resources will be successfully produced and useful to the community.

Community consultation is not just for the consultants from outside the community. It's about making sure that the project team has the support of the language community. It is important to keep checking and asking for feedback from the community all the way through the project.

Reaching agreement...or not

Members of a language team will not necessarily agree and share the same opinions all the time, likewise people within communities will have different views.

Discussing the key outcomes of the project in the planning stages can help create a shared vision for the team. One way to do this is to start discussions around community protocols early. For example:

- If the project will use video, are the key participants, and their families, happy for their recordings to be used after they pass away?
- How will the community prefer the project team to handle storage, management and ownership of any materials that are collected but not published?
- Does the community have a process for keeping language materials locally for community use and in a major archive for safekeeping?
- How do people feel about having their languages or resources online?
- Will the resources be for community only or can they be made public?

There are times when agreement on how or whether to proceed with a particular project cannot be reached. In this situation the best idea may be to let the project rest until a time in the future when the community is more comfortable with such a project.

Ultimately, a decision about whether or not to proceed will be made after taking advice from language mentors and other members of the language team. When needed, guidance can also be sought from language workers in neighbouring communities or state language committees.

Waaka Yaalangu – Butchulla Songs DVD (2009)

Waaka Yaalangu is a DVD of Butchulla songs and dances performed by young Butchulla students. The DVD is one of a large suite of resources that the Korrawinga Aboriginal Corporation and Butchulla Language Program have produced since 1998. Joy Bonner coordinated the production of the DVD and she believes a diversity of resources is essential to support different learning styles.

The DVD contains traditional and contemporary songs that the singers perform with dance. The resource is used by Butchulla students of all levels (prep-12) in the Language Program, at playgroup, vacation care and in their homes.

The production process required:

- Working with Elders to choose the traditional songs and compose new ones.
- Teaching the songs to the students and demonstrating how to perform them.
- Identifying people to assist with the recording process (as far as possible the group work uses the skills and equipment of other community members).
- Recording the songs.
- Publishing the DVD.

Although consultants with different skills are brought into the project as required, ownership is key in the production of all Butchulla resources. Not only are Elders appropriately involved at all stages of the projects, the students themselves help shape and drive the process. This focus on ownership has two significant benefits:

1. The deep language and cultural learning that happens as part of participation in the project.
2. The greatly increased audience for the resource produced, as the participants and their families promote and distribute the resource widely.

Joy explains, 'We have planned a lot of our song and dance by engaging our Butchulla descendants where they are songmen and songwomen. These community members talk to Elders and look at the way our old people lived in an environment where all of flora and fauna were a part of us through our identity and dreaming stories.'

The Butchulla songs DVDs are a great example of:

- Working closely with Elders to make a resource.
- Bringing older and younger community members together.
- Making resources that are useful for teaching but accessible to a wide audience.
- Providing a way of engaging children in language learning and digital recording.
- Providing a link between children and the home community.
- Providing a way for the non-Indigenous community and the local community to hear the language and enjoy the learning process.

Contributed by: Joyce Bonner, Manager Butchulla Language Program, Korrawinga Aboriginal Corporation. Used with permission.

Sometimes language work can feel lonely, but remember you're not alone—there's a strong network of language workers around the country and many will have had similar experiences to yours.

Another point-of-view

Many people find language work to be a powerful way to unify the community.

Sources and further reading

- Australia Council for the Arts, *Protocols for producing Indigenous Australian visual arts/music/writing/media arts/performing arts* (5 versions), www.australiacouncil.gov.au/grants-2012/information-for-applicants/Indigenous_protocols
- Board of Studies NSW, 2008, *The journey's just begun: Enhancing schools' capacity to partner Aboriginal communities to improve student learning, Facilitator handbook*, ab-ed.boardofstudies.nsw.edu.au/go/partnerships/journey
- Board of Studies NSW, Revised Edition 2008, *Working with Aboriginal Communities: A Guide to Community Consultation and Protocols*, ab-ed.boardofstudies.nsw.edu.au/files/working-with-aboriginal-communities.pdf
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- Queensland Department of Education and Training, 2011, *Aboriginal and Torres Strait Islander Languages in Education Queensland Schools: A Guide to Implementing The Aboriginal and Torres Strait Islander Languages Syllabuses - Information For Principals*, viewed 2014, www.qcaa.qld.edu.au/downloads/p_10/snr_atsi_languages_11_implement.pdf
- The University of Adelaide, *Karna Warra Pintyanthi Language Group website*, www.adelaide.edu.au/kwp

The resources production photos in Part 3 have been contributed by the Butchulla Language Program.

PART 4

CHOOSING A PRODUCT, CHOOSING A DESIGN

TOPICS DISCUSSED IN THIS PART:

Identifying community needs

Planning

- Online resource considerations
  - Benefits
  - Risks

Designing a resource

- Using existing resources
- Using templates

Identifying community needs

Before starting the production of language resources, it is important to consider the needs of the community so that you make resources that will be useful for them. Here are some key questions to think about:

- What are the needs and priorities of the community in terms of language resources? For example, the community priority might be language awareness, increasing speaker numbers or supporting teaching in schools?
- Who will be using the resources? Is your primary audience school teachers, community workers, students or families?
- What type of resources will these people find most useful?

Any community is made up of people with diverse needs. It is unlikely that a single resource will meet the needs of everyone in the community. Language resources will be more effective if they are designed for a specific target audience, so right at the start it is important to decide who you intend to be the main users of the resources you create.

The more specifically you can define who the users of the resource will be, the better the resource will meet their needs.

This list provides some examples of community audience groups:

- Lower primary students with English as their first language, with parents who don't speak the community Indigenous languages.
- Preschool students who don't speak Indigenous languages but with grandparents who do and who are available to assist the student learning.
- Adult learners who speak English as their primary language.
- Professional translators.
- Teacher aides with local Indigenous language knowledge.
- Primary students who speak the community Indigenous languages as their first languages, and who speak English as their second, third or fourth language.

Yawuru Ngan-ga App

The Yawuru Ngan-ga smartphone app allows the Yawuru people of Broome to support the use of their language within their community, and share it with the world.

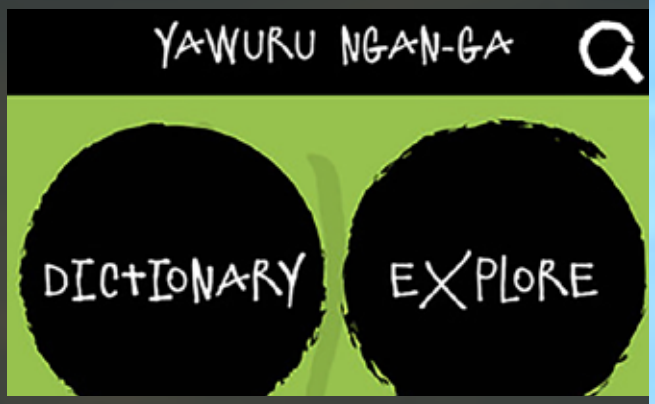
The app helps users explore Yawuru language using a dictionary for words or phrases, culturally relevant categories, common phrases for use around town, and a series of word games. It is the first app in an Australian language to focus on games to support language learning. All Yawuru language entries include audio readings by native speakers and English translations. Yawuru language custodians manage the content via a simple web-based administration system. The app can work with internet or without.

The Yawuru Ngan-ga app had been a plan for four years before the project started. Wordlists and some ideas for the app had been approved through community processes. The cost of the app was our initial obstacle and when the expression of interest was successful with the Ministry of the Arts we were excited that we could start to plan the production of the resource.

The first stage was to find a developer who understood our purpose and the difficulties of working with languages. We were lucky enough to have previously worked with ThoughtWorks and had received a great product in another project. They were the first developers we contacted for the new project and we were extremely happy with their quote and their commitment to producing a product that would satisfy our expectations. ThoughtWorks is a software company with a mission to change the world through technology leadership and social justice advocacy. Prior to the approach to quote on the production of Yawuru Ngan-ga, ThoughtWorks project manager Nathan Jones had attended the 'Getting in touch' meeting in Alice Springs. The meeting brought together language teams from around central Australia to review the digital tools available for language work and discuss ideas and priorities for future development.

One of the key points discussed at the meeting was the need to produce tools that could be easily adapted for use in a range of languages. An easy way for ICT developers to do this is by making a tool 'open-source'. Making a resource open-source means that other ICT developers (who speak that computer language) should be able to modify the resource to a new situation or need. It is like making and sharing a template. The open-source process is meant to be a collaborative effort, where programmers use and improve free resources and in turn share any changes or additions they make to the tool.

When approached by Mabu Yawuru Ngan-ga Language Centre to make the app, Nathan recognised the potential for the new tool to



be useful to other language groups. As such ThoughtWorks offered to contribute additional time to the project in return for allowing the framework of the app to be made publically available. The Yawuru language team saw great benefit in this collaboration, including:

- being able to launch Yawuru Ngan-ga with features additional to their budget, and
- knowing that as future users develop new features and improvements (e.g., bulk import facilities, and alphabetic dictionary options) these could be easily added to the Yawuru app.

ThoughtWorks travelled from Perth to Broome to meet at the Mabu Yawuru Ngan-ga language centre. They looked at our existing resources, recordings and graphics to get a better understanding of what we were requesting. All members of our staff, from our Language Consultants, our casual language workers to our graphic designers and artists were involved in some way to develop the app. After the launch of Yawuru Ngan-ga the framework was released as 'Jila'. At the time of writing, Mirima Dawang Woorlab-gerring Language and Culture Centre is having the tool adapted to support the suite of Miriwoong language resources available. There are also proposals to adapt the tool to 16 other languages.

Yawuru Ngan-ga provides a rich window into Yawuru language, culture and Country for users of the app. The casual user will be delighted to explore the sounds and sights of a new language. The disciplined user is empowered to learn enough Yawuru to hold simple conversations. The Yawuru and wider Broome community takes great pride in Yawuru Ngan-ga. The app has been nominated for a WA Information Technology and Telecommunications Alliance Incite Award. Download Yawuru Ngan-ga: www.yawuru.com/language-centre/resources/

Background information and links for developers: www.thoughtworks.com/insights/blog/preserving-culture-digital-age

Source: Mabu Yawuru Ngan-ga Language Centre and ThoughtWorks. Used with permission.

Each of these groups is a different audience with different resources needs to help increase language use. *Junyirri*: A framework for planning community language projects, has been written to help community language teams select the most appropriate activities for their language situation. It is recommended reading.

Planning

At the planning stage, identify any existing references that would be useful. Some examples are specific people, materials previously made, material from the archives and software programs. Then you can decide how each of these resources can be used to create the new resource. Below are some key steps to help plan and design a new language resource. As discussed in Part 2, the actual production process will involve discussion with the team and with the language community. This list of steps can help you to think about the kinds of questions to ask the community. They might also be questions that people in the community ask you.

- Define the type of resource you plan to develop.
  - Content (stories, sentence, grammar explanations, images, videos, photographs).
  - Size.
  - Format (booklet, book, poster, film, website, blog).
- Locate any existing resources (see Part 7 for information on using libraries and archives).
- Identify any existing content that may require permission to use (you'll need to seek permission prior to, or during, the production process).
- Identify key stakeholders and language team.
  - Project partners.
  - Language experts (speakers, writers, translators, linguists).
  - Publishing experts (digital, books, audio-visual, online).
  - Writers.
  - Project administrators.
- Estimate how much involvement you need from each team member.
  - Skills.
  - Availability.
- Identify the timeline for development.
  - Key stages.
  - Consultation.
  - Review.
- Estimate the costs (and, if already established, the budget).
- Think about the format of the resource and how it will be shared once developed.
  - Are there particular people or organisations in the community who will definitely use the resource? If so:
    - Which format would suit their use?
    - What method of sharing the resource with others would suit them?
    - How could you make it easy for them to share or promote the resource?

If this is the first time you have made a resource, estimating costs and time required might not be easy. It may be worthwhile getting advice from other language workers or from other people in your local community who make resources (e.g., council workers, arts workers, teachers). These people might not be able to estimate the time required for the language work, but they could help to predict other factors such as production time and specialists fees.

Linguistics networks, including the Resource Network for Linguistic Diversity (RNLD) and Mogwi Dhan Indigenous Linguists Network, can be helpful when seeking technical advice. Likewise workshops and conferences can be good places to meet people and exchange ideas and stories on what is working well for other teams. Teams considering making new digital (ICT) tools, are recommended to read *Angkety map: Digital resources report* before beginning the planning process. www.languageresources.com.au

Online resource considerations

Placing materials online is one way of making language resources accessible to community members, and may affect design decisions.

In addition to project websites there are numerous online places where you can collectively discuss and promote your work and/or share language materials. For example:

- Our Languages is a portal for sharing Australian information. www.ourlanguages.net.au
- The Endangered Languages Project is an international portal. www.endangeredlanguages.com

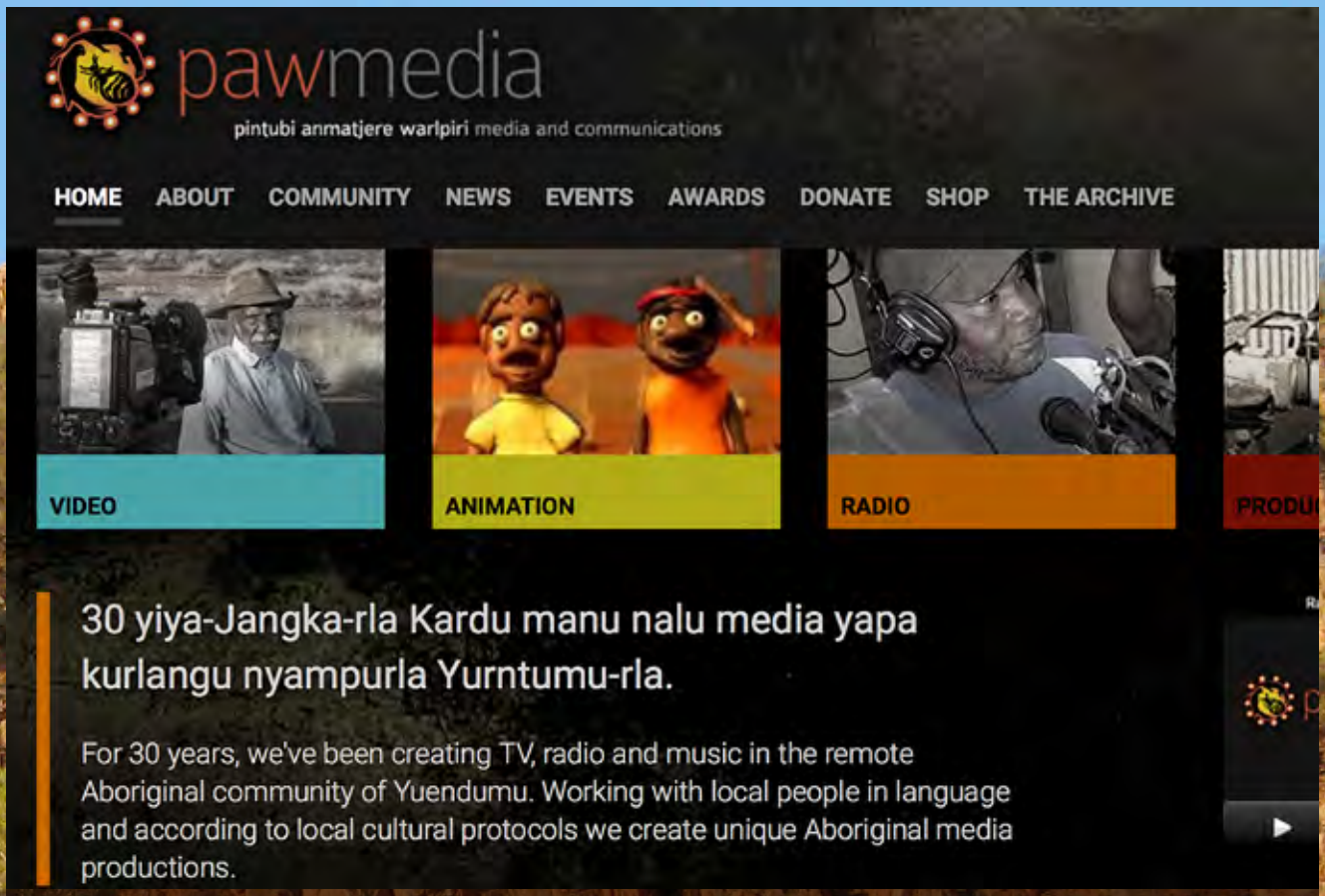
Before making any materials available online, you need to consider your community—this includes the range of technologies available to the community, the skills base, and the attitudes and beliefs held by community members.

Communities see both benefits and risks with putting their language materials online and so this should be discussed early in the project. Some communities use the internet for a lot of their language work, while others do not use it at all.

If people are unsure it may help to facilitate some discussion between community members and other language communities that have experience using the internet as a tool for developing and publishing language materials.

Benefits

Communities in favour of online language work consider one of its key benefits to be overcoming the challenges of distance and isolation that language workers experience. Online tools allow people to communicate, work collaboratively and access resources, even when they live many kilometres from each other. Communities in favour of online language work may consider much of their language to be open rather than restricted, and so they feel comfortable about storing their language materials online. Making materials available online



PAW Media Protocols

Working with local people in language and according to local cultural protocols PAW Media creates unique Aboriginal media productions.

PAW Media uses its website to control and provide access to the resources it produces and to educate viewers to the community protocols around that content.

Question 5 from its FAQ page explains PAW Media's position on online access to the cultural content PAW produces:

5. Why don't you put your content on YouTube?

We get asked this question a lot. We know that social networking is a powerful tool for communication and for sharing content. We like YouTube as much as anyone and absolutely loved seeing the Chooky Dancers dance to Zorba the Greek. On occasion we will place some content on YouTube as in the case of our feature documentary 'Aboriginal Rules'.

So why don't we do this more? Having our own website where we can 'frame' the provision of content within the protocols of the Aboriginal people participating in our productions, brings to attention the media rights of Aboriginal people. Aboriginal intellectual and cultural property has been exploited over hundreds of years and the rights of Aboriginal people to control their own property have been marginalised or ignored. Our website content is produced and managed by Aboriginal people as a statement of their capacity to make their own media.

We also hope that not putting our content into a global website brings attention to the issue that Aboriginal content is not a consumer product in a world where everything is generally up for public access. Content goes up on our website after approval by cultural custodians, and comes down again when the content is sensitive due to deceased content or cultural dynamics. When you interact with our site you interact with cultural protocols of the Pintubi, Anmatyerr and Warlpiri people. We hope that this enriches your experience with our site.

www.pawmedia.com.au/

Source: PAW Media. Used with permission.

is a relatively easy and accessible form of publishing. It also has a practical archiving benefit. With planning, it is also possible to create systems that allow public access to some materials while keeping other information password protected.

Risks

It is important to consider whether your community has reliable internet access, and the computer hardware and software that will allow community members to access the materials. Will your audience need training to access the materials? Do you need training or more information before you feel comfortable putting language resources on the internet? Some communities have concerns about whether it is really possible to keep their languages safe on the internet.

When communities want to control access to online resources, they can use tools such as password protection. Through password protection, the community can store information online and set their own protocols that limit access to it. Password protection may mean that people need to 'register' by supplying their name and email address for checking before being allowed to use a website. Alternatively, in some instances a password may be shared between the appropriate users of a site. There are also ways to make some online materials accessible to the public while keeping other materials accessible only with a password. Password protection does genuinely restrict online access; so if you are creating resources that you want to be widely used within your language group you may need to consider other ways of making sure that community members have easy access to appropriate materials.

Another risk to recognise if you are creating online access systems is that most websites and other online tools need to be updated to maintain compatibility with new computers and tools. Unlike books, some of which have lasted hundreds of years, online tools can have a very short lifespan depending on how they are made. See project example: Language learning game, in Part 6, page 58.

Designing a resource

The community's needs should be the basis of each feature of a resource. The purpose of the resource, the intended outcomes of its use and instructions for how to use it all need to be clear and self-explanatory for the target audience.

Elements to consider when designing a resource include:

- Making a resource that is stimulating, fun, and most importantly, useful, for the target audience.
  - Content should target the audience's core needs in a way that is easy to use and engaging.
- Making a resource that is potentially useful and engaging for a broad range of audiences (other than just the target audience).

  - The target audience may be the language community, but the resource may also be appropriate for use independently in areas such as local schools, councils, National Park centres, health service centres, or legal centres.
- Including activities that encourage the use and sharing of language.
- Using a mix of media for a fulfilling user experience.
  - For example: videos could be supported with notes describing context, blogs might post suggested group activities, books might come with supporting worksheets, booklets may include photos, websites might link to animations or simple online games.
- Will the user need training or an instruction manual?
- Creating clear layouts that support the learning outcomes.
  - Ideally, it's best to work with designers and ICT specialists who are keen to receive feedback, eager to communicate openly and work collaboratively on design and layout.
- Does it need to comply with technical standards, such as those associated with the education system or ICT standards?
- Making the resource flexible and sustainable.
  - Providing clear supporting notes with a resource will help it to be used in varying contexts without users needing training. Also a resource will be more sustainable and lasting if it's made in a format that can be easily adapted or extended into the future.

Using existing resources

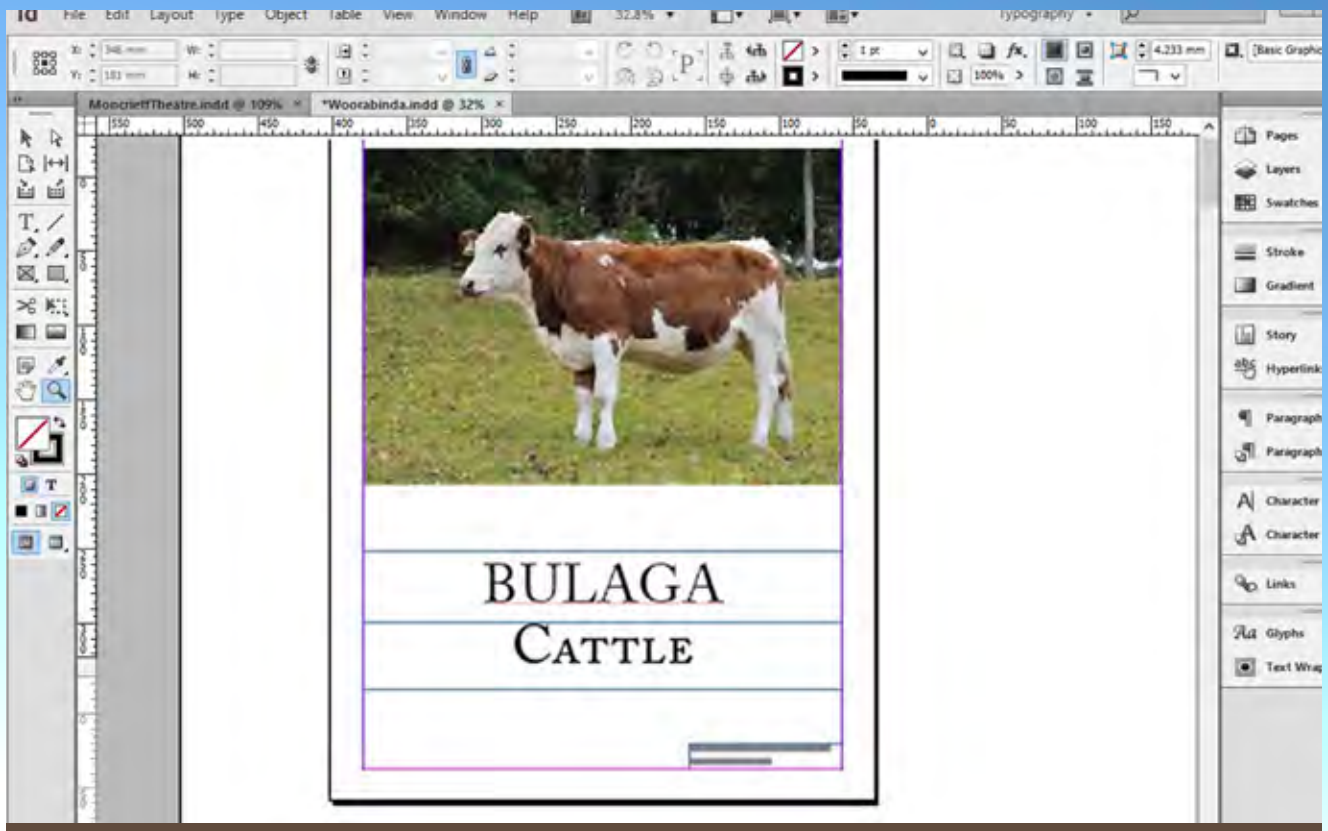
Language communities want to be able to interpret and use the materials made in their languages. Historically, many language publications have been theoretical. Readers of these academic and theoretical publications (including, technical grammars and dictionaries) might need linguistic training to understand them.

These types of resources can be useful in the development of more practical materials for language learning and teaching. If you have access to technical documents it may be worthwhile contacting the author if you need help to use these resources. If the authors are unavailable, there may be a linguist with knowledge of the language, or a related language, who can help to make best use of the linguistic materials.

Documenting a language in order to produce a grammar or dictionary often takes years. The linguist/author who worked with the community to make these resources may also have other material in that language which they could repatriate.

Using templates

Recently, learners' dictionaries and grammars have been published in forms that are more useful to untrained community members. The IAD Press picture dictionary series is a fine example. This beautiful and practical template has been used to publish picture dictionaries in twelve Central Australian languages. www.iadpress.com/shop/category/aboriginal-languages



Central Queensland Language Flash Cards

The Central Queensland Language Centre has developed a series of simple game templates that can be translated into the various languages of the region.

A set of flash cards is one of the most popular.

Language Centre Manager, Annalee Pope reflects, 'The flash cards were initially made for one language however I decided to set them up as a template document so that the words could be replaced easily if other communities were interested.'

The flash cards are now available in nine languages of the region.

Annalee outlines the production process:

Because of the copyright issues, mostly I try to take a photo myself. If I can't then I search for 'free images' on Google. I also use my networks to see if they have any photos that may be relevant.

All our words have been sourced through written and audio material. We collate this data in Miromaa. From there it is up to the community to decide on spelling, and what words to use.

Once the content has been collected and approved the resources are designed in Adobe Creative Suite. This is the professional design software application that I am most familiar with. The one downfall of the template process is that modifications can only be made by someone with knowledge of the chosen software.

The template process is very useful and makes it very easy to share resources between languages.

Simple resources like flash cards can be useful for anyone wanting to learn their language. 'Both child and adult learners enjoy using them. I use the flash cards in our language nest, classrooms, community workshops, and community events.'

The Central Queensland Language Centre is happy to share their templates with other language centres and language workers. 'We prefer to work together rather than reinvent the wheel.'

Source: Annalee Pope, Central Queensland Language Centre. Used with permission.

Batchelor Press and IAD Press publish many resources that take into account the learning and literacy needs of Indigenous audiences. Many of these resources are based on a template. Most are authored or co-authored by members of the language community. Templates can be a great time saver in language projects and are used in many types of resource production.

Another point-of-view

For various reasons, some communities may not wish to make their language materials available online, yet they might still be interested in computer technology and be keen to develop digital and multimedia products offline. In this way, communities can exercise more control over access to the language resource once it is published.

Sources and further reading

This chapter has been adapted from the 'Creating digital resources' section of the *National Digital Learning Resources Network* website. Used with permission of Education Services Australia, www.ndlrn.edu.au/developing_digital_resources/creating_digital_resources/creating_digital_resources.html

- Central Queensland Language Centre, www.gidarjil.com.au/what-we-do/language
- Batchelor Press, batchelorpress.com/catalog/language-resources
- Endangered Languages Project, www.endangeredlanguages.com
- First Languages Australia, 2015, *Angkety map: Digital resources report*, languageresources.com.au
- First Languages Australia, 2015, *Junyirri*: A framework for planning community language projects. Australian Government, Attorney-General's Department, Ministry for the Arts, Indigenous Languages and Arts Program.
- *Getting in Touch*, central.batchelor.edu.au/project/getting-in-touch
- IAD Press, iadpress.com/shop/category/aboriginal-languages
- Mabu Yawuru Ngan-ga Language Centre, www.yawuru.com/language-centre
- Mirima Dawang Woorlab-gerring Language and Culture Centre, www.mirima.org.au
- Mogwi Dhan Indigenous Linguists Network, www.fliln.net.au
- Our Languages website, www.ourlanguages.net.au
- Paton, Eira and Solomon-Dent, 2011, *Peetyawan Weeyn: A guide to Language Revival Planning*. Victorian Aboriginal Corporation for Languages, vaclang.org.au/uncategorised/peetyawan-weeyn-a-community-guide-for-language-programs.html
- PAW Media, www.pawmedia.com.au
- Resource Network for Linguistic Diversity, www.rnld.org
- ThoughtWorks, www.thoughtworks.com/insights/blog/preserving-culture-digital-age
- WA Information Technology and Telecommunications Alliance (WAITTA), www.waitta.asn.au

The resource production photos in Part 4 have been contributed by Wangka Maya Pilbara Aboriginal Language Centre.

PART 5
FUNDING YOUR PROJECT

TOPICS DISCUSSED IN THIS PART:

Local options

- Regional Arts Funding
  - Schools
  - Community health
  - Corporate sponsorship

National options

- Indigenous Languages Support
- Arts funding

Philanthropic funding

- Example philanthropic grant websites

There are a number of places to look for help with funding your language resource.

Think about the organisation and the person you plan to approach. Do they know you? Are they familiar with the language community and why language work is important? If not, you may need to outline the significance of Australia's first languages. You can then explain the project and why the resource you plan to make is important to the community. You need to show your potential partners that you understand your target audience, and also demonstrate how your project is important to the contributing organisation.

When you are approaching an organisation to request funds to develop your project, you need to show them that you are capable of doing the work. They will be judging you on what you present to them – so it will pay to be well organised and clear about your request and have interesting materials to show them. People will respond to your passion for the project, so share that with them. They may also want to know that you will be able to overcome the obstacles that will arise.

Before approaching organisations to partner or contribute to your project, it's best to prepare some clear, descriptive material that outlines the project's benefits to the local community and to the organisation you are contacting. This may be just one page of information including a paragraph about the project, some information about you, and a clear statement about what you need from the partner you are approaching.

It is important to establish who in your language team will take responsibility for finding the money to make the project happen. In the film world, for example, this person is called a Producer.

The Resource Network for Linguistic Diversity (RNLD) has compiled a list of national and international organisations that provide funding

for language work. Many of these are relevant to resource production. Some of the listings are big funding programs that may not be easy to negotiate, while others are very community-friendly. www.rnld.org/node/76

RNLD also provides links to information that may help you in preparing your funding application.

The Parliament of Australia has also published *Community grants: a quick guide to key internet links*. A broad range of federal, state and non-government grants are listed. A small number of these may also be relevant to language resource production: www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1415/Quick_Guides/CommunityGrants

Local options

Local health centres or GP surgeries, the community legal centre, park rangers, schools, and the regional shire council are all organisations that can benefit greatly from the development of language resources and may be interested in contributing to their production. These organisations often have discretionary funds, which they can allocate to important local projects.

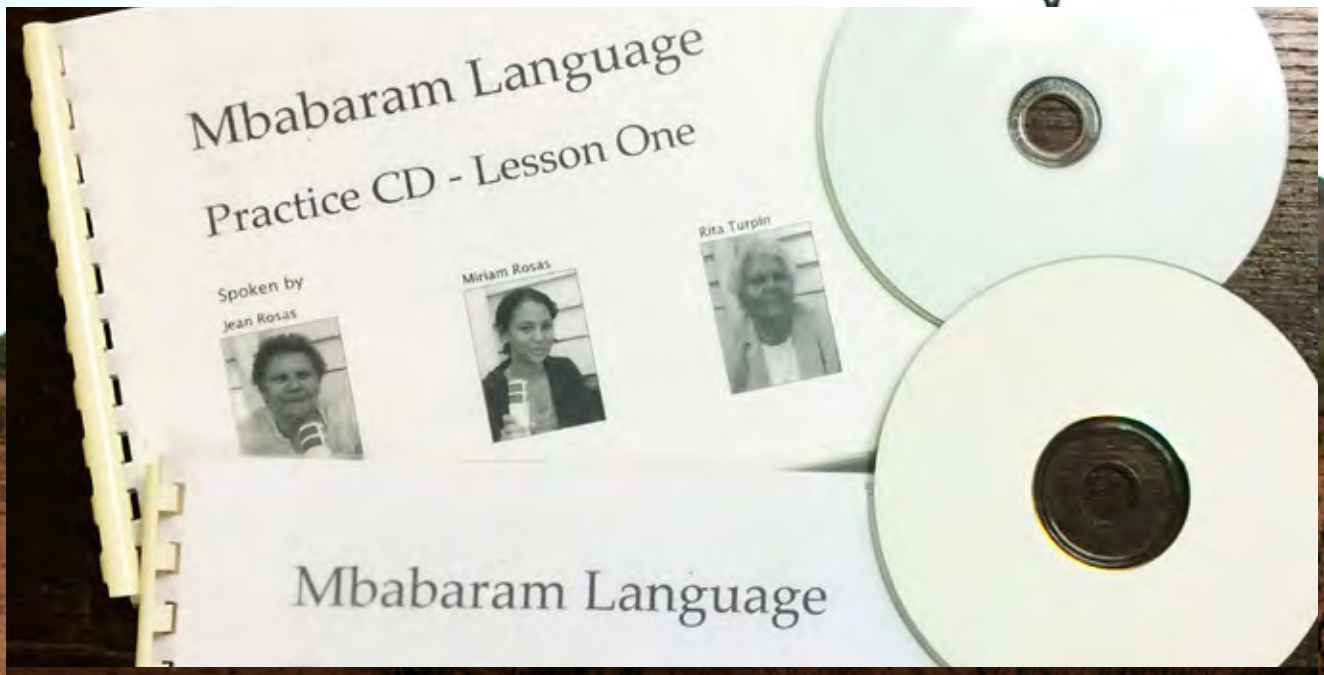
Regional Arts Funding

Almost all states and territories provide support for regional arts activity through the Regional Arts Fund (RAF), which is administered by state and territory based arms of the national regional arts body, Regional Arts Australia. The funding is managed by the Ministry for the Arts on behalf of the Australian Government. Each state and territory has its own priorities and ways of allocating funds to regional arts projects. The Regional Arts Australia website can direct you to the agency in your state. Refer to: regionalarts.com.au

It is important to talk to the relevant funding organisation before submitting an application for funding. Tell them about your project to see whether it fits their guidelines and to check that they recognise language activities as part of arts and culture and language workers as arts workers. The fact that Aboriginal and Torres Strait Islander languages are integral to Aboriginal and Torres Strait Islander cultures and these cultures are a central, dynamic and positive part of Australia's arts and culture is a strong argument you can use to make your case.

Another point-of-view

Most arts projects will not include publishing as the primary activity to be funded. Applications should clearly note that publishing is a small outcome of a project, for example 10%. The majority of the funds need to go into the development process to cover things such as: writing, learning, and performing songs; illustrating a book; running writing workshops; etc.



Mbabaram Books

The Mbabaram Community approached the North Queensland Regional Aboriginal Languages Centre (NQRALC) to facilitate the production of Mbabaram language learning resources.

The language centre employed linguist Cassy Nancarrow to work with the community to achieve their goals. With no current fluent speakers in the community and a language with some unusual sounds that need special symbols to represent them, this was not easy at first.

Discussions between the linguist and the community led to a series of workshops, beginning with understanding the sound system of the language (and agreeing on a spelling system) then gradually building up vocabulary, grammar and sentence structure. Over time, workshop participants became confident enough to record the basic sentences they had learnt. This led to the production of the first A5 book and accompanying audio CD that participants could take home and use with family.

It was decided to keep the technology simple so that the resources would be easily reproducible (with a photocopier and binder) and accessible by everyone who needed them. All that was required was a CD player at home.

The books contained text only (with minimal illustrations) in a large and clear format. After the completion of the first book a second one was requested, this time to focus on more difficult sentence patterns, a short dialogue and story, and a 'Welcome to Country'. The book was to be a tool community members could use to learn and practice speaking language at home and in public. The community are keen to work on further book and CD sets of this type when funding is available.

Cassy reports that the success of the projects was due to the workshop format.

'The workshops lead to a significant amount of language sharing, learning and practicing. The space between the workshops gave the participants time to use what they had learnt, thus embedding the learning in daily life.'

'The resources produced serve to reinforce what was learnt and shared during the times together and provide a starting point for a broader discussion when used by community members who were not participants in the production process.'

The project was able to achieve a high level of community involvement and language use in the production of a simple functional resource. The books and accompanying CDs have been well used in the community. The activity produced useful resources with minimal publishing expenditure.

Source: Cassy Nancarrow. Used with permission.

I am heavily involved in translating text and songs and creating and leading songs, music and traditional dance in the Ngarrindjeri language. I have found that the fastest way to teach language is through the use of song and dance, due to the repetition.

Rita Lindsay, Ngarrindjeri language program

Coming from a slightly different perspective, the United Nations Educational, Scientific and Cultural Organization (UNESCO) is responsible for important international treaties, such as the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The Australian Government ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2009 but has not ratified the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. However the Convention is widely referred to amongst heritage and cultural organisations in Australia as they are often involved in applying its concepts in practice, and its arguments may be useful in explaining where language 'fits'.

UNESCO uses five broad cultural 'domains' in which intangible cultural heritage is manifested (refer to www.unesco.org/culture/ich/doc/src/01857-EN.pdf):

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship.

These domains may overlap in any particular example of intangible cultural heritage, for example in a ceremony that incorporates singing, dancing or other forms of performance. In dealing with funding bodies, particularly those that fund the broader realm of culture or heritage, rather than using a narrower definition of arts, these UNESCO definitions may be useful in terms of understanding the critical and central way languages fit in the broad cultural scheme of things.

Schools

Each year, primary school teachers generally have discretionary funds to spend on classroom resources. Most book purchases are made through school libraries, leaving teachers to spend their budgets on art materials and a range of other teaching tools and resources. It is worthwhile making contact with your local teachers as they may be looking to diversify their students' learning experiences and keen to access Indigenous language resources to use in their classrooms. This may be the case even if there are no Indigenous students at the school. In larger schools this type of funding contribution might be decided by a curriculum co-ordinator. The amount per student depends on the school and is generally modest, but it can be useful.

In secondary schools, subject coordinators and head teachers can have access to similarly flexible funding for teaching resources.

To assist in developing language resources for classrooms, First Languages Australia has compiled a list of 'Content Descriptions' (teaching topics) and 'Elaborations' (classroom activities) for use in mapping resources to the Australian Curriculum. Please contact First Languages Australia for a copy.

If you don't have existing contacts at the local school, it could be valuable to offer a brief 'language awareness' session for a staff meeting or professional development day. If you need help to prepare a 'language awareness' presentation, please contact First Languages Australia.

Community health

As strong cultural identity is fundamental to Indigenous health and wellbeing, language activities are an important tool in any community health program. You may be able to find support for resource production through a local community health program.

Aboriginal and Torres Strait Islander peoples and communities know the many benefits of keeping language strong. However, the positive links between language programs and community health may not be clear to people outside Indigenous communities, including some health workers.

To help explain these links the Federal government's Indigenous Languages Support program has developed a fact sheet that outlines some the evidence of the positive impacts of language programs on young children, school participation, physical and mental health, economic participation, community safety and leadership: arts.gov.au/culture-and-closing-the-gap

Likewise, Chapter 3 of the Australian Human Rights Commission's 'Social Justice Report 2009', highlights a number of important health reasons for increasing the use of Indigenous languages. This includes promoting resilience, improving health, improving cognitive function, and increasing employment options. The report states:

Jabony

Ngukurr is situated in South East Arnhem Land on the Roper River, about 70km inland from the Gulf of Carpentaria in the Northern Territory. Kriol is the first language children learn in Ngukurr and the language of daily communication.

Like many language centres and projects most of the work of the Ngukurr Language Centre (NLC) is focused on documenting and recording the very limited number of remaining speakers of some languages. Though each of the languages in the region has a dictionary and some other resources, the language centre has not been in a position to obtain the full suite of resources from the archives. Though NLC staff are interested in resource production, members of the community feel strongly that limited time and resources available should be prioritised on speakers rather than working with archival materials or resource development.

Even in this context the NLC still manages to produce resources.

Grant Thompson is an adult learner of Ngandi. His teacher is Cherry Daniels, one of the very few people around who can teach him. Together they work in a master–apprentice type relationship with Grant trying to elicit and use as much Ngandi as he can.

Grant is also a musician. He has been using music to help with his own language learning and has written a song with the help of his teacher. To share the song Grant made a simple music video by setting up a camera and tripod and filming himself singing while playing the guitar. He added a title and credits using the basic editing tool called iMovie, and he made the clip public on YouTube.

In the future Grant hopes to teach Ngandi. He believes contemporary music is a powerful tool for sharing language with children and adults. Music makes the teaching and learning process more enjoyable, it assists memory and recall, and encourages use even in contexts where people lack language peers to converse with.

A year ago Grant knew no Ngandi at all. Now he knows words and phrases and has written a song.

With little external resources Grant has managed to bring Ngandi back to life in song.

This project is a great example of how resources produced by learners for their own learning can be shared with others.

Source: Ngukurr Language Centre. Used with permission.

There is now a significant body of evidence which demonstrates a range of benefits for Indigenous peoples and minority groups when they maintain strong connections with their languages and culture. Having one's mother tongue bestows various social, emotional, employment, cognitive and health advantages. Bilingualism provides yet another layer of advantage for minority language speakers. Keeping the mother tongue and mastering English for example, provides minority language speakers with the advantage of being able to operate in different contexts. This in turn increases one's life chances and employment options.

These arguments and documents may be useful in helping you gain support for your language resource development through a community health program.

Corporate sponsorship

Many corporations acknowledge that they have a social responsibility to give back to the communities in the regions in which they operate. Some offer grants for projects within their regional communities—both small and large businesses fall into this category. In particular, organisations from large industries, such as mining companies, often run competitive grant rounds to allocate funds. Generally, these organisations give priority to projects that occur in the communities where they work. These organisations may also have access to funds that can be allocated to priority projects on request. If there are major corporations in your region, you can contact them to find out how to apply for funding or sponsorship.

The State Library of NSW's Rediscovering Indigenous Languages Project, The Song People's Sessions, and Mirima Dawang Woorlab-gerring Language and Culture Centre, are three significant projects (of different scales) that have been supported by corporate funding.

National options

Indigenous Languages and Arts Program

The Australian Government recognises that languages are essential to the wellbeing, culture and identity of Aboriginal and Torres Strait Islander peoples and play an integral role in maintaining the sustainability, vitality and strength of Indigenous communities. At the time of writing the Government supports Aboriginal and Torres Strait Islander communities in their work to revive and maintain languages though the Indigenous Languages and Arts Program. This program funds a wide range of activities, including community-run language centres and programs, research projects, and all types of resource production.For more information about the Indigenous Languages and Arts Program, refer to arts.gov.au/topics/Indigenous-arts-languages-and-culture/Indigenous-languages-and-arts

Arts funding

Depending on the type of resource you intend to produce, your work may be eligible for funding through the Australia Council for the Arts (also known as the Australia Council). The Australia Council has traditionally not funded languages activities unless they have a high arts component, but it has been revising many of its funding programs. It is important to check their website and speak to a project officer before you apply as these programs are highly competitive and it is better to be well informed before putting a lot of effort into an application. For more information, refer to: www.australiacouncil.gov.au/grants

Philanthropic funding

Philanthropy involves acts of generosity, such as making charitable donations to worthwhile projects. There are many philanthropic organisations in Australia, both large and small.

The Philanthropy Australia Directory of Funders lists over 350 grant-making organisations, a small number of which will be relevant to language resource production. A fee is charged for access to this list. For more information refer to: www.philanthropy.org.au/seek-funding/access-grant-makers/

When applying for funding, remember that each organisation will have a set agenda that they are looking to address through the funds they provide. These agendas change over time so it's important to revisit organisations each time you are looking to fund a new resource.

Most philanthropic funding requires the applicant organisation to be registered with the Australian Tax Office (ATO) as being a 'Charity' and 'Public Benevolent Institution (PBI)' or to be registered for 'Deductable Gift Recipient (DGR)' status or both. In the past language centres have had varying success with having their charitable and PBI status recognised by the Australian Tax Office. However in 2014 a new charity registration process was introduced. It is now clear that Aboriginal and Torres Strait Islander language centres can be recognised as charities and can get PBI status as they are working to address disadvantage. Small project teams that are not registered as an organisation are not in a position to apply for philanthropic funding. There may be a larger community organisation in your area that could auspice and manage an application for you.

Local councils often employ someone to help people find and negotiate funding for community projects. When looking into philanthropic funding, contact the council (try asking for the community grants officer) to see what they can do to help.

Registering as a Charity and Public Benevolent Institution (PBI)

Following the introduction of a new charity registration process in 2014, all applications are now made through the Australian Charities and Not-For-Profits Commission (ACNC). An organisation wanting the greater tax benefits from being registered as a public benevolent institution (PBI) must also apply to the ACNC. See the ACNC PBI factsheet for more information on PBI requirements, www.acnc.gov.au/ACNC/FTS/Fact_PBI.aspx

To standardise and simplify the process for Indigenous organisations the ACNC Commissioner has written an interpretation statement for Indigenous charities, www.acnc.gov.au/ACNC/Publications/Interp_IndigenousCharities.aspx

The *Commissioner's Interpretation Statement:* Indigenous charities provides guidance on how the ACNC applies particular aspects of charity law to Indigenous organisations seeking registration as charities and how those organisations can meet the ACNC's requirements. These particular legal aspects include:

- Recognition of Indigenous disadvantage (in the context of charitable purpose).
- Application of the public benefit test.
- The effect of the new Charities Act 2013 (Cth) (Charities Act), which commenced on 1 January 2014, on these two issues.

In summary, organisations can register with the ACNC if they are charities. 'Charity' has a special legal meaning, but this can include a wide range of not-for-profits. It cannot include individuals.

A charity is a not-for-profit that:

- Has a charitable purpose that is for the benefit of the public.
- Has no disqualifying purposes (such as to promote unlawful activities).
- Is not a political party or government body.
- Meets other ACNC rules for registration.

Meeting the charitable purpose requirement

A 'purpose' is the reason an organisation is set up or the objectives its activities have. This is also called its mission or object. To be registered, this purpose must be charitable. The law recognises many kinds of purposes as charitable and the Charities Act lists twelve types of charitable purposes.

The ACNC Commissioner recognises the unique situation of Australia's Indigenous peoples and recognises their disadvantage. An organisation whose purpose is to work with Indigenous people is likely to have a charitable purpose. The interpretation statement confirms that Indigenous organisations do not need to use the words 'Indigenous disadvantage' in their applications.

Meeting the public benefit test

To be registered as a charity, the organisation's charitable purposes must benefit the public. The Charities Act sets out what 'public benefit' means and applies a 'public benefit test'. There are a number of ways Indigenous organisations can meet this public benefit requirement.

Aboriginal and Torres Strait Islander language centres meet the public benefit test as they are working to address disadvantage.

For more information or to register your organisation, refer to the ACNC website, www.acnc.gov.au

Source: Australian Charities and Not-For-Profit Commission, Commissioner's Interpretation Statement: Indigenous charities, summary. Used with permission

At Muurrbay we have found that publications can enhance the language's status and encourage more positive attitudes amongst the wider population. On the down side publishing can be an expensive and very time consuming activity!

Gary Williams, Muurrbay CEO and Anna Ash, Regional co-ordinator

Example philanthropic grant websites

The web addresses below provide information about a small selection of philanthropic grants that may be relevant to language resource teams. If these links are no longer current, an internet search for the same grant may find them:

- Australian Communities Foundation, www.communityfoundation.org.au
- Ian Potter Foundation, www.ianpotter.org.au
- Sidney Myer Foundation, www.myerfoundation.org.au
- Australia Post, ourneighbourhood.com.au
- Foundation for Rural and Regional Renewal, www.frrr.org.au

Sources and further reading

- Australian Charities and Not-For-Profits Commission, www.acnc.gov.au
- Australia Council, www.australiacouncil.gov.au/grants
- Australian Curriculum, www.australiancurriculum.edu.au
- Australian Human Rights Commission, 2009, The perilous state of Indigenous languages in Australia, Chapter 3, Social Justice Report 2009, https://www.humanrights.gov.au/publications/chapter-3-introduction-social-justice-report-2009
- Creative Australia: National Cultural Policy, creativeaustralia.arts.gov.au
- Indigenous Languages Support Fact Sheet: *Culture and Closing the Gap*, arts.gov.au/culture-and-closing-the-gap
- Indigenous Languages and Arts Program, www.arts.gov.au/Indigenous
- Mirima Dawang Woorlab-gerring Language and Culture Centre, www.mirima.org.au
- National Languages Policy, http://arts.gov.au/Indigenous/languages
- Philanthropy Australia, www.philanthropy.org.au
- Regional Arts Funding, regionalarts.com.au
- The Parliament of Australia, *Community grants: a quick guide to key internet links*, www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1415/Quick_Guides/CommunityGrants
- The Song People's Sessions, songpeoples.tumblr.com
- The State Library of NSW: *Rediscovering Indigenous Languages Project*, blog.sl.nsw.gov.au/Indigenous_languages
- *What is a Producer?*, theconversation.com/explainer-what-does-a-film-producer-do-22173

The photos in Part 5 are from the production of 'Talking Language with Ernie Dingo'. Contributed by CAAMA Productions.

PART 6

COMMUNITY CONTROL AND OWNERSHIP OF RESOURCES

TOPICS DISCUSSED IN THIS PART:

Community control of materials
- A sample contract
- Academics and researchers
- Educators

Resource ownership issues: navigating lawful rights
- Copyright
- Moral Rights and recognition
- Intellectual Property (IP)

Recognition of contributors

When producing any Indigenous language resource it is important to remember that the language belongs to the community, thus community needs should remain the priority through the design and production process.

The collaborative work of producing Indigenous language resources is an extension of the rights of Aboriginal and Torres Strait Islander people to use, learn in, and teach their languages. These rights are recognised in the international human rights framework.

In Australia there are laws relating to the creation of ideas and the production of materials generally. This Part will introduce some of these laws, including copyright and intellectual property.

Community control of materials

The concept of 'community control' may seem simple. However, people within the community sometimes have a different understanding of 'control' to those from outside. In this section we explore some ideas to help project teams create resources that are owned and valued by the community.

The project team needs to maximise community control throughout the process of resource design and production. An overwhelming concern of many Indigenous communities is that historically they have had little or no rights over the materials that were made in their languages. A community may wish to have tight control over who uses the resources being produced or how they are used, or both. Such restrictions may relate to social and cultural protocols, such as kinship and land tenure, and how the community represents itself. On the other hand, the community might wish to share the language resource broadly.

The act of publishing a language resource usually involves a community releasing some control over their language. When a resource is made

Magabala Books – Our World: Life at Ardiyooloon

Magabala Books is Australia's oldest independent Indigenous publishing house. Based in Broome, it is also one of the most remote publishing houses in the world.

The publisher has released more than one hundred titles from a range of genres and has been widely awarded for its production of quality Indigenous Australian literature. Although Magabala's titles are predominantly in English the organisation has a wealth of experience in publishing language books.

In 2010 Magabala Books published *Our World: Life at Ardiyooloon* in collaboration with the One Arm Point Remote Community School and Ardiyooloon community.

www.magabala.com/our-worldbardijaawi-life-at-ardiyooloon.html

This book is bursting with life and activity and takes readers inside the lives of the children of a remote Indigenous community. The children carry on the culture of the Bardi Jaawi people as they build fish traps, make spears and boomerangs, hunt crabs, turtles and dugong, learn traditional dances and share traditional stories.

The book does not target the Ardiyooloon community but rather shares Bardi Jaawi culture and language with people outside the community. The beautiful hard cover book works equally well for bedtime reading, coffee table display or as a primary classroom resource. It is available from Magabala and booksellers around the country and from tourist outlets in the Kimberly and particularly on the Dampier Peninsula.

The book contains stories written by the students, photos, recipes, instructions on the production of fishing tools, community history, kinship information, information about the local school and rangers, documented oral history, language content and information and illustrations.

Publishing *Our World: Life at Ardiyooloon* was not straightforward. The content came from a series of small booklets that had been made and used in the classroom cultural program at One Arm Point Remote Community School. Working with material that had already been compiled reduced the cost of collating content but meant a great deal of background work that might not be apparent to an organisation with less publishing experience.

Permission to include the content in a larger publication needed to be sought from everyone who had written, illustrated, been photographed or quoted or told a story for the original publication. As a large number of these people were students their parents' permission was also required. Additional permission to use content from the booklets needed to be negotiated with the Education Department as all resources developed at or with schools (and other government agencies) are automatically 'owned' by the school unless otherwise arranged.

Though Magabala is the publisher of *Our World: Life at Ardiyooloon* the publication copyright rests with One Arm Point Community School, with the copyright in individual contributions remaining with the contributing artists and authors.

Magabala has also published extensive teachers notes to complement the book in the classroom.

www.magabala.com/media/wysiwyg/Our_World.pdf

Our World was awarded:

- Speech Pathology Australia Book of the Year–Best Book for Language & Literacy Development Indigenous Children.
- Shorlisted by the Children's Book Council of Australia.

Source: Magabala Books. Example published with permission.

available for sale or distribution, publishing can effectively allow the target audience increased language access. However, just because a community chooses to publish a language resource does not mean that they will necessarily allow open access to the resource.

Communities have different views about publishing and access to language—some are open to sharing their language, and others wish to restrict use to within the community. Being aware and respectful of the needs of the collaborating community is an important quality of effective language teams.

It can also help to make sure that language resources clearly state the purpose of their content so that the users of the materials can interpret them in the appropriate context.

A sample contract

To help negotiate the ownership of language resources, a sample contract or agreement was developed by FATSIL and the Arts Law Centre of Australia. The agreement helps clarify how to approach copyright, moral rights, and intellectual property in relation to publishing resources. It's a useful tool for any language resource production process. A separate version of the agreement has been produced for those working with educational institutions, as they require particular considerations. These model agreements can be found on the First Languages Australia and Artists in the Black websites.

www.aitb.com.au/index.php/sample-agreements/entry/fatsil-language-agreements-and-protocol-guidelines

There are many other resources that offer useful information about the protection of Indigenous cultural rights within the law. Please refer to the 'Sources and Further Reading' references at the end for specific information (including fact sheets and sample contracts) depending on the type of resources you are making.

Academics and researchers

It's important that academics and researchers are aware of a community's right to control their language and its use as part of the content of research resources and other publications. Academic interest is extremely important to Indigenous communities. There are many examples of communities working with researchers to document elements of language and assist in cultural maintenance and transmission. However, language communities have not always been fully aware of the ways that the information they've provided to academics and researchers was being used, published and archived.

When working on any new language resource—including conference papers, published articles or materials collated for teaching purposes—it's vital that the participating community has a good understanding of what resources will be produced and how they will be used and archived.

Miromaa was developed to empower Indigenous people to be directly involved with all aspects of language reclamation, conservation and revitalisation work. We wanted to develop technology tools that were tailored to the needs of community language workers. The dream was a program that put language gathering, analysing, and dissemination tools at the fingertips of language workers around Australia. www.miromaa.org.au/miromaa.html

Daryn McKenny, Miromaa Aboriginal Language and Technology Centre

As discussed in Part 2, linguists and other academics are usually not permanent employees. Most often they work at universities and they get (and keep) their jobs by carrying out and publishing good research. Many of the kinds of resources that communities want to create are not going to be of use to academics in terms of helping them keep their job. However, most academics are very keen to help in practical ways and there is a strong ethical obligation to make sure that their research is useful to the community they are working with.

When working with academics, communities need to realise that there will be some kind of exchange; the academic may help produce community resources, but may also need to produce their own academic publications (which the community may not find very useful). Working this way, everyone wins, and hopefully the connections and processes that the academic and the community have developed together can continue to be useful into the future.

Educators

It's important for educators and principals to be aware of a community's right to control the use of language resources produced in the course of a language program. Discussions of ownership are particularly important in educational settings as education departments and independent schools have a history of assuming that funding the

development of resources about Indigenous languages and cultures entitles them to independent use of those materials.

There are special sections of Australian copyright law that favour federal and state government ownership. This means that resources produced by community members for, or with, school programs are 'owned' by the school unless otherwise negotiated.

When collaborating with schools to produce language resources for use in classrooms, make sure that the teachers and principals are aware of:

1. *The FATSIL Guide to Community Protocols for Language Projects* (2004): www.aitb.com.au/index.php/sample-agreements/entry/fatsil-language-agreements-and-protocol-guidelines and the associated documents:
   a. Consultant Proposed Project Agreement 2011 for the Development and use of Language Materials for Education, and
   b. User Guide to Model Agreements.
2. *Aboriginal and Torres Strait Islander Languages in Education Queensland Schools: A Guide to Implementing The Aboriginal and Torres Strait Islander Languages Syllabuses—Information For Principals* (2011): www.qcaa.qld.edu.au/downloads/p_10/snr_atsi_languages_11_implement.pdf
3. *The journey's just begun: Enhancing schools' capacity to partner Aboriginal communities to improve student learning*—Facilitator handbook and DVD: http://ab-ed.boardofstudies.nsw.edu.au/go/partnerships

These documents aim to challenge the assumptions that underpin Australia's legal frameworks and practices and to increase the awareness of, and support for, the cultural and intellectual property rights of Indigenous communities. They provide a good basis for beginning discussions between local language community members, schools and other partners collaborating on resource production.

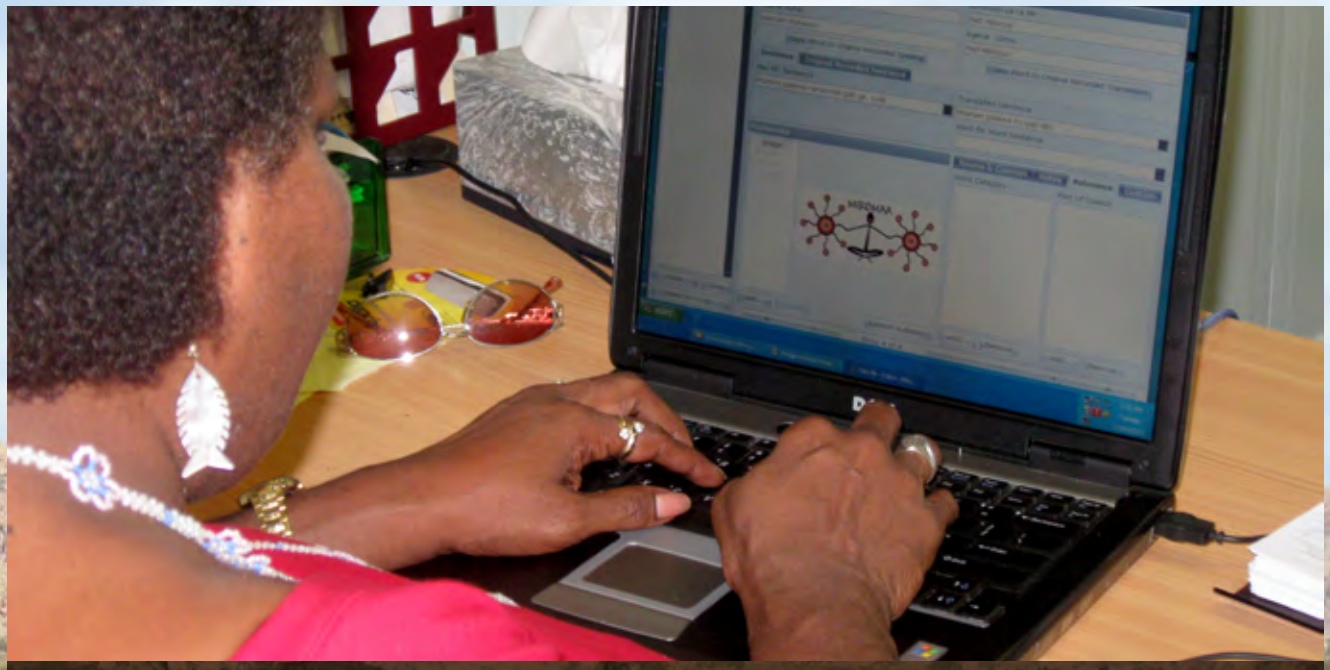
Resource ownership issues: navigating lawful rights

This section summarises the laws and the rights that relate to the creation and production of ideas in general—and materials and resources in particular. Some of this information is complex, so links are provided to help you continue your own research.

Copyright

Copyright is a set of legal rights around the expression of ideas or information. It is a form of 'intellectual property' (see below).

There are many different ways of publishing language resources. Different types of resources can have copyright applied in different ways. Language teams should be aware of the laws regarding copyright and how these apply to the particular language resource being produced.



Miromaa

Miromaa is a software program developed to aid in language conservation, reclamation and dissemination work. Miromaa can be used by individuals or by community language groups, teams or organisations for all aspects of language documentation and conservation.

Daryn McKenny led the design team. He says "The system was developed to empower Indigenous people to be directly involved with all aspects of language reclamation, conservation and revitalisation work. We wanted to develop the necessary technology tools which would be tailored to the needs of community language workers. The dream was a program that put language gathering, analysing, and dissemination tools at the fingertips of language workers around Australia."

The program has a secure environment accessed by username and password. It can be used to work on multiple languages and it also has a learning area where you can begin learning immediately. Miromaa enforces good archive practice and helps users gather language information including, text, audio, images and video. It can store digitised documents, for example pdf and Word documents, and Excel spreadsheets. "In fact it can be the hub for collecting and accessing all knowledge gathered on your language", says Daryn.

Miromaa runs on either a stand-alone desktop or on a network, and has the ability to import and export its data in various forms including SIL Shoebox/Toolbox text file format, Lexique Pro text file format, and Microsoft Word. It works with Audacity for sound recording and Lexique Pro for producing dictionaries/word lists/lexicons and other learning resources.

When designing Miromaa the language team was looking to build a bridge between community language workers and linguistic documentation tools such as Toolbox, Lexique Pro and Flex. Miromaa's aim is to not replace those programs but to work with them when documenting and disseminating languages.

The language team understood that effective use of Miromaa might require training and support in the associated tools. Miromaa training involves learning skills to use in all aspects of language activities to help stop the loss of language and the digitisation for future needs. It covers the use of audio tools such as Audacity, and the use of digital audio and video recording equipment, such as Zoom, and fostering an understanding of good practice when using these devices.

As far as possible the Miromaa team has worked to create a software program useful to its primary audience and compatible to other linguistic and language tools.

Miromaa is a technology program used widely in Australia to help gather, organise, analyse and produce resource outcomes for language work. It has also had great reception internationally.

Source: Miromaa Aboriginal Language and Technology Centre. Used with permission.

Copyright law permits the copyright owner to allow or refuse permission to people who want to copy, reproduce or use the work. When a language resource is published each contributor to a publication (including the publisher) will own the copyright in their contribution unless they have signed a contract that states otherwise.

The subject of a work does not automatically own copyright to the work. For example, if a biography is written about someone, that person—the subject—does not own copyright to what has been written about them. The exception is when a contract is made between the author and the subject to share copyright.

As the Australian Copyright Council explains:

The general rule is that the 'author' is the first owner of copyright if the work is a text work, music, a dramatic work, a computer program or an artistic work (such as a drawing). For the purposes of copyright law, an 'author' is a person who creates the work, for example, writing an instruction manual, or drawing graphics, or writing a computer program. For photographs, the author is the person who takes the photograph.

A person who contributes ideas or information or suggestions, but does not contribute to the expression of a work, is not considered to be an 'author' for the purposes of copyright.
Australian Copyright Council, Information Sheet G058v08, November 2014

It is important to be aware that copyright exists immediately. You do not need to register to get copyright. For more detailed information about copyright in Australia, including a variety of downloadable, user-friendly information sheets, refer to: www.copyright.org.au

Australian copyright legislation can pose problems for language communities who want recognition that language and culture are owned by the language group (communally) rather than by an individual. Legally, copyright cannot be communally owned, it needs to be assigned to an organisation (for example the publisher, or a language centre) or an individual on behalf of a community.

The copyright legislation can be problematic for language groups in another way. If you are the copyright holder of a publication, then it can protect you—but only until the copyright expires. What happens when the copyright term finishes?

WARNING: Copyright may only last for a certain period of time, after which ownership of the material transfers to the public. This is different from the understanding of communal ownership of language and culture, where ownership goes on forever and is transferred or transmitted generationally.

For literary, dramatic and musical works that were published during the lifetime of the author, copyright lasts for 70 years from when the author died. For published sound recordings and films, copyright lasts 70 years from when the film was published. Where items remain unpublished, the copyright term may not commence until publication takes place. However, for artistic works, copyright lasts for the life of the artist plus 70 years, and publication status is irrelevant.
National Library of Australia: www.nla.gov.au/how-long-does-copyright-last

Normal copyright law applies only to published materials; unpublished material can remain in copyright forever. This can leave researchers and contractors, and then their families, responsible for many of the materials arising from production of language resources. Thus, the language project team needs to ensure that the copyright in any recorded material that is not published in the process of making resources is transferred from the person who recorded the information to the local language centre, the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) or an individual on the community's behalf. As noted earlier, the sample agreements drafted by FATSIL can help negotiate ownership to avoid problems.

Moral Rights and recognition

Moral Rights recognise an artist's (and arguably a language worker's) ongoing connection with their artwork. They are separate from rights of copyright and reflect the principle that people must respect the work and the artist as the creator of the work. Moral Rights belong to an individual artist when they create a work. They are personal to the artist and the artist cannot give them away, sell or transfer them. There are three types of Moral Rights under Australian law (AITB 2014):

A right of attribution—this means that the artist must be named or acknowledged as the creator of their work (whether art, music or film).

A right of integrity—this means that an artist's work must not be used in a way that would harm the artist's honour or reputation.

A right against false attribution—this means that another artist cannot be wrongly named as the creator of work that someone else created.

However, Moral Rights give no protection to language communities. They cannot be held collectively and so the communal ownership of content in a language resource does not have any legal protection under Australian law.

Language learning game

In 2005 a team of language workers approached a multimedia company to animate a series of learning activities that would take people through the steps from first words to sentences.

It was to be an interactive tour of country designed as a children's adventure.

Over many months the language team collated the words, collaborated with their local radio station to record the words and sentences, and engaged a local illustrator to draw the characters and settings.

The team took this material to an interactive design company. They had a modest budget for the work and envisaged doing as much as they could with the existing funds and continuing to work on it into the future, as they sourced more in-kind support.

Issues arose when the initial budget was spent. The language team believed that the program was at a useable stage and thought that they would be able to continue the development on their own over time as more resources and skilled community members became available.

The team soon learnt that their contracts had not paid sufficient attention to IP and ownership. The animators would not release the 'code', meaning that the program could not be further developed. Furthermore, the team were told that they were not allowed to use the program that had been developed.

At the end of a lengthy process of ICT production and negotiation, members of the language team came to feel that although the interactive game had been a great idea the effort and budget required to publish that type of resource may have been better spent in less ambitious activities.

In retrospect it is interesting to note that the program was made using 'Flash' software—a tool that is no longer compatible with some devices—so the game would not work on the iphones or ipads that many community members now use daily.

At the same time the team put together an online wordlist from the materials collated for the game. The list included audio links and a few pictures to make it visually appealing. It was made using basic 'html' code, is still functional today, and can be used on line or saved to CD for use on computers without an internet connection.

Example published with permission.

Intellectual Property (IP)

IP Australia defines Intellectual Property (IP) as unique creations of the mind, such as inventions, literary and artistic works, designs, symbols, names and images. IP can be protected by law through the use of legal tools such as patents, copyright and trademarks. These tools allow people to gain recognition or financial benefit from what they create.

As language through its very nature is something that is ongoing and passed down through people it is not a unique creation. Thus, Australian intellectual property laws provide NO protection for Aboriginal and Torres Strait Islander languages.

'Indigenous Cultural and Intellectual Property (ICIP)' refers to the rights that language communities have, or would like to have, to protect their traditional language and culture. Sometimes this is called Indigenous Knowledge and/or Cultural Heritage. In general, Indigenous Knowledge is held communally (e.g., by a whole language group, rather than an individual). When producing language resources, ICIP would include the right to control the recording of cultural customs and expressions, as well as language, which may be essential to cultural identity, knowledge, skill and teaching about Indigenous culture. Like IP, ICIP has no protection under
Australian law.

Recognition of contributors

Aboriginal and Torres Strait Islander contributors should be properly credited for their input into any language resource. The producers of language resources should recognise that the materials they produce contain cultural and intellectual property that belongs to Aboriginal and Torres Strait Islander communities. For example, the names of individuals or the language community as a whole, or both, need to appear in a prominent place in the publication.

Likewise, each member of the language team must be acknowledged for his or her contribution to a publication.

Wherever a language publication is sold widely, recognition will also include royalty payments. A number of communities have established systems through which royalty payments go toward future language projects. However, it is important for project participants and the community to realise that most language publications are produced primarily to benefit language and sales rarely cover the production costs.

Another point-of-view

Some language centres act on behalf of a community, sharing the copyright with those who contributed to the resource. For example, they may divide ownership up in the following way:

© Kimberley Language Resource Centre on behalf of the language community

© Stories remains with the individual storytellers

© Artwork remains with the individual artists

This book is published by the Kimberley Language Resource Centre, an Aboriginal organisation that supports groups that are working to maintain their Indigenous languages, and undertakes projects at their request. Proceeds from the sale of this book go toward the maintenance of Aboriginal languages in the Kimberley.

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The photos in Part 6 are from the production of 'Yamani'. Contributed by the Queensland Indigenous Languages Advisory Committee.

PART 7
ARCHIVING THE MATERIAL YOU COLLECT

TOPICS DISCUSSED IN THIS PART:

The importance of archiving
Choosing an archive
- Archiving for long term preservation
- Archiving for easy community access

Evolving communities and their archiving needs
Depositing materials
- The importance of metadata
- Digital materials
- Legal deposit

Key things to keep in mind when archiving
Step-by-step archiving checklist

The importance of archiving

Archiving materials well—whether storing them appropriately in a physical location or storing them in electronic formats—is extremely important for the preservation of language and culture. (FATSIL, 2004)

It is important to think about archiving from the very beginning of a project. While developing any resource it is likely that more language material will be collected than will make it into the final publication. This might include stories around the content collected, detailed information about particular content or the person providing the content, detailed information about the Indigenous Cultural and Intellectual Property rights (ICIP), materials usage agreements that may have been made or additional stories that are not included in the final version. All this material is significant and should be archived appropriately with reference to the resource published, in a way that ensures that the material is:

1. Safely stored for future generations.
2. Managed appropriately according to ICIP rights and usage agreements.
3. Able to be accessed by community members as they wish to make use of it.

It will help others in the future if the archiving/project name and details of where the materials will be deposited are included in the resource. For example on the credits of a website or video, or on the imprint page of a book.

Choosing an archive

Whatever the type of resource being published, the primary recordings and language information collected in the process of making a resource are extremely important for future reference and should be archived well.

Language resource teams and the communities they work with need to safely archive multiple copies of all materials collected. Safe and culturally appropriate storage places should be discussed by the resource team and with the community early in the resource planning stages.

It is the role of the resource team to find out about appropriate archives and provide information to the language community before it is decided where the materials will be stored.

It is recommended that all materials collected in a language project be stored in at least two places for long-term preservation as well as for community access.

1. The originals should be deposited with a secured archive that will have the resources to look after the materials long into the future. Examples include: AIATSIS, the National Library of Australia, and state or territory libraries and museums.
2. Copies of all the materials should be stored locally for easy access by community members.

Funding bodies (for example, universities) may also require that copies or originals be deposited in their archives.

It is recommended that all materials and related data collected through the process of language resource production are deposited with:

- *A local host of the community's choosing and*
- *A secure archive for long-term storage, maintenance and future community access.*

Archiving for long-term preservation

A set of originals or masters or high quality digital preservation files, or a combination of these, should be sent to a dedicated collecting institution or cultural archive. The intention of archiving this set of materials is so they can be found and accessed in the distant future when community members are looking for them.

There are a number of reasons why it is important to find a reputable host separate from the local community. These include:

- So the information can be located by community members in the distant future.
- To avoid the risk of losing the material completely in the event of local natural disasters, such as floods.
- If community members move, or when community organisations change.
- To minimise the wear and tear of general use.

Iltyem-iltyem

The Iltyem-iltyem project has created an online sign language dictionary for community and academic audiences. Iltyem-iltyem is a partnership between signers and speakers of Indigenous languages, linguists and IT designers.

Participant Janie Long asserts the importance of sign documentation work in terms of both language maintenance and the need for suitable resources for teaching and learning in this context.

Anwern mpwarem iltyem-iltyemel arelh mapel kwer maparl akaltyerretyek. Website-wern anwern arrernem. If inang website altywer-ilem, ina can arerl iltyem-iltyem nthakenh apek. Anwerneh akaltyanthek iltyem-iletyemek angerrepat mapel, anwernek imperl-alhek. Anengkerrant alkenty ina rrkwek angerrepat mapel ant hand-em over-ilerlapetyart, passing on anwernek. Lyet anwern want-em-irrem akwerek pass em on-irretyek. We want to website-warn arrernerl anwernekenh angkety so they can iltyem-iltyem yanhek akaltyerrerl.

All of us women are doing the handsign project so that the children can learn. We are putting the signs on a website. If they open the site then they'll be able to see how handsigns are done. The old people taught us handsign language, they handed it down to us. They held that knowledge from the Dreaming and they handed it over and passed it on to us. Now we want to pass it on to our children. We want to put our language on the web so that the children can learn sign language (Janie Long Pwerrerl, Hanson River, 29 June 2011).

The project is funded by the Australian Government's Indigenous Languages Support Program and managed by Batchelor Institute. The research for the project is led by linguist Jenny Green of the University of Melbourne.

A group of Anmatyerr and Warlpiri speaker/signers from Ti Tree, 200 km north of Alice Springs, and Ngaatjatjarra speaker/signer Elizabeth Ellis from Tjukurla in the Western Desert region were part of the pilot project team. The pilot involved the development and testing of a website, raising community awareness of the consequences of internet publishing, and ongoing review and consultation over the use of recorded material.

Iltyem-iltyem wanted to follow good practice in language documentation. As a media publishing project it aimed to set a high standard of consistency and accessibility for a

range of audiences. Community involvement is central to the project and the website was tested and evaluated by a community team at each stage of development. The website was launched in Alice Springs in September 2013 and it contains close to 400 clips available for public view by registered users, who can browse and search across a range of categories.

The website uses a similar content structure to the IAD Press Picture Dictionary Series, building on the suite of language learning resources already developed. Only 5-10% of the total content collected and annotated appears on the website. A project review is planned for 2016. At that time participants or their families will make a decision about whether to leave the material online or to remove it. The National Library of Australia is archiving the public website through Pandora, Australia's web archive.

The management and archiving of recorded material and its associated metadata are major parts of this project. As such, all the materials from each recording session share a naming code independent of where they live (e.g., on the website or in an archive) and the related bundle of archived materials (e.g., video, text, photo files from the same recording session) are stored together rather than separated by media type as some archives have done in the past. The project team has been particularly thoughtful about their archiving processes and has documented the project and workflow process extensively. This documentation provides useful background information for anyone about to undertake research or resource production in an Indigenous language and is recommended reading.

www.iltyemiltyem.com/

Source: Drawn from Carew and Green, forthcoming, 'Making an online dictionary for Central Australian sign languages'. Used with permission.

- So the materials are maintained in a controlled climate and converted as necessary to new media formats.
- High-quality archival digital materials are large files requiring a lot of storage space. In contrast, smaller files sizes may be easier for daily use.

When looking for an appropriate place to deposit materials for long-term secure storage it will be helpful to contact the archive and talk about their processes, including:

- How they receive materials, for example required formats, file sizes and metadata.
- How long it will take to accession the material once they have received it.
- How they will maintain the material into the future, for example such issues as climate control and updating formats.
- How community members can find and access the materials when needed.
- How they handle any cultural considerations, including access to culturally sensitive material.
- Whether the materials will be accessible through the National Library of Australia's TROVE website.

Trove is a site that links to the content from libraries, museums, archives and other research organisations from all around Australia, and is a valuable tool for language research. It is managed by the National Library of Australia. trove.nla.gov.au

Archiving for easy community access

There are important reasons why language teams need to find a safe local place to store copies, including:

- Allowing community members who were involved in the project to view copies as they need.
- For use by community members and future project teams in making further resources.
- To avoid duplication of data collection for use in new projects.
- Many community members have spent considerable time researching in AIATSIS, and other public and private collections, to find language documentation. Local storage of these materials means that the community will benefit from the work that has been done.

For these reasons, a copy of all originals, masters and digital preservation files should be placed somewhere local, for easy access by community members. The selection of a local organisation should take into consideration the capacity of the organisation to manage the cultural content of the materials appropriately. Organisations to consider could be language centres, Indigenous land councils, art centres or media organisations, as well as local schools and libraries.

I find making language resources very inspiring. To me it is preparing for the future. We are making resources for our people so that they will be able to just pick it up and run with it. Learn it, speak it.

Melinda Holden, Warrgamay Community

Lower resolution 'access copies' that are matched to the viewing or listening tools used by the community should also be stored locally. These are the copies that people will view and use frequently. To enable people to use the access copies to identify the high quality material they need for future publications, a consistent file naming system is recommended.

Evolving communities and their archiving needs

Archives such as AIATSIS allow depositors to specify how materials should be handled, who should be contacted about enquiries and who can have access. These instructions are strictly adhered to. There have been instances where strict restrictions placed on materials in the past have prevented community members from accessing older language materials even when they have community approval to do so.

Furthermore, some people who have been working on language projects for a long time report changes in community attitudes to archived material as years pass. Materials once considered by communities to be highly restricted may later be considered less restricted or unrestricted; and vice versa.

For this reason it is recommended that 'access guidelines' be provided with language materials. Supplying recommended access information may be better for long-term protection of material, rather than 'restricting access'. For example, if material is intended for mature women, it is good for this information to be stated in the metadata so that users are aware of the intended audience and can limit their own access.

If the community is considering restricting access to the materials being archived, the long-term implications of this should be discussed within the community. If restrictions are required, consideration can also be

Digitisation Project Maningrida

Northern Territory Language Centre Support, managed by Batchelor Institute of Indigenous Tertiary Education, is supporting organisations and people in Maningrida to digitise video and audio cassettes. These are valuable records of people and events in Maningrida. Digitising means that videos and sound recordings can be copied and edited, and families can watch them. The Maningrida College has a valuable collection of audio cassette tapes, CDs, VHS tapes, Mini DV tapes, HDV tapes, photographs and documents. They are a magnificent record of the school's history, ceremonies in the community, bush trips and of course people who have participated in school and community life over many years. They contain much traditional knowledge, and are an important memorial of many people who are now gone. The material also contains much documentation of the development and implementation of Bilingual Education at Maningrida College, which ran from the early 1990s until 2008.

Right now, these important records are being very well looked after. But they are not catalogued or digitised and so the records are not very accessible to the community. There are other organisations in Maningrida that also have collections of materials that deserve digitising for cataloguing and preservation and to improve community access.

In October 2014 the Maningrida Digitising Project commenced, with the aim of building and supporting local capacity to digitise and mobilise audio-visual resources in the community. The project team set up digitising equipment so that the many audio tapes, VHS and mini-DV recordings that are held in the Language and Culture centre at Maningrida School can be captured. NT Language Centre Support has provided digitising equipment, and some training resources to the Maningrida Community to use for digitising video and audio cassettes. This equipment is on long-term loan.

The project has involved a series of workshops to train the community members to digitise tapes, and spend time digitising and viewing more of the collection. Amazing resources have been unearthed.

Some of the material was shown at a parent–teacher night at the school, the archive room was the surprise hit of the evening, with a large crowd gathering to watch digitised recordings. Since then, a steady stream of people has been visiting so that they can get their own digital copies on a USB device. The sessions have stimulated discussions about the value of the collection. One result of this was the collation of a set of smaller, portable files that are suitable for loading onto USB devices (as opposed to the large hi-resolution primary files that result from the capture software). A local repository of these portable files has been built, that is easily accessible from a hard drive in the archive room. There have also been discussions around sourcing a large number of USB devices that can be preloaded with content and sold in the community as a to raise funds for future language projects.

The initial focus of the training has been the VHS collection. VHS recordings are a priority because the recordings are older and are mostly locally produced (and thus often the only copies). The VHS tape collection contains rich recordings of people, places and activities; community members love to attend screenings of this material today. There are also a number of VHS based bilingual learning resources and documentaries made in the community.

The VHS tapes are at risk. Some have been damaged by mould, dust and heat damage—these tapes will only deteriorate further as time goes on. Deterioration creates challenges for digitising as tape damage can cause the signal to drop out in the capture software. This means that digitising needs to be carefully monitored, to make sure that as much of the tape as possible is captured. For some tapes several goes at capturing are required, and a bundle of files can result, each representing a section of the tape. Getting this right was the focus of the training and practice.

The digitising project is linked to the NT Library's Community Stories project, which is based on the Ara Irititja software. Some of the digitised material will go into *Maningrida Community Stories*, so that the community can watch it. Between workshops much of the digitised material was lightly edited, saved at an appropriate file size and uploaded to *Maningrida Community Stories*, hosted online by the Northern Territory Library.

At present, Maningrida (and most of remote Australia) still have major internet access challenges. This means that Maningrida Community Stories is not the preferred means of accessing digitised content for now—however the community language team expect that internet services will improve and *Maningrida Community Stories* provides a sustainable approach to community access to digitised recordings and other digital content. More information about the project can be found here: maningrida.batchelor.edu.au/project/digitising

Source: NT Language Centre Support. Used with permission.

given to a 'time' clause that limits the restrictions to a certain period, such as five or fifteen years. Communities that have lodged restricted materials with archives, such as AIATSIS, should revisit the access conditions placed on their materials every two to five years.

It is important that community members develop a close relationship with the selected archive and keep them informed of any changes in contact details. Keeping the archive up to date is particularly necessary in cases where a significant person has passed away or transferred their responsibilities to someone else, or when a corporate body is disbanded.

It is beneficial to both the community and the archive that the archive is notified of any persons who have deceased. This enables the archive to make sure the materials can be accessed in line with community protocols.

Another point-of-view

Researchers and project workers often develop significant personal collections of language information over the period of their contact with a language community. These unique materials are of significant value to future language projects and also should be deposited with an archive, with the copyright transferred as noted in Part 6, to ensure these materials are accessible to the community.

Depositing materials

When you deposit material with an archive, it is important to consider:

- The type and form of material you're depositing (e.g., both hard copy and digital materials will need to be organised appropriately for archiving).
- Attaching detailed metadata to the material being deposited.

These topics are discussed below.

The importance of metadata

Metadata is information that describes, explains and gives background to each item in your collection.

The descriptions and explanations, or metadata, you provide with your materials when archiving are as important as the materials themselves. This information is used in the process of cataloguing. It is essential to make sure the metadata you provide is accurate. **Table 1** shows some examples. Each library and archive will have its own procedures so you will need to contact the archive that you have chosen to check their requirements.

The more descriptive and explanatory information (or metadata) you can provide with the materials you are archiving, the more likely that the materials will be archived appropriately, and will be found, accessed and understood into the future.

Libraries have limited resources and time to spend detailing the materials given to them. If a library agrees to archive your materials and you give them a box that says 'NSW Aboriginal Language Project',

it will most likely be added to the collection with little or no additional information, except the date it was deposited. There are many entries like this in the various manuscript archives around Australia; some might contain important language information that people are unaware of due to the lack of accompanying information.

The Indigenous Remote Communications Association has developed a Remote ATSI Audiovisual Collections Plan. It offers recommendations for metadata fields, including language and placename use. More information can be found at: www.irca.net.au/projects/archiving/standards-and-recommendations/metadata

Table 1: Metadata examples

Type of content*	For example, song, story, translation, description, community event
Date	Last recording date. Use YYY-MM-DD
Language	Name of language/s and language family
Name	File name
Storage medium	For example, hard drive, card, tape, notebook.
File type	If supplying a digital file (e.g., Photo: High Res Tiff, Audio: WAV, VIDEO: OGV, MP4). Check with your archive to find out what they prefer
Language code*	AIATSIS AUSTLANG code austlang.aiatsis.gov.au/disclaimer.php
Media	Type of media (e.g., text, photo, video, painting)
Topic	What is this about
Description	Detailed information about the item
Location	Where the recording took place
Significance	Is the material of particular significance or not
Rights	Who owns the material and are their any access conditions for this item and how long should they last.
Length	Length of recording
Contributor and role*	The names and roles of everyone involved in this item (e.g., sound recordist, speaker, significant persons present, person making the deposit)

* indicates you may need to give multiple responses for these

Digital materials

National and State Libraries Australasia (NSLA) has developed a Digital Archiving Tool Kit. The tool kit and associated video produced by the State Library of Queensland will help you prepare appropriately before starting resource production. Having the archiving process clearly in mind before the project starts will make the sorting and storing process much easier: www.nsla.org.au/publication/digital-archive-toolkit

The Living Archive of Aboriginal Languages

During the era of bilingual education in the Northern Territory, many books were produced at 20 Literature Production Centres in more than 25 languages. These materials are both widely dispersed and endangered, and contain interesting and significant stories in Indigenous Australian languages, with many beautiful illustrations. Over the years some of these materials have been in daily use, other have been in storage. Time has seen many lost in floods, fires and with age.

The Living Archive of Aboriginal Languages project has created a digital archive of this endangered literature, with permission from the language owners to make the materials available to community members, researchers and other interested parties through a searchable online space.

The archiving process involved identifying and sourcing the books, scanning and digitising them, and sharing them with the communities where they were originally made, inviting community members to check the texts and add stories or sound files. With permission, the digital copies and any other related material are then uploaded to the online archive so people can find them and read them. Users are invited to use the materials and collaborate with the language authorities, for example adding recordings, updating information about creators, and finding creative ways to use the materials in the classroom or community.

Yow, dhuwal arra dhu akaram dhäwu dhuwal website-puy nhä ayi website mayali'. Website-tja ayi mayali' unhi napurru rulwa dhun nhakun djamarrku i' mala, djorra' mala balaydhi website-lili. Wiripu uwuy mala dhäruk nhakun Gupapuy u dhäruk wo Wangurri nhä mak Gumatj dhäruk, wiripu ur mala school/ur mala. Gärri ayi dhu balayi nhakun, bala ayi dhu yalala dju upthundja, bala ayi dhu nhäman. Manymak ayi dhuwal mirrithirr, gu ga'yunamirr limurru yalala umirriw. ayi nhakuna be uruyi walal ga märraman djamarrku iyny'tja

I'm going to tell you a story about this website, what this website means. The purpose of this website is for us to save children's books. [The books are in] many different languages, like Gupapuy u, Wangurri and Gumatj language, from many different schools. They will be in the website then anyone can go in and see them. This [website] is very good, it will help us in the future. It is something our children can get our stories from.

Elizabeth Milmilany, teacher linguist from Milingimbi

The project began in 2012 with a focus on books produced in schools with bilingual programs. A second stage has allowed expansion to include other Northern Territory languages. Over 2500 different books have been digitised and prepared for uploading. Each book has digital version for online access, and a high quality version for long-term archiving. The website allows simple search and browse functions, and a map interface to assist users with low literacy.

Funding was provided by the Australian Research Council. Partners include Charles Darwin University, Australian National University and the NT Department of Education and Children's Services, Batchelor Institute of Indigenous Tertiary Education, Northern Territory Library and the NT Catholic Education Office.

The Living Archive of Aboriginal Languages is a great example of academics and communities working together to build a tool that ensures the hard work of resource production in the past continues to benefit the community into the future.

(www.cdu.edu.au/laal)

Source: Cathy Bow, Living Archive of Aboriginal Languages. Used with permission.

AIATSIS have also prepared some reference material for preserving your own archive: www.aiatsis.gov.au/collections/preservation.html

The Remote ATSI Audiovisual Collections Plan of the Indigenous Remote Communications Association includes recommendations for digital formats for preservation masters for moving image, still images and audio materials. More information can be found at: www.irca.net.au/projects/archiving-project

Legal deposit

For published materials, the Australian Government requires publishers to send copies of their publications to the libraries in the region in which they are made. This is called 'legal deposit'.

A publisher (including individuals and community organisations) must send a copy of any work published in Australia to the National Library of Australia and a library in their home state or territory. Legal deposit relates to final publications only and is separate from the archiving and cataloguing of the materials collected while making a resource.

The National Library of Australia has produced an information sheet that explains legal deposit and provides the addresses to which to send your finished resources: www.nla.gov.au/sites/default/files/legaldeposit_june2012.pdf

Points to keep in mind when archiving

Here are some key points about libraries and archiving to keep in mind:

- Arrange physical storage of existing materials that will maximise their lifespan and safeguard the linguistic and cultural content.
- Original versions of audiovisual materials should never be used. They should be copied once and then deposited with an archive for long-term preservation and safekeeping.
- Copies of original unpublished materials should be sent to an archive to avoid the risk of losing the material completely in the event of local natural disasters, such as floods.
- High-quality archival digital materials, which will be useful to future generations, are necessarily large files that require a lot of storage space.
- A backup strategy is needed with at least one off-site storage location.
- Materials in outdated formats may need to be converted so that their content will always be available to people who need to work with it.
- The selection of a local host organisation should take into consideration the capacity of the organisation to manage the cultural content of the materials appropriately.
- Lower resolution 'access copies' matched to the viewing or listening platforms used at the local level should be stored locally.
- Consider appropriate indexing, cataloguing and archiving of materials (see Metadata) in relation to your language team's unique project.

Step-by-step archiving checklist

X when complete	No.	Step in the archiving process
	1	Gather all the raw materials used or collected in the production of your resource.
	2	Make a copy of everything.
	3	With your community, decide where the material will be best stored in the community.
	4	With your community, decide where duplicate copies of the material will be best archived outside the community.
	5	Contact the archive for a copy of their archiving procedures.
	6	Make a list of all the original materials you have produced.
	7	Decide whether the materials are best archived together or separately.
	8	With reference to the procedures from your selected archive, write down the details of each individual piece of material (metadata). Include as much information as you possibly can.
	9	Make a copy of the metadata.
	10	Package the original materials with accompanying metadata, seal and send to the archive.
	11	Pack a copy of the original materials with accompanying metadata. Store these at the local place that has been selected. NOTE: If the materials are going into boxes or sealed packages that will not be catalogued, make sure the boxes or packages have the metadata clearly visible on the outside of the package, as well as the inside.
	12	Include the details of where you have archived the materials, and under what name, in the resource that you publish.

Sources and further reading

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- NT Library's Community Stories project, www.artsandmuseums.nt.gov.au/northern-territory-library/programs-and-projects/our_story_version_2_project
- The Living Archive of Aboriginal Languages, www.cdu.edu.au/laal
- The Pacific and Regional Archive for Digital Sources in Endangered Cultures, paradisec.org.au
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The resource production photos in Part 7 have been contributed by Ngukurr Language Centre.

PART 8
MARKETING, SELLING AND DISTRIBUTION

TOPICS DISCUSSED IN THIS PART:

Developing a basic marketing plan for language resources

- Who might use your resource and how?
- How might your resource be distributed?

Ways to build an audience, or target a 'market'

- Language networks
- Launch
- Social media
- Websites, blogs, newsletters

Selling your language resources

- Retail considerations
- ISBN

Developing a basic marketing plan for language resources

The 'marketing' side of a project is all about letting others know that a new language resource exists, why they want one, and how they can get a copy.

Marketing can happen while the language resource is being developed and after it is completed. It is a valuable element of any project. Making others aware of a good language resource can increase language use, as well as stimulating similar projects in other communities. It may also be an important part of the sponsorship and funding agreements.

The language project team are the best people to market the resources they make. You may not feel that marketing is your strongest skill but you know your community, target audience and your resource better than anyone else. Professional distribution companies have established networks, which may be useful, but they will never have the knowledge, investment or interest that the language team connected to a resource has.

As outlined in Part 2, everyone in a language project team will bring a different set of skills to the project. If you want to distribute your resources broadly it may be that you need to bring another person into the team to focus on marketing. Though this should happen early in the process, that person may only be required at particular stages in the resource development (for instance starting around launch time) or they may be able to set up systems to start marketing your resource during the production process.

For language projects it is not necessary to have a team member with formal marketing training promoting the resource. What you are

looking for is someone who knows and can talk to your target audience. For example, if you are developing resources for the local schools then a school teacher might be able to help, or if your resource is for young people in their social environment then a young community member who uses Facebook and talks a lot might be the person for you.

Whoever you decide is right to help market your resource, the language team will need to work together to develop a basic marketing plan. This can be as simple as a list of dot points.

Developing a basic marketing plan involves thinking about the target audiences, considering their different needs, then deciding how best to send information about the resource to those people so they can get it and use it.

The marketing of a language resource can occur in a number of ways using different methods, some of which are discussed in more detail below. These methods will not be relevant to every project; in some instances the methods suggested may feel like another whole resource to develop. If this is the case, that method is not right for you. What is important is that the target audience hears about and is able to get hold of your language resource once it is published.

Who might use your resource and how?

To begin a marketing plan, you will need to consider the target audience for your resource. How do you imagine your resource will be used? For example, does the product suit:

- Bedtime reading with children.
- Classroom interaction.
- Use at the local:
  - Health centre, or medical centres
  - Legal centre
  - Council
  - School administration office.
- Use by neighbouring communities.
- Use by Indigenous communities nationally, or even internationally.

How might your resource be distributed?

Think about the type of type of distribution that would be suitable. Could you:

- Make the resource available within the broader community, such as:
  - Through your local post office
  - Through the local schools
  - At the local library
  - Through your local bookshop
  - At your tourist information centre.
- Make the resource available nationwide, such as:
  - Through educational resource distributors
  - Through resource-specific distributors (e.g., film distributors, book distributors, the National Digital Learning Resources Network, ABC Splash, APRA AMCOS, or Screen Rights).

Nganampa Wangka: Celebrating Aboriginal languages across SA and informing Aboriginal people on language issues

Nganampa Wangka is a show about South Australian Aboriginal languages and what is being done to maintain, revive and reclaim them.

There have been 45 Aboriginal languages identified in South Australia and of these roughly nine are taught in schools and to Aboriginal students. Of nine languages, five are either spoken fluently or semi-spoken.

Nganampa Wangka covers many topics on language revival and maintenance, national language issues and state and territory language programs. The program also plays great music from Aboriginal artists around the nation.

Hosted by Karina Lester from the Mobile Language Team at the University of Adelaide, *Nganampa Wangka* is broadcast weekly through Radio Adelaide 5UV since 2010. The program:

- Promotes language programs and resources from Australia, with a focus on those relevant to its South Australian audience.
- Provides information to help establish or run and maintain a language program.
- Highlights news of interest to language teams and projects.
- Encourages participation in national advocacy opportunities such as the National Inquiry into Language Learning.

Karina hosts and produces the program, collating and presenting the content and often inviting guest to the program to showcase the language work they are doing. Staff at Radio Adelaide do the recording and provide technical support and transmission.

The primary role of the program is information sharing for and between language programs. Karina sees it as a useful tool for sharing information with a broad and diverse language audience. The program is run in English as the target audience is multilingual but language is spoken whenever relevant.

Nganampa Wangka is broadcast by Radio Adelaide, which airs in Adelaide. The program is also shared with other community radio stations, such as CAAMA Radio (Alice Springs), Radio 5NPY (Ernabella), Dusty Radio (Coober Pedy) and Umeewarra Radio (Port Augusta). These stations broadcast the programs in their regions as appropriate.

Karina says, 'Programs such as *Nganampa Wangka* are a great tool for the promotion of language resources to a large community audience.'

The producers of these programs are always looking for information about new projects and resources to share with their followers and would love to hear from you.

https://radio.adelaide.edu.au/program/nganampa-wangka/

Source: Karina Lester. Used with permission

While it may seem unnecessary, spending some time discussing marketing and making a plan early in the project will help shape a resource, and help make your successful finished product reach a larger audience.

Ways to build an audience, or target a 'market'

Once the language team have thought about the most suitable uses and possible distribution channels for your resource, you can build on those ideas and think about ways to market the resource while it's in development.

How can you capture the attention of the people (or 'market') that would like and benefit from the resource? Once you have their attention, how can you keep them engaged? In other words, how can you build an audience? Here are some suggestions.

Language networks

State and national language networks can be useful in your marketing. First Languages Australia, Our Languages, and many local and regional language centres run Facebook pages and Twitter accounts and will be pleased to help promote your resource.

Don't be shy—use the language networks to promote your work. Remember that the work you're doing for your language may also help others.

Here are some questions to consider:

- Is your resource useful or relevant to other language groups? Is it a tool that can be used across different languages?
- Is the model that underpins your resource something that other language groups could adopt and customise when producing resources in their language? If so then you can use this as a promotional point.

It's also worth keeping an eye out for national and international projects that can be used to promote resources. There are now quite a few managed online spaces where people can discuss and promote their language work or share language materials, or both. At the time of writing, ABC Open's Mother Tongue Project, the Our Languages website and the International Endangered Languages Project are three online spaces suitable for sharing information about community language resources.

Launch

A formal project launch is a great way to unveil the resource to its audience and other interested parties. It also provides an opportunity to celebrate the energy that has been put into the production.

When planning a launch, consider a time that is good for the target audience, language community and the project team, but also for other people and organisations that would like to use or promote the resource.

Great effort goes into creating resources so it is important they are seen by the biggest possible audience.

Faith Baisden, First Languages Australia

Invite appropriate people from the local council, schools, health and legal centres. Even if the resource is not specifically relevant to them it may be relevant to their clients, so they will probably be interested in attending. Invite your local Members of Parliament (state and federal), as well as local councillors. If they are not available it is still helpful to let them know about the important work being done. Finally, remember to invite the organisations that funded the project or projects. They will be keen to see the wonderful language resources being made with the help of their contributions.

It can be good strategically to invite someone special or relevant to officially launch the project together with important community participants. This might be someone you would like to build a relationship with for future funding opportunities or promotion of your language.

Even if you are only expecting a small group to attend, promote the resource launch widely (using invitations and social media as a minimum) and make the best possible use of the event. Find someone with photographic skills to take lots of photos of the event to use in the future. Also, send invitations and information to your local media so they can promote the event or run a story on the resource.

Muurrbay Aboriginal Language and Culture Cooperative recommends tools such as AAP Medianet's press release distribution service and free events calendar to help get stories in the mainstream media. medianet.com.au

Social media

Social media, such as Facebook and Instagram, can be great tools for sharing this information. Your friends and colleagues will be interested to hear about what you're doing and it's likely they will pass the information onto other people who they think will be interested. You could also specifically ask them to do so to help the project.

Mother Tongue: ABC Open

In 2014 First Languages Australia partnered with ABC Open in the delivery of the Mother Tongue Project. The project provides the opportunity for language workers to share their language with the world via the ABC Open website.

The project requires ABC Open producers to make contact with community language workers and speakers and collaborate in the production of short films, stories or blog posts in (or about) their languages.

Language teams can also initiate contact with the ABC Open producer in their region to share a language story.

The role of the ABC Open producers is to provide training in and equipment for all aspects of media production (e.g., film making, photography, writing news stories or blog posts, managing social media, recording audio or making radio documentaries). The training can happen one on one or in small groups.

Language project teams that are already documenting their languages and working on projects with film, words or pictures can contribute material directly to the Mother Tongue project even if they do not require training.

In line with ABC Open's philosophy the community participants are the people making the decisions about what, and how, language stories are told.

Contributions are shared through language networks, other sections of the ABC (e.g., Splash, Indigenous, Radio and News 24), and local interest groups. Creating a story, or stories, to post on the Mother Tongue website could be incorporated as part of a language team's marketing plan.

It is anticipated that the project webpage will become a living resource of promotional films about Australia's First Languages.

The Mother Tongue project is a great example of a national project that local language teams could use to:

- Gain new skills
- Promote the language work they're doing
- Promote a resource they have produced.

Source: First Languages Australia and ABC Open. Used with permission.

Choosing eye-catching and colourful images will be important in spreading your message. Pictures of the resource are good but beautiful photos featuring the smiling faces of the people involved in the production are even more likely to grab people's attention. Including information about the people who are going to be using the resource is another way to engage.

It's also important to provide clear information about how people can get a copy of the resource.

To spread the word about your language resource project, prepare some specific content and ask each of the language team members to distribute it through their social media networks.

If you are running a project-specific Facebook page, try to post information about the resource, resource production team, and language that is current and relevant. You should also aim to post regularly. Experiment: try posting a photo twice a week, daily, or after each resource production meeting, and see if that's a good rate for your situation. Take note of which posts receive a good response so that you can use similar formats in the future. Each post will only be seen by a handful of your 'friends' or 'followers' so don't worry about posting too much. Facebook and similar tools have a schedule option so you can spend some time setting up multiple posts in advance, rather than needing to be focused on marketing every day.

Websites, blogs, newsletters

Quite a few language project teams now make simple websites or blogs to track the progress of ongoing projects. These sites have proved to be a successful way to document projects, and can be useful in reporting to funding bodies. Websites or blogs can also be a great way to help build an audience around a project, which will increase interest in the finished resources. When blogging or sending news updates about the project, regularly post interesting photos and talk directly to your audience to take them along on your journey. Share the posts widely and collect email addresses from your audience so that they can also be contacted directly.

Managing these tasks is getting easier with the development of user-friendly content management tools such as Tumblr (tumblr.com) and Mad Mimi (madmimi.com), which allow people with basic computer skills to share the content they write with their audience. Some of these tools also offer support and suggestions to help with marketing.

Keep in mind that websites do not come with an audience—they need to be shared with an existing contact list or audience or perhaps promoted by another website that already has an audience. If websites are used well they can truly engage an audience, helping them to understand and appreciate the language work being done and encouraging them to talk about and make use of a resource.

Selling your language resources

Face-to-face meeting with people will help them to feel connected to the resource and encourage them to use it.

Are there local organisations or groups that have a relationship with your target audience (e.g., local primary schools)? Who is the best person to speak to within those organisations? Organise a convenient time to visit and show them your language resource.

Before you start showing people your resource, make sure you are well-prepared and know:

- *How the person you are speaking with could use the resource*
- *How it meets the needs of target audience*
- *What they will gain from its use.*

Retail considerations

When approaching people or retailers to sell your language resource, they might ask you to sell it to them at a wholesale price. It is common for the wholesale price to be 50 or 60 percent of the retail price. The wholesale price needs to cover the production costs of a resource (at the very least). You may also want your wholesale price to factor in a profit margin. Retailers prefer suppliers to be consistent with their pricing, so it is wise to set a Recommended Retail Price (RRP) and then work backward to set your wholesale price.

Be sure you consider freight when calculating your costs.

ISBN

If you are planning to sell your resources through a third party it may be worthwhile buying an International Standard Book Number (ISBN) for a small fee. An ISBN is a 13-digit number that uniquely identifies books and book-like products published internationally. While an ISBN is not mandatory and does not provide copyright on a work, it is the principal worldwide ordering device for the international book trade and library market.

The Australian ISBN Agency is operated by Thorpe-Bowker. For more information or to buy an ISBN, go to: https://www.myidentifiers.com.au

Sources and further reading

- Mobile Langauge Team, South Australia, www.mobilelanguageteam.com.au/about/nganampa_wangka_radio
- Muurrbay Aboriginal Language and Culture Co-operative, www.muurrbay.org.au/
- Radio Adelaide, Nganampa Wangka, https://radio.adelaide.edu.au/program/nganampa-wangka

Depending on the medium of the resource you have produced, some of the services listed below might be useful.

Education:

- ABC Splash, www.splash.abc.net.au
- Education Services Australia, www.esa.edu.au/projects/scootle
- National Digital Learning Resources Network, www.ndlrn.edu.au/developing_digital_resources/sharing_digital_resources/sharing_digital_resources.html
- TES Australia, www.tesaustralia.com

Film and Video:

- Australian Teachers of Media (ATOM), atom.org.au
- Film Distribution Companies (e.g., Ronin Films, VEA)
- Indigenous Community Television (ICTV), ictv.net.au
- Screen Rights, www.screenrights.org

Music and Audio:

- APRA AMCOS, www.apraamcos.com.au

Online Spaces:

- ABC Open: Mother Tongue Project, https://open.abc.net.au/explore?projectId=95
- Endangered Languages Project, www.endangeredlanguages.com
- Our Languages website, www.ourlanguages.net.au

The resources production photos in Part 8 have been contributed by Irra Wangga Language Centre.

CONCLUSION

balanu
balanu
balalbara
gagara
jail
djuu
jula
yugu
yugu
sun
bujira
garri
garra
garila
wi:

This is not a long term commitment.
It is a lifetime commitment.

Hiroko Shioji—Yawuru language teacher, talking about what language means to her

First Languages Australia appreciates the important work that you are undertaking in the production of language resources and trusts the suggestions in *Warra* have been helpful.

The guide has collated the experiences of language workers around Australia and focuses on sharing resource production methods that have been effective in the past. It has been designed to save time and effort for anyone who may be starting out in language resource project work, while sharing new information and tips for experienced project teams.

If you are interested in more detailed or specific information about producing resources in one of Australia's first languages, many other sources of information are referenced in the 'Further Reading' sections.

All Australians will benefit from initiatives to record, promote and strengthen knowledge of the linguistic heritage of the country. Please stay in contact and share the successes and learnings from your resource production so that they can help those who follow in your footsteps.

Marrin Gamu photos contributed by First Languages Australia.
www.marringamu.com.au

GLOSSARY

Auspice An auspice is an organisation that takes responsibility (this may include financial, legal and public liability cover) on behalf of a non-incorporated body that is applying for, or undertaking a project.

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) This is the national research and collecting institution for information and research about the cultures and lifestyles of Aboriginal and Torres Strait Islander peoples, past and present.

Catalogue A complete list of items in a collection.

Community A language community is a group of people who share a language heritage. These people may live in a specific geographic location or be spread around the globe. These people are the 'owners' of their language and have collective responsibility for the maintenance of their language.

Donors A person, or organisation, who donates something, especially money to a charity or project.

Federation of Aboriginal and Torres Strait Islander Languages (FATSIL)
The previous national body for Indigenous languages. FATSIL is no longer in operation. First Languages Australia is now the national organisation for languages.

First language, also 'Aboriginal languages', 'Indigenous languages', 'Aboriginal and Torres Strait Islander languages', 'Australian languages', and 'community languages' In this guide these terms refer to the 'traditional languages' of a local Aboriginal or Torres Strait Islander community, independent of whether this is the first language community members learn to speak as children.

Please note that many communities also speak contemporary Indigenous languages (e.g. Kriol, Yumplatok, other creoles, or Aboriginal English). The principles outlined in this guide are also relevant to the production of resources in those languages.

First Languages Australia (FLA) The national body for Aboriginal and Torres Strait Islander Languages in Australia. First Languages Australia promotes communication between communities and the government and key non-government partners whose work affects or could affect Australia's Indigenous languages.

Indigenous Cultural and Intellectual Property (ICIP) This refers to the rights that language communities have, or would like to have, to protect their traditional language and culture.

Information and Communications Technology (ICT) A more specific and all-encompassing term than IT (Information Technology) as it refers to the integration of telecommunications with computers and all their associated systems, which allows users to create, revise, store, access, and share information.

Indigenous Languages and Arts program Federal funding supporting communities to revive and maintain languages.

In-kind Refers to charitable giving in which people offer their skills, services or assets to a project for free.

Intellectual Property (IP) Refers to original creations.

Language groups Refers to a whole language community. These people are the 'owners' of the language. They may live in one location or may be dispersed.

Language team OR Language project team Refers to the group of people working on a language resource together.

Language centre Language centres employ staff to facilitate linguistic work in a region. They are generally run by a committee or board of Indigenous language workers from across the region the centre covers.

Language committee Small groups coordinating language work across a region. These committees may be connected to a regional language centre or supporting language work or workers in regions where there is no language centre. Language committees are vital for the revitalising of Indigenous languages.

Metadata A set of data that describes each of the items in a collection.

National and State Libraries Australia (NSLA) Represents the national libraries of Australia and New Zealand and the state and territory libraries of Australia and works collaboratively to strengthen the information infrastructure network in Australia and New Zealand.

Public Benevolent Institution (PBI) A kind of charity that can register with the Australian Charities and Not-for-profits Commission (ACNC).

Recommended Retail Price (RRP) This is the price that retailers, or other parties, would sell a language resource for, on behalf of a language team or community. An RRP factors in the producer's wholesale price and the retailer's profit margin.

Regional Arts Funding (RAF) Area of local councils that funds arts projects. Groups need to apply for funding through the appropriate channels.

User-friendly Refers to a machine or system that is easy and enjoyable to learn and use.

Presenters of ABCs Yolngu Matha and Warlpiri news services. Photo supplied by ABC Radio Nothern Territory.

LANGUAGE CENTRE CONTACTS

Below is a list of organisations and committees whose primary work is supporting and promoting the use of Aboriginal and Torres Strait Islander languages. There are many other organisations for whom Indigenous language work is core business, for example, media organisations, health centres, land councils.

First Languages Australia

firstlanguages.org.au

Northern Territory

Aboriginal Interpreting Service, Northern Territory
www.ais.nt.gov.au

Aboriginal Resource and Development Services (ARDS), Yolŋu
www.ards.com.au

Centre for Australian Languages and Linguistics, Batchelor Institute of Indigenous Tertiary Education
www.batchelor.edu.au/research/centre-for-australian-languages-linguistics

Ngukurr Language Centre
https://www.facebook.com/pages/Ngukurr-Language-Centre/170332173098441?fref=ts

NT Language Support Program, Maningrida
maningrida.batchelor.edu.au

Papulu Apparr-Kari
www.papak.com.au/language.html

Western Australia

Goldfields Aboriginal Languages Project
wangka.org.au

Irra Wangga Language Centre
www.bundiyarra.org.au/index.php?page=irra_wangga_language_centre

Kimberley Interpreting Service
www.kimberleyinterpreting.org.au

Kimberley Language Resource Centre
www.klrc.org.au

Mabu Yawuru Ngan-ga
www.yawuru.com/language-centre

Mirima Dawang Woorlab-gerring
www.mirima.org.au

Noongar Boodjar Waangkiny Language Centre
noongarboodjar.com.au

Wangka Maya Pilbara Aboriginal Language Centre
www.wangkamaya.org.au

South Australia

Mobile Language Team
www.mobilelanguageteam.com.au

Kaurna Warra Pintyanthi
www.adelaide.edu.au/kwp

New South Wales/ACT

Miromaa Aboriginal Language and Technology Centre
www.miromaa.org.au

Muurrbay Aboriginal Language and Culture Cooperative
www.muurrbay.org.au

Parkes Wiradjuri Language Group
https://www.facebook.com/groups/ParkesWiradjuri

Yuwaalaraay gay. Gamilaraay garay
www.yuwaalaraay.org

Tasmania

palawa kani
tacinc.com.au/category/palawa-kani-news

Queensland

Central Queensland Language Centre
www.gidarjil.com.au/what-we-do/language

Korrawinga Aboriginal Corporation
www.slq.qld.gov.au/resources/atsi/languages/centres/korrawinga

North Queensland Regional Languages Centre
www.nqraclc.com.au

Queensland Indigenous Languages Advisory committee
www.qilac.org.au

Yugambeh Museum, Language and Heritage Research Centre
www.yugambeh.com

Victoria

Victorian Aboriginal Corporation for Languages
vaclang.org.au

Resource production photos contributed by the Warrgamay Community.

LIST OF CONTRIBUTORS

First Languages Australia would like to thank the following contributors:

ABC Open

ABC Radio Northern Territory

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

Butchulla Language Program

Cassy Nancarrow

Central Queensland Language Centre

Centre for Australian Languages and Linguistics (CALL), Batchelor Institute of Indigenous Tertiary Education

Dr Sue Atkinson

Emma Murphy

Iltyem-Iltyem

Irra Wangga Language Centre

Kaurna Warra Pintyanthi

Living Archive of Aboriginal Languages

Mabu Yawuru Ngan-ga Language Centre

Magabala Books

Maningrida, NT Language Centre Support Program

Miromaa Aboriginal Language and Technology Centre

Mobile Language Team, University of Adelaide

Muurrbay Aboriginal Language and Culture Centre

Ngarrindjeri Language Program

Ngukurr Language Centre

Noongar Boodjar Waangkiny Language Centre

Parkes Wiradjuri Language Group

The Song People's Sessions

PAW Media

Queensland Indigenous Languages Advisory Committee

Susan Poetsch

Victorian Aboriginal Corporation for Languages

Wangka Maya Pilbara Aboriginal Language Centre

Warrgamay Community

Photos contributed by the Parkes Wiradjuri Language Group.

A guide to the steps involved in making Australian first languages resources.

First Languages Australia is a national organisation working with community language programs around the country to support the continued use and recognition of Australia's first languages.

FIRST LANGUAGES AUSTRALIA

Australian Government
Indigenous Languages Support