AJAMURNDÁ
Maintaining the Anindilyakwa language
through collection building and sharing

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Groote Eylandt Language Centre
http://www.anindilyakwa.org.au

Presentation at Puliima Conference
Cairns, 19th October 2017
Yirruwa yirriyamarnngkwuna-ma yirrilikarnuma-langwa enenuwa angalya.
Ngarna ngarrayamarnkgkwajuna-ma aduwaba warnuwa warnukwarda-warda Puliima-manja.
Yarna yirruwerrikiyangmarngwa-jungunama nungkwurri-langwa wurrarumuruma warnungaduwaba akwa ambakmurra.

We would like to thank the people of this land for having us here today and the Puliima organisers. We would like to pay our respect to the elders of this land past and present.
Our language Anindilyakwa is important in our 3 communities. Anindilyakwa language is special so we are protecting it so it doesn’t die out. It is important for the children to learn for the future.

This language was given to us by elders in the past and the present.

It connects us to our land, rivers and seas. It surrounds the whole island.

The end.
Anindilyakwa

• 1200-1800 speakers
• Nearly all live here
• Not Indigenous to anywhere else
• “Isolate” or Kunwinykuan
• Commonalities with Wubuy/Nunggubuyu
The Anindilyakwa language

• The Indigenous language of the Groote Eylandt archipelago
• Spoken fully and by all generations, mostly as mother tongue
• One of the strongest spoken Indigenous languages in Australia
• Culturally and linguistically unique
Ajamurnda project

*Ajamurnda* - a basket made of paperbark used for collecting and carrying things
Why are we building Ajamurnda?

• To organise our resources so we know where they are and how to access them
• To keep our documents, photos, recordings safe for the long term
• To enable and encourage Anindilyakwa people to have access to these resources
• To preserve our language, culture, history, and knowledge - our identity as Groote Eylandt and Bickerton Island people
• To reach our people at home or wherever they live
Sylvia’s Story

• I grew up in two worlds
• After living away I came back to relearn my first language
• Language united me with my people and place, and gave me the confidence to do what I wanted to
• I learnt the importance of Anindilyakwa people living off the islands being able to retain or reconnect with their language and culture

Interpreting for the Royal Commission into the Protection and Detention of children in the Northern Territory
Building Ajamurnda

• Funded in collaboration with Indigenous Languages and Arts program

• Who is involved?
  • Our multiskilled team
  • Collaboration with other collections/archives e.g. Northern Territory Library
  • Software developer
  • Plus broad community participation (... see later)
Activities

• Organise, select and digitise collection of physical materials
• Organise, select and upload collection of digital materials
• Commission robust storage
• Research/consult community needs, priorities, methods, protocols
• Design, build and populate online catalogue and apps with goals:
  • wide and easy **access** for community members
  • **crowdsourcing input**: encouraging users to add value by inputting and sharing their own knowledge
• Success will be measured by community acceptance, usage, and participation; and catalogue vitality
Work so far

• Triage collections
• Digitising

• Research and formulate metadata
• Build *prototype* database/catalogue for data entry
• Experiment with populating the catalogue
What is metadata?
Additional information added to a resource to enable:
• discovery (via search or browse)
• appropriate usage
• understanding
Metadata sources

- Conventional, e.g. Dublin Core
- Indigenous e.g. IRCA
  (Indigenous Remote Communications Association)
- Team brainstorming and research
- Feedback from cataloguing data entry
Naka nuwilyaba nanjarrngalyilya naburangkeyinama angwalu-wa.

Yingwa

yingma

awa

ara

malarra

marrungmun

dijinungkwa

yelyuwarra

iyerruwarra
BL3
George Wurrarama Singing
Tracky On Bingilido
4 Aug 1979

CD-R
32X 180 MB
40 min

TDK
Life is Precious

Akarrikarra

Volume 8 - 1988

July

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<thead>
<tr>
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Public Holidays:
Friday, 22nd July - Darwin Show Day
Monday, 1st August - Picnic Day

Look inside for the second part of Donald Nalagayama’s story. This is the last part of his story.

Neningikarravari-langwa Ayakwa

Lawa-radi Naabangkia-wa nungkawulangu-wa

Come back to the Lord your God. He is kind and he will have pity on you.

(Joel 2:13)
ATT DUM. LIT

Dumaktula (Pelican)

on nenwarrungwina yingambilyumurrwina adinakba
malya. Neningiyadhukba akwa nenukumarnjenikba akw
arringba nabukilkenuma wurrubukalakini-da. angalijie-lan
aburubukurilangwa-langwa. Narralilikama aburilangwa
wurrungwarrngwa akwa wurrinolarrngwia-da. Umba nabukitik
engkuwa. Nuarmanmura nakina nawenikba raruma akw
lakawenikba. Bura nabukilkenuma wurrubukalakina akw

Tape b 9.4
A B

C

D E
Metadata discovery

• We are developing metadata consisting of:
  • conventional categories, e.g. title, author etc.
  • language resource categories, e.g.
    • speaker, language genre
  • Groote Eylandt community and culture categories, e.g.
    • cultural and access protocols
    • people’s roles and relationships to resources
    • kinship and totem information
    • land and places
Some features developed so far
Roles respecting cultural categories and expressed in Anindilyakwa

<table>
<thead>
<tr>
<th>Roles</th>
<th>People</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creator (of object)</td>
<td>Waddy, b</td>
</tr>
<tr>
<td>Photographer (female)</td>
<td>Waddy, b</td>
</tr>
<tr>
<td>Speaker (male) - Nanikiyengba</td>
<td></td>
</tr>
<tr>
<td>Speaker (female) - Dadikiyengba</td>
<td></td>
</tr>
<tr>
<td>Speakers (group) - Warnukiyengba</td>
<td></td>
</tr>
<tr>
<td>Storyteller (male) - Nakumakumaka</td>
<td></td>
</tr>
<tr>
<td>Storyteller (female) - Dakumakumaka</td>
<td></td>
</tr>
<tr>
<td>Storytellers (group) - Warnumakumaka</td>
<td></td>
</tr>
<tr>
<td>Singer (male) - Nakumebumbeba</td>
<td></td>
</tr>
<tr>
<td>Singer (female) - Dakumebumbeba</td>
<td></td>
</tr>
<tr>
<td>Singers (group) - warnumebumbeba</td>
<td></td>
</tr>
<tr>
<td>Artist/Author (male) - Nanikerrikarra</td>
<td></td>
</tr>
<tr>
<td>Artist/Author (female) - Dadikerrikarra</td>
<td></td>
</tr>
<tr>
<td>Artists/Authors (group) - Warnukerrikarra</td>
<td></td>
</tr>
<tr>
<td>Craftsman - Naningekburaka</td>
<td></td>
</tr>
<tr>
<td>Craftswoman - Dadingekburaka</td>
<td></td>
</tr>
<tr>
<td>Craftspersons (group) - Warnungekburaka</td>
<td></td>
</tr>
<tr>
<td>Photographer (male) - Nanikirbirringka</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The screenshot shows a digital interface with roles and people listed, including cultural categories specific to Anindilyakwa.
Search using Anindilyakwa terms via embedded dictionary

Embedded dictionary

<table>
<thead>
<tr>
<th>Anindilyakwa</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>yukurrkwa</td>
<td>frogmouth</td>
</tr>
<tr>
<td>yukwurna</td>
<td>baler shell</td>
</tr>
<tr>
<td>yukwurijija</td>
<td>whistling kite</td>
</tr>
<tr>
<td>yukwurririndangwa</td>
<td>sawfish</td>
</tr>
<tr>
<td>yulkwa</td>
<td>toadfish</td>
</tr>
<tr>
<td>yungwula, derriba</td>
<td>trepang</td>
</tr>
<tr>
<td>yuwalkurra</td>
<td>cyrene shell</td>
</tr>
<tr>
<td>yuwama</td>
<td>fly</td>
</tr>
<tr>
<td>yuwara</td>
<td>snake vine</td>
</tr>
<tr>
<td>yuwarjerra</td>
<td>skink</td>
</tr>
<tr>
<td>yuweba</td>
<td>meat ant (red)</td>
</tr>
<tr>
<td>yuwekuwa</td>
<td>mudskipper</td>
</tr>
<tr>
<td>yuwunburna</td>
<td>bream</td>
</tr>
</tbody>
</table>
Catalogue is people-centric

- People-related information includes:
  - who provided information
  - who (individuals, families, clans) holds or owns knowledge and rights
  - who appears or is mentioned in images, videos, documents
  - who to contact about cultural matters, e.g. warnikujungwa-langwa (‘kumanjayi’) situations
### Roles

**Add a person.**

**First select a role**

<table>
<thead>
<tr>
<th>Cultural use contact(s) - Jungkayi</th>
<th>Judy Lalara, b</th>
</tr>
</thead>
</table>

### People

**Add role & person**

<table>
<thead>
<tr>
<th>Creator (of object)</th>
<th>Julie Waddy, b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photographer (female) - Dadikirrbirringka</td>
<td>Julie Waddy, b</td>
</tr>
<tr>
<td>Field</td>
<td>Value</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>ID</td>
<td>346</td>
</tr>
<tr>
<td>Filename</td>
<td>building.dv</td>
</tr>
<tr>
<td>File path</td>
<td>K:\library\0500\</td>
</tr>
<tr>
<td>Shelf ID</td>
<td>DF</td>
</tr>
<tr>
<td>Genre: music, sport, ceremony, narrative</td>
<td>Documentary - activity</td>
</tr>
<tr>
<td>Duration in minutes</td>
<td>1</td>
</tr>
<tr>
<td>Locations shown or depicted</td>
<td></td>
</tr>
<tr>
<td>Personnel: editor, videographer, director</td>
<td></td>
</tr>
<tr>
<td>Translator of voiceover, subtitles etc.</td>
<td></td>
</tr>
<tr>
<td>Color or BW, notes on colour qualities:</td>
<td>Colour - poor quality</td>
</tr>
<tr>
<td>Soundtrack: about voiceover, speaker, music sources, audio</td>
<td>organ music</td>
</tr>
<tr>
<td>Names of people appearing</td>
<td>Frank Bara</td>
</tr>
<tr>
<td>Groups appearing</td>
<td>Marubuda Wurrmarra</td>
</tr>
<tr>
<td>Aspect: width x height ratios, common values only</td>
<td></td>
</tr>
<tr>
<td>Resolution: pixel width x height</td>
<td>720x576</td>
</tr>
<tr>
<td>Container format</td>
<td>DV</td>
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<tr>
<td>Encoding/codec</td>
<td>DV</td>
</tr>
<tr>
<td>Bit rate: bits per second</td>
<td></td>
</tr>
<tr>
<td>Version: edited, adapted, compressed</td>
<td></td>
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</tbody>
</table>
Access protocol

- We are still researching this
- Current technology and community usage of mobiles might help, e.g.
  - access based on detecting user location
  - access via signal of physically local wireless network

What is access protocol?
Who can access a resource, based on:
- clan
- sex
- age
- moiety
- land/country
Also, how the resource can be used or shared

Access protocol is live and dynamic, not fixed in time
Tech: ‘Data model/Entity-Relationship diagram’
Ajamurnda is more than software

• A holistic, research, and participatory approach to preserving, searching, accessing, sharing and enhancing Anindilyakwa materials
• Strong attention to usability factors
  • language (Anindilyakwa, English ...), literacy, modality (audio, image, text), disability (hearing and vision, MJD)
• Raise awareness, provide guides
• Maximise availability
  • relevant devices, e.g. mobile
  • public access room, computers and assistance
  • public wifi
Information ecology
Delivery ecology - Access

protocol
cataloguing

documents
images
audio/video

USERS
Delivery ecology: enrichment/crowdsourcing

protocol

cataloguing

documents images audio/video

KNOWLEDGE HOLDERS

participation, incentive and effectiveness factors
Delivery ecology: enrichment and access

Knowledge Holders

- literacies
- medium
- relevance
- value
- purpose

- usability

Participation, incentive and effectiveness factors
Delivery ecology: enrichment and access

Knowing Holders
- literacies
- medium (text/audio/graphic)
- navigation
- search
- browse
- = “usability”

relevance
value
purpose

participation, incentive and effectiveness factors
Delivery ecology: enrichment and access

channel factors

documents images audio/video protocol

KNOWLEDGE HOLDERS

- public computer room
- internet
- public / local wifi
- CDs, SD cards
- bluetooth
Conclusion - strategies underlying Ajamurnda

“classical, best-practice” library/archiving

community curation
see www.elpublishing.org/publicationpage/12

crowdsourcing

individual/community practices & dynamics
Hello! We are the people of Groote Eylandt and Bickerton Islands and we all speak the Anindilyakwa language.
ENA NGAWA

• The end

Ajamurnda demonstration database