I made this painting of a coolamon. This coolamon holds our important knowledge. In the old days Indigenous people used to carry things around in coolamons. They used to store their important things in caves to look after them and keep them safe. This coolamon is strong and is used for looking after things, just like archives hold our knowledge. The designs on the coolamon represent the landscape of the land and the languages. The circles represent all the communities that bring their cultural materials to the ‘big coolamon’ for safekeeping.

April Campbell Pengart
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Foreword

David Ross
Central Land Council

I have worked for land rights and promoted the opportunities they afford since I joined the Central Land Council in 1979. What stands out about the men and women who fought for these rights is their unwavering commitment to land, language, and culture, in the face of generations of brutalising control over people’s lives and the related domination of traditional lands. The desire of these senior cultural authorities to keep language and culture strong never wavered. They maintained culture out bush and by working with non-Aboriginal people to record songs, stories, ceremonies, and other cultural practices for future generations.

We have lost so many of our senior people. A young and fast-growing demographic combined with the stresses and forces of modern life put pressure on the reproduction of intergenerational knowledge and on cultural maintenance. Digital learning environments are becoming more prominent.

The reintegration of cultural heritage through the use of archival materials is part of a historical process of change, modification, and adaptation across the generations. More than ever before, future generations will turn to accessible digital archives (such as Aṟa Irititja and the Central Land Council’s digital archive it spawned), which contain our tangible and intangible cultural heritage. Our heritage includes information about culturally significant places, Dreamings and people affiliated with them, songlines, ceremonies, and oral histories. Access to ethnographic material stored in archives, including photos, video, and audio recordings, is also fundamental to this.

Digital archives offer something positive for future generations. But we have to get it right. This volume offers insights into the future use and reimagining of archival materials. It looks at many aspects of cultural life: who manages digital archives, where material is stored, who looks after it, who can access it, and why access is needed are all critical questions Aboriginal people and institutions need to face and answer.

The challenges raised by distance from archives and the lack of technological infrastructure in communities, along with the complexities that come with diverse stakeholders and competing interests, demand flexible and creative solutions. Such matters, which are of concern to the Central Land Council and other representative bodies, have no easy answers.

Digital media and databases are increasingly becoming part of social and cultural learning processes. Like any archives, they need to be used to enliven place-based experiences, processes, and practices that form identities and maintain knowledge. Archival materials need to be reintegrated in communities according to cultural protocols and local contexts. Cultural knowledge is learned and earned and access to digital material should be done in the proper way.

Digital doesn’t mean open and easy access. Those involved in the return and use of archival material must observe cultural protocols. People with rights to speak and make decisions about cultural heritage and property must be consulted and listened to. Levels of
access and restrictions may need to be put in place so families and traditional owners can make decisions and have control. People have rights to knowledge. Bringing knowledge and archival material together is critical. Who controls them and how, who sets the conditions, and who makes decisions are all important considerations that need to be dealt with early. But let’s not put up brick walls.

The essays in this book discuss these and other challenges involved in returning archival material in Central Australian and other contexts. I commend this volume and the efforts of all the authors and editors to engage with important concerns that affect current and future generations.

David Ross joined the Central Land Council in 1979, during the height of the land rights struggle. He led the CLC from 1999 until his retirement in 2019.

Figure 1. Protest march against amendments to the Northern Territory Aboriginal Sacred Sites Act 1984, Alice Springs, 1989. Inset: David Ross addresses the crowd on the courthouse lawns (in the background Eli Rubuntja and Bill Ferguson) (photos: Jennifer Green)
Editors’ preface

Place-based cultural knowledge – of ceremonies, songs, stories, language, kinship, and ecology – is the thread that binds Australian Indigenous societies together. Over the last 100 years or so, records of this knowledge in many different formats – audiocassettes, photographs, films, written texts, maps, and, increasingly, digital audiovisual recordings – have been accumulating at an ever-increasing rate. Yet many recognise and lament the fact that this extensive documentary heritage of Australian Indigenous peoples is dispersed. In many cases Indigenous people who participated in the creation of the records, or their descendants, have little idea of where to find such records or how to get access to them. In addition to collections held by lands councils, native title representative bodies, and other Indigenous organisations, collections are found in a variety of university and government institutions and archives, both within Australia and outside of it. Some materials are held precariously in ad hoc collections, and their caretakers may be perplexed as to the best ways to ensure that the records are looked after for perpetuity. The future relevance of these documentation efforts depends on several interrelated factors: how sustainable the collections are, how well documented and described they are, and how accessible they are to the communities who own them or have rights to them. This volume focuses on strategies and practices that enable the return and circulation of documentary records of cultural heritage back to their communities of origin. While archival return may be undertaken to provide measures of social equity and justice to Indigenous Australians, the issues raised in enabling return are complex. There is no one-size-fits-all solution.

This volume presents a collection of chapters that address these issues from a variety of viewpoints. While languages and music constitute key themes in some chapters, we have taken a broad interdisciplinary view of the scope of this volume, which is co-published as a Special Publication of the open access journal Language Documentation & Conservation (University of Hawai‘i Press) and within the Indigenous Music of Australia series of Sydney University Press. The contributors include linguists, musicologists, anthropologists, artists, lawyers, archivists, Indigenous cultural practitioners, and activists. Each brings to the volume particular disciplinary perspectives that, when taken together, give nuanced and varied views of the issues at stake. Some are primarily concerned with intercultural relations that emerge in the processes of returns; some with changing attitudes to records of the past; some with designing and testing new technologies on the ground in communities; some with how to mobilise old records of language and song to enrich language revitalisation projects; and some with ways to transform old records into other forms, including books and pedagogical materials for use in school classrooms. It is significant that several of the chapters in the volume are written by Indigenous people who are multiply engaged as both contributors to, and end users of, archives. They have firsthand experience of the conundrums and complexities that arise in trying to access archives, but also a clear vision of the benefits to their communities in doing so.

The volume grew out of an Australian Research Council Linkage project designed to reinvigorate the latent social power of research collections of Central Australian cultural
knowledge by reintegrating them within the places and communities from which they originally emanated. As discussed in many of the contributions to this volume, such reintegration involves much more than simply obtaining copies of collections and lodging them in local repositories or returning materials to individuals on USB sticks. Navigating this complex terrain requires attention not only to the variable capacities of communities in terms of infrastructure and digital access, but also to the fact that attitudes to cultural knowledge and its transmission are constantly in flux.

Initially the focus of the volume was on Central Australia, and in particular the Central Land Council area, but the scope has broadened to include several contributions from beyond this region. The chapters are ordered roughly in an arc that begins in Arrernte country in Mparntwe (Alice Springs), where the main office of the Central Land Council is located, heads north through the Northern Territory as far as the Daly River region, back through parts of the Western Australian deserts and finally to Noongar country in the southwest corner of Western Australia (see Figure 1).
The chapters

Chapter 1, *Conundrums and consequences: Doing digital archival returns in Australia* (Barwick, Green, Vaarzon-Morel & Zissermann), takes a broad view of the social, political, and technical issues involved in negotiating returns. These questions are perforce framed by ethical and legal questions about access, competing ideas of ownership, and shifting community protocols surrounding rights of access to and the dissemination of cultural information. While accepting that the issues raised are seldom neutral and often complex, the chapter also argues for the power that culturally appropriate mobilisation of archival materials can have for inheritors of the knowledge they embody.

Chapter 2, *Deciphering Arrernte archives: The intermingling of textual and living knowledge* (Gibson, Angeles & Liddle), is an edited interview with two Arrernte men, Shaun Angeles and Joel Liddle, who discuss their deep and varied interests in records and the archives that contain them. Both are interested in harnessing the potential of archival material as a means of assisting in Arrernte language and cultural transmission. They explore some of the issues they encounter as they work through archives, the challenges of variant orthographies, the limitations of conventional cataloguing requirements, and the importance of reading archival texts in ways that see them emplaced and tested against the knowledge of elders. The chapter concludes with a discussion about the role of digital technologies in the future dissemination of cultural materials.

Orthography as a particular site of cultural contestation or as the pivot of a ‘predicament’ is also centre stage in Chapter 3, *Reflections on the preparation and delivery of Carl Strehlow’s heritage dictionary (1909) to the Western Aranda people* (Kenny). Kenny discusses the difficulties she encountered when bringing into the public domain the Aranda, German, Loritja [Luritja], and Dieri dictionary manuscript compiled by Lutheran missionary Carl Strehlow in 1909, and the associated politics of knowledge and ownership involved in the process.

In Chapter 4, *Returning recordings of songs that persist: The Anmatyerr traditions of akiw and ammanty*, Gibson reflects upon the fieldwork experience of returning archival song recordings to Anmatyerr-speaking communities. Digitisation has made the return of recordings made by researchers in the past far more achievable than ever before. This technological advance, combined with the ethical and political imperative towards decolonising methodologies in Indigenous research, has resulted in considerable interest in ensuring that recordings of cultural value be returned to Indigenous communities. The account highlights the relational properties of song and its connections to people and place, and provides important insights into how these communities perceive the archiving and preservation of this material.

Three chapters deal with issues of archival access and return in Warlpiri country. Chapter 5, *Incorporating archival cultural heritage materials into contemporary Warlpiri women’s yawulyu spaces* (Curran), looks at women’s ceremonial practice of yawulyu, and the ways in which Warlpiri women engage with archival cultural heritage materials and incorporate them into present-day performance contexts. Case studies, including the production of songbooks, dance camps, and a community arts performance, illustrate that where there is engagement with legacy materials knowledgeable Indigenous people must take the lead, and they must be properly supported as part of the repatriation process.
Chapter 6, *Enlivening people and country: The Lander Warlpiri cultural mapping project* (Vaarzon-Morel & Kelly), presents a case study of a cultural mapping project directed by Lander Warlpiri people in Central Australia with the support of the Central Land Council. The project arose from concern over aspects of the changing lifeworld of younger people, and the increasingly circumscribed opportunities for them to acquire the embodied place-based knowledge and experiences that are regarded as foundational to local identity, social interrelationships, and cultural continuity. The project aimed to revitalise cultural knowledge through the intergenerational engagement of family groups in country visits and mapping activities, in concert with the performance of stories, song, and rituals. This process was augmented by ethnographic information derived from archival and other sources.

Chapter 7, the final Warlpiri contribution, *Re)turning research into pedagogical practice: A case study of translational language research in Warlpiri* (O’Shannessy, Disbray, Martin & Macdonald), describes a process whereby methods and materials collected for language documentation research have been returned to speakers in communities through the implementation of professional development activities for Warlpiri educators in bilingual education programs. The focus is on the documentation of children’s speech that took place in four Warlpiri communities in 2010. The materials were returned to the Warlpiri community and utilised in an active cycle of locally focused professional learning activities.

Chapter 8, *“The songline is alive in Mukurtu”: Return, reuse, and respect* (Christen), examines the return, reuse, and repositioning of Indigenous archival materials, specifically within the Warumungu community in Central Australia. These practices of return have been spurred by decolonisation and reconciliation movements globally, and at the same time catalysed by new technologies. Cultural materials in new digital formats are not just returned, but through the process are reinvented, reused, and reimagined in kin-based and place-based networks. Examining the creation, use, and development of Mukurtu CMS, this article examines the implications for digital return as a decolonising strategy.

Chapter 9, *“For the children ...”: Aboriginal Australia, cultural access, and archival obligation* (Croft, Toussaint, Meakins & McConvell) details two interrelated stories. The first is a moving personal account by Brenda L Croft about constructive archival management and access and her discovery of images of her grandmother. The second, contrasting example is about the consequences of restrictions on access to the Berndt Field Note Archive. This chapter raises crucial ethical and epistemological questions: for whom are archives created and conserved, who is obliged to care for and authorise access to them, and to whom do they belong?

Chapter 10, *Working at the interface: The Daly Languages Project* (Nordlinger, Green & Hurst), discusses the goals and outcomes of the Daly Languages Project, which has developed website landing pages for all of the languages of the Daly region of northern Australia. The chapter discusses each step in the design of the website landing pages and advises readers on how they can access and adapt the open-source framework for their own purposes.

Five chapters deal with different aspects of archival processes in the Western Desert. The first, Chapter 11, *“We never had any photos of my family”: Archival return, film, and a personal history* (Myers & Stefanoff), is a conversation about processes behind the scenes of the acclaimed film *Remembering Yayayi*, which emerged from a project to return raw film footage filmmaker Ian Dunlop shot at the early Pintupi outstation of Yayayi in 1974. In 2006,
Myers and Stefanoff took this material back to Kintore and Kiwirrkura. One of Myers’ long-term Pintupi friends, Marlene Spencer Nampitjinpa, provided a moving personal commentary on the footage, and this is included in the documentary. Stefanoff and Myers reflect on how the repatriation project catalysed memory and produced new Pintupi community historical knowledge, particularly about outstation life, early local forms of self-determination and the transformation of lives over a 40-year period.

In Chapter 12, *Return of a travelling song: Wanji-wanji in the Pintupi region of Central Australia*, Turpin discusses responses to the return of recordings of Pintupi song made in 1976, with particular focus on one song, *Wanji-wanji*, which featured on the recordings. *Wanji-wanji* was once a popular song performed for entertainment across the western half of Australia. For many who heard the recordings, it was an emotional experience. Those who knew the song recalled the place and time in which they had heard it long ago. The confidence of people’s responses varied depending on factors such as whether the individual knew the song, whether they had experience in using archival recordings, and whether they perceived there was community interest and support for classical Aboriginal singing practices.

Chapter 13, *Never giving up: Negotiating, culture-making, and the infinity of the archive* (Thorner, Rive, Dallwitz & Inyika), looks in detail at Aṟa Iritijja, an archive built to manage collections of photographs and other media in remote communities in the Ngaanyatjarra, Pitjantjatjara, and Yankunytjatjara lands. The chapter focuses on specific examples of what happens when photographs enter the archive, and what emerges when photographs become available for a variety of uses that are integral to Aṉangu cultural reproduction and cultural futures. In particular it discusses a case study of how the archive manages instructions about what to do with representations of a person after their death.

Chapter 14, *Nura’s vision: Nura’s voice* (Bryce, Burke & Rive), details the processes of collaboration that brought to fruition the autobiography of Pitjantjatjara woman Nura Nungalka Ward (1942–2013). The autobiography gives an extensive ethnography of daily life for Pitjantjatjara and Yankunytjatjara families still living on their traditional lands amid the profound changes brought by the arrival of white settlers, doggers, missionaries, and the atomic bomb tests. This chapter details Nura’s processes, including her use of Aṟa Iritijja to record her knowledge and then as a source for her book, which is the most significant publication to date to be sourced through the Aṟa Iritijja project.

Chapter 15, *i-Tjuma: The journey of a collection – from documentation to delivery* (Ellis, Green & Kral), follows the iterative cycle of documentation, archiving, and return of a verbal arts collection resulting from a documentation project in the Ngaanyatjarra Lands of the Western Desert. The chapter discusses cultural, ethical, and technical issues negotiated in the process, including the workflow from the archived collection in PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures) to LibraryBox, a portable digital file distribution tool designed to enable local delivery of media via the LibraryBox wi-fi hotspot. The research team also held a series of community film festivals in Western Desert communities as part of their strategy of consultation and return. Their study demonstrates that delivery solutions for archival media need to be tailored to the technological capacities of particular communities. They also argue for the value of long-term engagement between research teams and the communities they work with.
The final chapter in the volume, Chapter 16, *Ever-widening circles: Consolidating and enhancing Wirlomin Noongar archival material in the community* (Bracknell & Scott), details how senior Noongar of the Wirlomin clan in the south coast region of Western Australia established an organisation to facilitate cultural and linguistic revitalisation by combining community-held knowledge with documentation and recordings repatriated from archives. This process inspired the collaborative production of six illustrated bilingual books. They faced challenges due to issues of orthography and legibility in written records; the poor quality of audio recordings; and the incomplete documentation of elicitation sessions. Because the archive is so fragmentary, community knowledge is vital in making sense of its contents. Returning archival documentation of endangered Indigenous languages to the community of origin can provide empowering opportunities for Indigenous people to control, consolidate, enhance, and share their cultural heritage while also allowing time and space for communities to recover from disempowerment and dislocation.

**Notes on terminology and spelling conventions**

In Australian usage, the term ‘Aboriginal’ is generally used to cover the Indigenous nations of mainland Australia and Tasmania (not including the Torres Strait Islands). The term ‘Indigenous’ may be used as an umbrella term for all of Australia’s first nations, covering both Aboriginal and Torres Strait Islander cultural domains. In this volume authors may prefer either term, or use them interchangeably. We have attempted to be consistent in the use of capitalisation for terms such as Aboriginal, Indigenous, and Dreaming (and equivalent terms in Indigenous languages), despite varying opinions. Other words – such as ‘elder’, ‘country’, ‘law’, ‘traditional owner’, and ‘western’ – are generally rendered in lower case unless individual authors have explicitly chosen to do otherwise. Where possible we have followed the conventions outlined in published dictionaries of Indigenous languages for the spellings of language words. However, this is not always straightforward as conventions vary between individuals, over time, and across regions.

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Linda Barwick, Jennifer Green, Petronella Vaarzon-Morel
Contributors

Shaun Penangke Angeles is a Kungarakan and Arrernte man who grew up in the central desert lands of his mother in Mparntwe, Alice Springs. He belongs to a long lineage of Kwatye-kenhe "belonging to water" and Yerrampe-kenhe ‘belonging to honeyant’ families whose traditional country is centred on Apmere Ayampe and Apmere Alkwepetye to the north of Mparntwe. He is the Artwe-kenhe (Men’s) Collection Researcher at the Strehlow Research Centre, Museum and Art Gallery of the Northern Territory, and is a member of the Indigenous Repatriation Program National Advisory Committee and the AIATSIS Return of Cultural Heritage’s Project Advisory Committee.

Linda Barwick is a musicologist, and a professor at the University of Sydney’s Sydney Conservatorium of Music. Her research centres on music’s role in forming social identity, based on fieldwork (in Australia, Italy, and the Philippines) and collaboration with linguists, historians, and Indigenous researchers in community-based projects documenting song traditions. She is a Chief Investigator on the ARC Linkage Project LP1401000806, and participates in several other projects dealing with the revitalisation of song and languages. She is a Fellow of the Australian Academy of the Humanities and a member of the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Clint Bracknell is a Wirlomin Noongar musician and researcher from the south coast of Western Australia and is Associate Professor at the Western Australian Academy of Performing Arts and Kurongkurl Katitjin Centre for Indigenous Australian Education and Research, Edith Cowan University. His research primarily focuses on the revitalisation of Noongar language and song. He serves on the Wirlomin Noongar Language and Stories Committee, the ARC Centre of Excellence for the Dynamics of Language Advisory Board, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council.

Suzanne Bryce has lived in Central Australia for more than 40 years, working with Aṉangu, the Pitjantjatjara people of northwest South Australia and southern Northern Territory. Her work is built on longstanding relationships, good language skills, and a strong commitment to the wellbeing of children and families. As a young woman living out bush, Suzanne began to record Aṉangu telling stories about their lives. Recording and translation have become a passion, developed while working in remote Aboriginal communities on various health-related projects. Over the last 10 years she has made regular contributions to the Ar̲a Irititja digital archive and has worked on various publications and documentaries.

Julia Burke has worked for Central Australian Aboriginal organisations for more than 25 years in the fields of digital content development, social history, communications, and program development. Each role has held the challenge of articulating shared knowledge and manipulating information into accessible and meaningful content to empower local Indigenous groups. Cultural archiving projects include Ar̲a Irititja and book projects include Ninu grandmothers’ law: The autobiography of Nura Nungalka Ward and NPY Women’s Council’s Ngangkari work Anangu way. Currently Julia is the creative producer for the Central Land
Council’s digital storybooks, which remake written English management plans into online and offline web applications using local languages. Julia is also the business and marketing manager for an Alice Springs–based camel tour company.

**Kimberly Christen** is the Director of Digital Initiatives for the College of Arts and Sciences and the Director of the Centre for Digital Scholarship and Curation at Washington State University, where she is a Professor in, and Director of, the Digital Technology and Culture Program. She is the founder of Mukurtu CMS, an open-source community access platform designed to meet the needs of Indigenous communities, Director of the Sustainable Heritage Network, and co-Director of the Local Contexts initiative, which provide educational resources for stewarding digital cultural heritage and supporting Indigenous communities in the management of intellectual property.

**Brenda L. Croft** is from the Gurindji/Malngin/Mudburra peoples from the Victoria River region of the Northern Territory of Australia, and Anglo-Australian/German/Irish/Chinese heritage. She has been involved in the First Nations’ and broader contemporary arts and culture for over three decades. Brenda’s multidisciplinary practice-led research encompasses critical performative Indigenous auto-ethnography, representation, identity, re/memorying, Indigenous storying, and creative narratives. Her artwork is represented in major public and private collections in Australia and overseas. Her curatorial practice includes local, national, and international exhibitions. Based in Canberra, Brenda is Associate Professor, Indigenous Art History and Curatorship at the Australian National University.

**Georgia Curran** is an anthropologist with interests in Indigenous Australian music, languages, and performance. She lived in the Central Australian settlement of Yuendumu between 2005 and 2007 while undertaking her PhD fieldwork through the Australian National University. Since then, Georgia has continued to work on collaborative research projects with Warlpiri people, including two song book compilations of Warlpiri women’s *yawulyu* songs with accompanying audiovisual materials. She is currently a research associate at the Sydney Conservatorium of Music.

**John Dallwitz** studied architecture and art teaching in Adelaide, before concentrating on photography and heritage conservation. Since 1986, he has worked exclusively on Aboriginal community heritage projects. In 1994, he was engaged by the Pitjantjatjara Council to work with Ngaanyatjarra, Pitjantjatjara, and Yankunytjatjara people to develop their acclaimed Aṟa Irititja project. Aṟa Irititja was presented with the 2015 Outstanding Project award by the Association of Tribal Archives Libraries and Museums in Washington, DC. He is now employed by the South Australian Museum as Manager of Aṟa Irititja and works to ensure that it is maintained for future generations of Aṉangu.

**Samantha Disbray** is Post-doctoral Research Fellow at the University of Queensland investigating languages in education and their socioeconomic value. Over the last decade, her involvement as a practitioner, researcher, and collaborator with Warlpiri colleagues and Warlpiri education has been extensive. From 2007 to 2012 she worked for the Northern Territory Department of Education supporting Indigenous language programs in schools. She has since
undertaken research commissioned by the Warlpiri Education and Training Trust and has published works on Indigenous language policy and language in school programs in Australia. In 2017 she co-edited the *History of bilingual education in the Northern Territory*, with Brian and Nancy Devlin.

Elizabeth Marrkilyi Ellis is an Indigenous linguist and speaker of multiple Western Desert dialects. She has worked as a Ngaatjatjarra/Pitjantjatjara language teacher, interpreter, translator, and lexicographer over many decades. In 2015, she was awarded an ARC Discovery Indigenous Fellowship to document the verbal arts of her speech community. Between 2015 and 2019, she was affiliated with the ARC Centre of Excellence for the Dynamics of Language at the Australian National University. She recently published her autobiography (2016) *Pictures from my memory: My story as a Ngaatjatjarra woman* with Aboriginal Studies Press. Her honorary doctorate from the ANU was conferred in July 2019.

Jason Gibson is a Research Fellow with the Alfred Deakin Institute, Deakin University. He has close to two decades of experience in collaborative work with Central Australian people and a specific research interest in museum anthropology, cultural transmission, and cultural change. His first book, *Ceremony men: Making ethnography and the return of the Strehlow Collection* (SUNY Press), is in press.

Ian Green is a Visiting Research Fellow at the University of Adelaide, teaching and supervising research students in the Department of Linguistics and the School of Education. Ian’s linguistic research is focused on the languages of the NT’s Daly River region, an area in which he has undertaken extensive fieldwork, as documented in the Daly Languages website, and for which he has developed a range of grammatical descriptions and historical studies. He works closely with a number of Daly River communities on language education programs and pedagogies.

Jennifer Green is a Post-doctoral Fellow at the University of Melbourne. She is a key researcher in RUIL (the Research Unit for Indigenous Language) and is affiliated with CoEDL (the ARC Centre of Excellence for the Dynamics of Language). For more than four decades, Green has worked with Indigenous people in Central Australia documenting languages, cultural history, art, social organisation, and connections to country. Her doctoral research pioneered methods for the recording, annotation, and analysis of sand stories and other forms of multimodal verbal art. Currently she is researching Indigenous sign languages in a range of communities in Central and Northern Australia. She is a Chief Investigator on the ARC Linkage Project LP1401000806.

Peter Hurst is a teaching specialist in Linguistics at the University of Melbourne. As a member of the ARC Centre of Excellence for the Dynamics of Language, Peter created the database and webpages for the Daly Languages website. His PhD examined the syntax of reciprocal constructions in a variety of languages, and he is currently part of a team working on a project that examines how children learn polysynthetic languages (such as Murrinhpatha). He has previously examined the syntax of blended languages such as those spoken by children of the Tiwi Islands.
Janet Inyika was born in the Musgrave Ranges, and spoke Pitjantjatjara. She went to school in Ernabella, Amata, and Areyonga. She was an artist her whole life – a wood carver, painter, batik artist, and Tjanpi desert weaver. Janet was a strong supporter of, and consultant to, Aṟa Irititja. She worked tirelessly for many years with the NPY (Ngaanyatjarra, Pitjantjatjara, Yankunytjatjara) Women’s Council as a staff member and also as a director. She was outspoken and passionate about mental health and drug and alcohol issues and was a leading advocate for reform. She passed away in 2016.

Luke Kelly is currently a consultant anthropologist based in Budapest, Hungary specialising in land tenure, cultural mapping, and survey work. He worked in the Tanami Desert as a regional anthropologist for the Central Land Council between 2009 and 2016. He has an MA in Social Anthropology and Sociology from the Central European University, Budapest.

Anna Kenny is a consultant anthropologist and was an ARC Postdoctoral Fellow at ANU (2012–2016). Since 1991 she has conducted field research with Indigenous people in Australia. She published a book called The Aranda’s pepa: An introduction to Carl Strehlow’s masterpiece (1901–1909) in 2013, co-edited with Nic Peterson a book called German ethnography in Australia in 2017, and in 2018 published Carl Strehlow’s 1909 comparative heritage dictionary: An Aranda, German, Loritja, and Dieri to English dictionary. She is currently working on several native title claims and a book on TGH Strehlow’s anthropology called Shadows of a father.

Inge Kral is a linguistic anthropologist affiliated with the ARC Centre of Excellence for the Dynamics of Language and the School of Literature, Language and Linguistics at the Australian National University. She draws on some 30 years’ experience in Indigenous Australia as an educator and researcher. Her research interests include out-of-school learning and literacy; youth, digital media, and new literacies; Australian Indigenous languages; and verbal arts. She also researches youth media and literacy in an indigenous village in Peninsular Malaysia. Together with Ellis, Green, and Simpson she is a Co-Investigator on ARC-DI IN150100018 documenting and analysing the verbal arts of the Western Desert.

Joel Perrurle Liddle is an Arrernte man descended from Untyejampe ‘corkwood honey’ from Apmere Uremerne (Ooraminna), Aherrke ‘sun’ from Apmere Irlpme (Bond Springs), and Areenge ‘euro/hill kangaroo’ from Apmere Tyuretye/Mparntwe (Alice Springs). His mother’s family arrived in Victoria from Europe in 1853. Joel is employed as a researcher with the Baker Heart and Diabetes Institute. He has spent several years undertaking research of historical Arrernte archives to develop his knowledge of Arrernte language and culture. He is also a Research Affiliate with Charles Darwin University and the Strehlow Research Centre and is currently transitioning into a PhD to focus on Arrernte knowledges held in archives.

Gretel Macdonald has worked as a linguist for the Bilingual Resource Development Unit (BRDU) within Yuendumu School since 2016. In this role she works with Warlpiri educators in Yuendumu, Lajamanu, Willowra, and Nyirrpi to deliver a bilingual model of education, including building teacher capacity, documenting local curriculum, and developing resources. In 2018, she took on a co-project managing role alongside colleague Barbara Napanangka Martin to further develop and strengthen the Warlpiri Theme Cycle, the local Warlpiri
language and culture curriculum. Prior to working with Warlpiri communities, Gretel was an intern linguist at Mirima Dawang Woorlab-gerring Language and Culture Centre in Kununurra.

**Barbara Napanangka Martin** has worked in Warlpiri education for more than 25 years. For many years she taught at Yuendumu School in both Warlpiri and English. Currently she is a senior literacy worker, and teacher mentor. In her role as senior literacy worker she makes Warlpiri books and other resources to support the teaching of Warlpiri language and culture. As a teacher mentor, she supports Indigenous and non-Indigenous teachers to develop their teaching practice. She is passionate about mentoring future leaders in Warlpiri education. Barbara is also the Deputy Chair of the Warlpiri Education and Training Trust, an advisory committee that funds projects which prioritise training and education, and promote lifelong learning for Warlpiri people.

**Patrick McConvell** is a linguistic anthropologist with special interests in kinship and linguistic prehistory. He has taught anthropology at Charles Darwin and Griffith universities, and is now an Adjunct Associate Professor at the Australian National University and Western Sydney University. He has worked with Australian Aboriginal people especially in the north-central region of the Northern Territory, and the Kimberley and Pilbara regions of Western Australia. He has been principal anthropologist and author of reports for 20 Aboriginal land and native title claims. A recent publication is *Southern anthropology – a history of Fison and Howitt’s Kamilaroi and Kurnai* (Palgrave-MacMillan, 2015) with historian Helen Gardner.

**Felicity Meakins** is an ARC Future Fellow in Linguistics at the University of Queensland and a Chief Investigator in the ARC Centre of Excellence for the Dynamics of Language. She is a field linguist who specialises in the documentation of Australian Indigenous languages in the Victoria River District of the Northern Territory and the effect of English on Indigenous languages. She has worked as a community linguist as well as an academic over the past 19 years, facilitating language revitalisation programs, consulting on native title claims, and conducting research into Indigenous languages. She has compiled a number of dictionaries and grammars of traditional Indigenous languages and has written numerous papers on language change in Australia.

**Fred Myers**, Silver Professor of Anthropology at NYU, has been doing research with Pintupi-speaking Indigenous people on their art, their relationships to land, and other matters since 1973. Myers has published two books, *Pintupi country*, *Pintupi self: Sentiment, place and politics among Western Desert Aborigines* (1986) and *Painting culture: The making of an Aboriginal high art* (2002), several edited volumes, including *The traffic in culture: Refiguring anthropology and art* (with George Marcus, 1995), *The empire of things* (2001), and *The difference that identity makes* (with Tim Rowse and Laurie Bamblett, 2019), and the film *Remembering Yayayi* (with Pip Deveson and Ian Dunlop).

**Rachel Nordlinger** is Professor of Linguistics at the University of Melbourne, Director of the Research Unit for Indigenous Language, and a Chief Investigator in the ARC Centre of Excellence for the Dynamics of Language. Her research centres on the description and
documentation of Australia’s Indigenous languages and their implications for theories of language structure. She also works with Indigenous communities across Australia to support their efforts in maintaining and preserving their linguistic and cultural heritage.

Carmel O’Shannessy is a lecturer in the School of Literature, Languages and Linguistics at the Australian National University. Her research is in language contact and acquisition, including the emergence of Light Warlpiri, a new Australian mixed language, and children’s development of Light Warlpiri and Warlpiri. She has been involved with languages and education in remote Indigenous communities in Australia since 1996, in the areas of bilingual education and in her current research.

Linda Rive has been a member of the Aṟa Irititja team for 12 years, and brings to it a passion for language and culture. Linda is an accredited interpreter and translator of Pitjantjatjara and Yankunytjatjara and has a very good knowledge of Ngaanyatjarra, as well as the numerous dialects that are represented in the Aṟa Irititja archive. She has worked with Anangu for 40 years and is a facilitator of communication between Anangu and the wider world. Her work focuses on recording oral histories and cultural knowledge in the central desert tri-state region of the Northern Territory, South Australia, and Western Australia.

Kim Scott is a multi-award winning novelist whose most recent novel is Taboo (Picador, 2017). Proud to be one among those who call themselves Noongar, Kim is also Chair of Wirlomin Noongar Language and Stories (www.wirlomin.com.au), which is responsible for a number of bilingual (Noongar and English) picture books and regional performances of story and song. Kim is currently Professor of Writing in the School of Media, Creative Arts and Social Inquiry at Curtin University.

Lisa Stefanoff is an ARC Research Fellow at the National Institute for Experimental Arts (NIEA), UNSW Art & Design, based in Mparntwe (Alice Springs), where she is undertaking an experimental media/arts practice-led story archival project with town camp women painters. A graduate of the NYU Department of Anthropology Program in Culture and Media, she has worked with desert and other Northern Territory communities and cultural organisations since 2002 as a researcher, creative producer of screen and radio works, public programmer, and curator.

Sabra Thorner is a cultural anthropologist who has worked with Indigenous Australians for almost 20 years, focusing on photography, digital media, and archiving as forms of cultural production and social activism. She is guided by collaborative and decolonising methodologies for co-producing knowledge. Her academic interests are, broadly, in visual/media anthropology, digital cultures, anthropology in/of museums, Indigenous Australia, and Indigenous art/media worlds. She has held fellowships from Fulbright, Wenner-Gren, the Smithsonian, and AIATSIS, and has published her work in the Journal of Material Culture, Oceania, and Visual Anthropology Review. She is an Assistant Professor at Mount Holyoke College.

Sandy Toussaint has worked with Kimberley Indigenous people since 1981. Focusing on collaborative, cross-disciplinary research, cultural ethics, visual storytelling, and epistemological inquiry, she was a senior researcher on the Royal Commission led by Pat Dodson,
and the Aboriginal Land Inquiry. Sandy taught anthropology at the University of Western Australia for 20 years. Trustee of the Kaberry Kimberley Collection at AIATSIS, and member of UNESCO’s Memory of the World Australian Committee, Sandy managed UWA’s Berndt Museum between late 2013 and 2015. Honorary Professor in Arts/Science at UWA, and UNDA’s Nulungu Research Institute, she is the author/editor of five books.

**Myfany Turpin** is a musicologist and linguist who works in Central Australia. She has written a dictionary, sketch grammar, and scholarly articles on the Aboriginal language Kaytetye. She has also documented traditional music of the Alyawarr, Anmatyerr, Arrernte, Warlpiri, and Gurindji peoples of the Northern Territory. She has published extensively on Aboriginal song-poetry including multimedia publications. She holds an ARC Future Fellowship at the University of Sydney to investigate the relationship between words and music in Aboriginal song, as well as a University of Sydney Fellowship to trace the origins of a ceremony once popular across Western Australia, South Australia, and the Northern Territory.

**Petronella Vaarzon-Morel** is an anthropologist with long-term experience working with Warlpiri and other Indigenous peoples in Central Australia. She has conducted research for Aboriginal land and native title claims and collaborated on interdisciplinary projects concerned with contemporary Indigenous land, livelihood, and social justice issues. For the past five years she has lectured in anthropology at New York University, Sydney and is currently also an Honorary Research Associate at PARADISEC, Sydney Conservatorium of Music, the University of Sydney. Her publications include peer-reviewed journal articles, reports, and monographs.

**Katya Zissermann** is a policy lawyer with 13 years’ experience working for the Victorian Department of Justice and Victoria Legal Aid in the area of criminal law policy. In 2016 she completed postgraduate studies in linguistics at the University of Melbourne, focusing on Taemi, a language of Papua New Guinea. Since 2016, she has contributed to various projects in the University of Melbourne’s School of Languages and Linguistics, including the Digital Daisy Bates project. She is currently engaged as a research assistant on the ARC Linkage Project LP1401000806.
Abbreviations used

ADSL  asymmetric digital subscriber line
AIAC  Aṉangu Pitjantjatjara Yankunytjatjara Aboriginal Corporation
AIAS  Australian Institute of Aboriginal Studies
AIATSIS  Australian Institute of Aboriginal and Torres Strait Islander Studies
AIM  Aboriginal Inland Mission
ANU  Australian National University
APY  Anangu Pitjantjatjara Yankunytjatjara
ARC  Australian Research Council
CAAMA  Central Australian Aboriginal Media Association
CERG  Cultural Elders Reference Group
CLC  Central Land Council
CLR  Commonwealth Law Reports
CMS  content management system
FCA  Federal Court of Australia
GIS  geographic information system
GMAAAC  Granites Mines Affected Areas Aboriginal Corporation
GPS  global positioning system
IAD  Institute for Aboriginal Development
IPA  international phonetic alphabet
KMS  knowledge management system
LOTE  language other than English
MAGNT  Museum and Art Gallery of the Northern Territory
NFSA  National Film and Sound Archive of Australia
NPY  Ngaanyatjarra, Pitjantjatjara, and Yankunytjatjara
NT  Northern Territory
NTA  Native Title Act 1993 (Commonwealth)
NTCF ILC  Northern Territory Curriculum Framework for Indigenous Languages and Cultures
NT DoE  Northern Territory Department of Education
NTRB  Native Title Representative Body
NYU  New York University
OLAC  Open Languages Archive Community
PARADISEC  Pacific and Regional Archive for Digital Sources in Endangered Cultures
PAW Media  Pintubi Anmatjere Warlpiri Media and Communications
Abbreviations used

PL pastoral lease
SA South Australia
SAM South Australian Museum
SRC Strehlow Research Centre
UWA the University of Western Australia
WA Western Australia
WDVA Western Desert Verbal Arts
WETT Warlpiri Education Training Trust
WLC Wirliyajarrayi (Willowra) Learning Centre
WYDAC Warlpiri Youth Development Aboriginal Corporation

For abbreviations used in linguistic glossing, please see footnotes in the relevant chapters.