AUSIT
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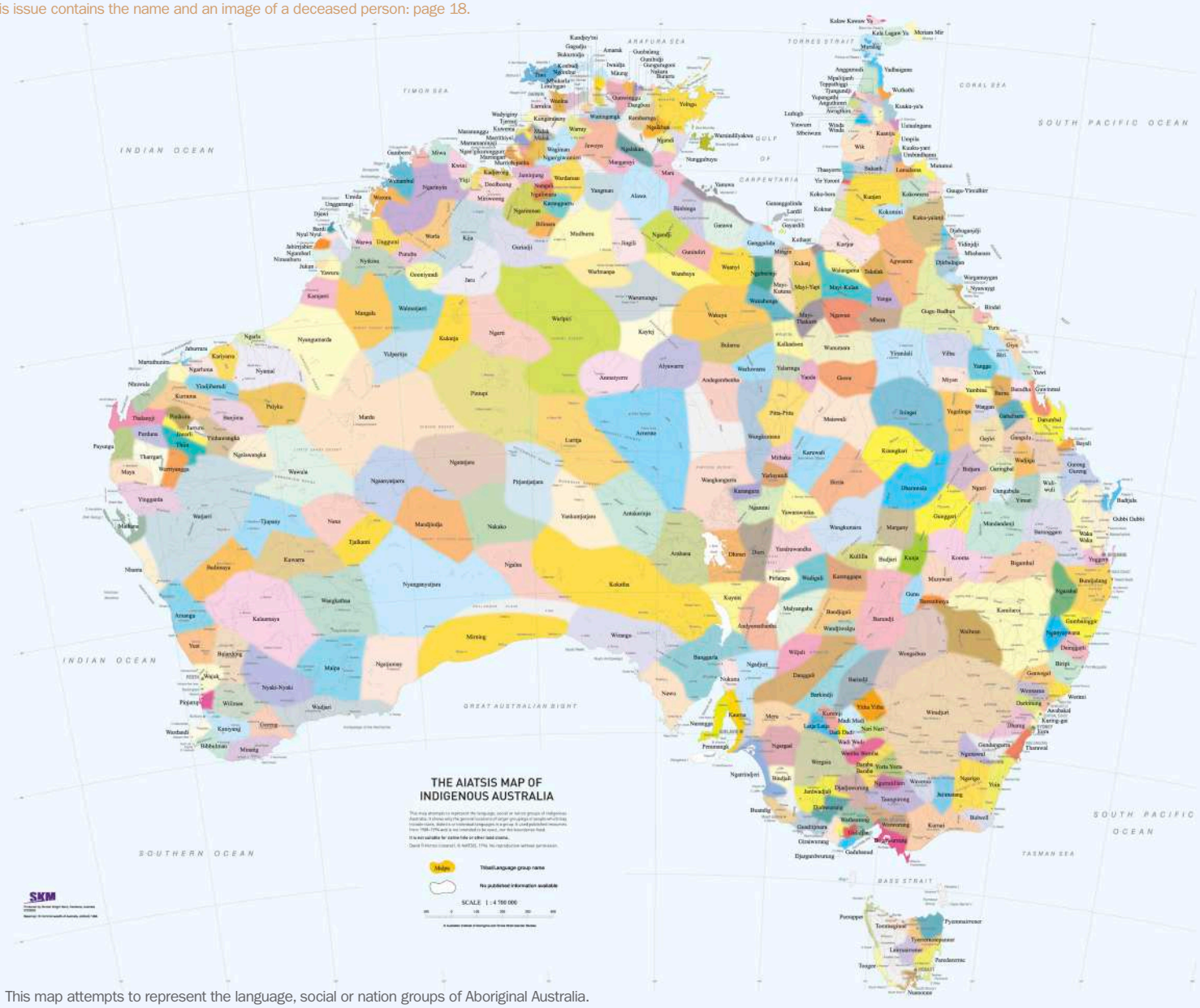
MAGAZINE OF THE AUSTRALIAN INSTITUTE OF INTERPRETERS AND TRANSLATORS

Special feature

Australian First Languages in the International Year of Indigenous Languages: language survival, retrieval, revival and ownership < pages 16–22

2019 INTERNATIONAL YEAR OF Indigenous Languages

WARNING: Aboriginal and Torres Strait Islander readers are warned that this issue contains the name and an image of a deceased person: page 18.



This map attempts to represent the language, social or nation groups of Aboriginal Australia.
Created by David R Horton, © AIATSIS, 1996. See overleaf for more details, including purchase and reproduction.

< In Touch

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The submission deadline for the Autumn 2020 issue is 1 February

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Cover image
This map attempts to represent the language, social or nation groups of Aboriginal Australia. It shows only the general locations of larger groupings of people which may include clans, dialects or individual languages in a group. It used published resources from 1988–94 and is not intended to be exact, nor the boundaries fixed. It is not suitable for native title or other land claims. David R Horton (creator), © AIATSIS (Australian Institute of Aboriginal and Torres Strait Islander Studies), 1996. No reproduction without permission. To purchase a print version visit: www.aiatsis.ashop.com.au

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Vale Marika Bisas OAM

AUSIT sadly notes the passing of **Marika Bisas OAM**, a strong and passionate advocate for the T&I profession. An article on Marika's life and her contributions to profession, community and family will appear in the April issue of *In Touch*.

Letter from the editor

It was with a start that we at *In Touch* realised we had only one issue left in which to mark the International Year of Indigenous Languages. Where did 2019 go?!

To celebrate this important UNESCO focus that is particularly relevant in this country, we've put together a special feature on Australian First Languages in IYIL2019, comprising a pair of articles by leading linguists covering language survival, retrieval and revival, plus a round-up of the year's events and developments as reported by our contacts in the field.

While we make no claim that this is an exhaustive list, it should give an impression of the massive—and increasing—effort that is going into preserving and fostering Australia's own languages; the momentum that is being generated; and the far-reaching positive effects on social and emotional wellbeing at both personal and community levels that this promises for a country undergoing an important healing process.

Callout for proofers

You may have noticed that this professional publication maintains high production standards. After all, our readers are language professionals, so we'd be in trouble if we didn't! Our editors and designer are professionals; however, careful polishing takes time, and *In Touch* relies on a pool of native English-speaking members who volunteer a little time every few months to help ensure the magazine is turned out immaculately.

While we love our current proofers and certainly don't want to lose any of them, we do sometimes worry that we might be wearing our welcome thin. If we can augment the pool with two or three new names, our regular volunteers might even get to read an issue without knowing *any* of the content in advance every now and then.

So, if you have an eye for detail and are looking for a way to give back to your professional community search no further, just email Helen or Melissa (editor@ausit.org / intouch@ausit.org) and we'll get back to you well before the next issue comes out in early April.

Contributions welcome

At *In Touch* we're grateful to regular contributors (we couldn't do it without you!), but like any professional publication we need frequent infusions of new blood to keep us alive and kicking. So, whether you're a member—from students to Senior Practitioners—or other T&I stakeholder: if you have an idea for an article on a particular topic / a reflection from your own experience / a cartoon, a poem … get 'in touch'. We're happy to advise whether the topic will work for our readers, or help you shape a good idea into an interesting read. To contribute:

- please read our **Submission Guidelines:** ausit.org/AUSIT/Documents/intouch_Submission_Guidelines.pdf
- if you have any questions, email the editor or an Editorial Committee member*
- check the submission date*
- go for it!

* this page, first column

We acknowledge the Traditional Owners of Country throughout Australia and recognise their continuing connection to land, waters and community.

We pay our respect to them and their cultures, and to Elders past and present.

Contents

* **WARNING** for Aboriginal and Torres Strait Islander readers: this article contains the name and an image of a deceased person.

News in brief

(a review of T&I-related items that have appeared in the media since the last issue of *In Touch* went to press):

21 Aug: 'We Are Not Gig Workers' — Interpreter Associations Fight California's AB5

The American Translators Association (ATA) and International Association of Conference Interpreters (AIIC) seek an exemption for T/Is from a new law that reclassifies many workers as employees rather than independent contractors, while other industry bodies oppose exemption. ***slator.com***

26 Aug: McDougall wins Special Book Award of China

Australian translator and academic Bonnie Suzanne McDougall wins an award which recognises 'international publishing professionals who have made outstanding contributions to the promotion of Chinese literature and culture overseas'. ***Books+Publishing***

29 Aug: Yes, Oui, Si, and Hai: Interpreters ready for Tokyo Olympics

100 interpreters will cover 11 official languages. Used to interpreting for presidents, prime ministers and monarchs, they will need to develop fluency in a wide variety of sports. ***Associated Press***

6 Sep: Norwich striker Teemu Pukki's name causing Malaysian headaches

The footballer's surname is becoming a nightmare for commentators in Malaysia, where it translates as 'c**t'. ***foxsports.com.au***

23 Sep: 'How good is Auslan?': PM tries hand at sign language amid calls for more help

On the International Day of Sign Languages, Australian MPs participate in a 'leaders challenge' intended to highlight the need for equal access to services. ***SBS News***

25 Sep: Penn professor awarded MacArthur genius grant

The first English translation of Homer's *Odyssey* by a woman (see NiB, Winter 2018) wins translator Emily Wilson a prestigious MacArthur Foundation Fellowship (nicknamed the 'genius award') worth US$625K. T***he Philadelphia Inquirer***

2 Oct: Gladys Liu and Josh Frydenberg admit Chinese election signs instructed 'right way' to vote

The Liberal backbencher and Federal Treasurer concede that Chinese posters they put up at voting booths last election day, which looked similar to official Electoral Commission signs, said 'the correct way to vote is to put a number 1 next to the Liberals' rather than what the party say they intended: 'to make your vote count, put a number 1 …'. ***Guardian Australia***

photo by Luke Hilakari

10 Oct: Olga Tokarczuk destined to win Nobel Prize, says Jennifer Croft, her translator

The English-language translator of the Nobel Prize for Literature 2018's winning entry says she'd been predicting Tokarczuk's win for years. ***The World***

11 Oct: Was Peter Handke's revisionism lost in translation?

Critics question whether this year's Nobel Prize for Literature committee were aware of the recipient's controversial stance on the Yugoslav Wars, given that much of his writing on the subject has not been translated from its original German. ***Little Atoms***

11 Oct: Ardern launches te reo Māori translation trust

New Zealand's PM launches a trust which will translate 100 popular fiction books into te reo Māori over 10 years. ***Books+ Publishing***

11 Oct: Aged care system 'forgot' deaf people

An elderly Deaf woman tells the Royal Commission into Aged Care that the lack of provision of sign language interpreting for Deaf people aged over 60 (the NDIS cut-off) leaves them 'excluded, neglected and now isolated'. ***Australian Associated Press***

AUSIT National Conference 2019

18–19 October, Best Western Hotel, Hobart

Mid-October saw nearly 200 registered attendees flock to Hobart for AUSIT's annual National Conference and related events, held over two days. Xiaoxing (Amy) Wang—a member of *In Touch*'s Editorial Committee and also ex-chair and current PD coordinator of the NSW branch—gives an overview here.

DAY 1

Conference Day commenced on a brisk Friday morning for the 189 delegates with a Welcome to Country by local Indigenous scholar and member of the Pakana clan **Theresa Sainty**, who also showcased the progress made in language revival by the local Indigenous community with an inspiring music video 'liyini milaythina rrala' ('Singing Country Strong), which you can hear here: www.youtube.com/watch?v=6cBvpm2F8ZA

The Conference was then formally opened by Tasmanian Attorney-General and Minister for Justice, Corrections, Environment and Parks and the Arts, Liberal MP **Elise Archer**, with a speech that focused on interpreting services used in the justice system.

The day's program offered a good variety of workshops across the areas of shared roles and responsibilities in interpreting, technology and training in a globalised world, and intercultural communication, identity and power in translation.

Keynote speakers

Dr Marc Orlando, a senior lecturer in T&I at Monash University, is interested in T&I training and the synergies between practice, research and training. He drew a realistic picture of today's T&I industry, evaluating the challenges posed by fast-evolving technology and pointing out a promising path to the future via learning about technology and utilising it to our advantage.

Sam Berner is the current chair of AUSIT's Queensland branch and an Arabic–English translator. She described the challenges of working with exiles who are acting as translators, around both the clock and the globe, to expose critical information about political movements and daily living conditions in conflict-ridden regions. Sam's powerful presentation revealed a hidden layer of our profession in which practitioners often work anonymously and act as advocates for political and/or social groups.

Conference Day drew to a close with a round-table discussion on healthcare interpreting. Panellists **Christine Phillips** (medical clinician and educator), **Anna Kenny** (PD Coordinator, NSW Health Care Interpreter Services), **Nora Sautter** (Project Manager, NAATI) and **Despina Amanatidou** (practitioner) explored typical difficulties such as inadequate use of professional interpreters, and lack of training for health professionals on how to work with them. Practitioners were strongly encouraged to study the 'Guide for Clinicians Working with Interpreters in Healthcare Settings' (link below), and to educate healthcare professionals accordingly when necessary.

www.culturaldiversityhealth.org.au

On behalf of all delegates, a huge 'Thank you!' to the Organising Committee (OC) and volunteer team (V), including (below, L->R): **Chi-Wei** (**Phoenix**) **Chang**, **Martin Blackwell** (OC); **Qin** (**Christina**) **Chen** (V); **Jonathan Beagley** (OC); **Mary Payenda** (V); **Anqi** (**Angel**) **Zhao** and **Despina Amanatidou** (OC); as well as **Erika Gonzalez**, **Veronique Bergeron** (OC) and **Mahdi Ibrahim**, **Saeed Khosravi** (V).

above, L->R: Dalia Ayalon Sinclair (on screen), Despina Amanatidou (Paul Sinclair Award winner), Rocco Loiacono (outgoing AUSIT National President) and Silvia Martinez (runner up)

top right: Xiaoxing (Amy) Wang (left)—author of this report—with incoming National President Erika Gonzalez

Conference Dinner and Paul Sinclair Award

As night fell, eighty-five delegates joined the Organising Committee for a relaxing Conference Dinner during which the Paul Sinclair Award for Outstanding Contribution to AUSIT was presented.

The biennial Paul Sinclair Award was established a decade ago by AUSIT's National Council (NC) to honour the late Paul Sinclair's contribution to both the association and the T&I profession in general. Nominations are invited from branch committee and NC members, and the final decision is made by the NC via an anonymous vote. This year, for the first time, the winner received an engraved trophy as well as a certificate.

Dalia Ayalon Sinclair—Paul's widow and presenter of the award in previous years—now lives in Israel, but made a surprise appearance via a pre-recorded video message of congratulations and sent a touching note.

The Paul Sinclair Award 2019 was awarded to **Despina Amanatidou** for her outstanding contribution to AUSIT as Professional Development Coordinator for Victoria/ Tasmania Branch Committee (2017–19), and on the Organising Committees for the National Conferences in Melbourne (2016) and particularly in Hobart (2019).

Runner-up **Silvia Martinez** was chosen for her outstanding contribution to AUSIT as General Treasurer (2015–17), and in particular for her work as Organising Committee Treasurer for the FIT17 Congress in Brisbane.

DAY 2

Tasmanian Labor MP **Ella Haddad** opened the day by describing her personal experience of growing up there as a second generation Lebanese Australian. She commended the T&I profession for ensuring equality by providing migrants with access to services and authority.

Jill Blewett Memorial Lecture

It was fitting that in this International Year of Indigenous Languages, Tasmanian Greens MP **Cassy O'Connor** dedicated a large part of her JBML to Tasmania's Aboriginal people and their history, culture and language. She proudly presented AUSIT with a copy of the *palawa kani Dictionary*, developed by the Tasmanian Aboriginal Centre to help revive this Indigenous language once in danger of extinction. Ms O'Connor stressed the importance of people finding ways to relate to each other and overcome fear, and acknowledged interpreters' key role in establishing and strengthening such connections.

AUSIT's next National Conference will be held in Perth, WA in November 2020.

National Annual General Meeting

Following the JBML, sixty-nine members attended the NAGM. Reports were delivered and accepted, and a new National Council was formed:

National President: **Erika Gonzalez**

Vice-President (PD): **Despina Amanatidou**

Vice-President (Communications & PR): **Zsuzsana Jover**

Secretary: **David Deck**

Treasurer: **Nicolas Canadas**

Immediate Past President: **Rocco Loiacono**

Snapping at our heels: AUSIT WA Young Translators of the Year

Since 2016, AUSIT's WA branch has been running an annual translation competition for children who study at community-based language schools in the state. *In Touch* recently asked past national president Annamaria Arnall, head of the competition team, how it came about. Here is her response.

'So, the story is that five years ago, a proud Hungarian grandmother showed me a translation of a poem done by her grandson. 'How good is he! What a great work! There should be an award for it!' she said. And I thought, yes, we ought to have one, so I brought the idea to our next branch meeting.

'Together we brainstormed and drafted a framework, and started the competition in 2016. In that first year we attracted entries from five community language schools teaching five different languages, and received eighty-seven entries.

'In 2019 we had nine schools covering seven languages, and for the first time had to restrict the number of translations put forward to our jurors to the best ten per school. However, *every* entrant receives a Participation Certificate (around 200 this year).

'Two organisations have played crucial roles in the successful development of this comp: the state government's Office of Multicultural Interest, who initially linked us with the community schools, and the Masters in Translation (MiT) program at the University of Western Australia (UWA).

'The latter donates book vouchers as prizes and secures the Award Ceremony venue (on campus). On the night, the presence of Professor Hélène Jaccomard, convenor of the MiT program, and the great speech she makes each year play a big part in creating a really special evening for both the young participants and the award team. (You can see Professor Jaccomard being interviewed after this year's Award Ceremony here: www.facebook.com/wtvperth/videos/2385181591742262/)

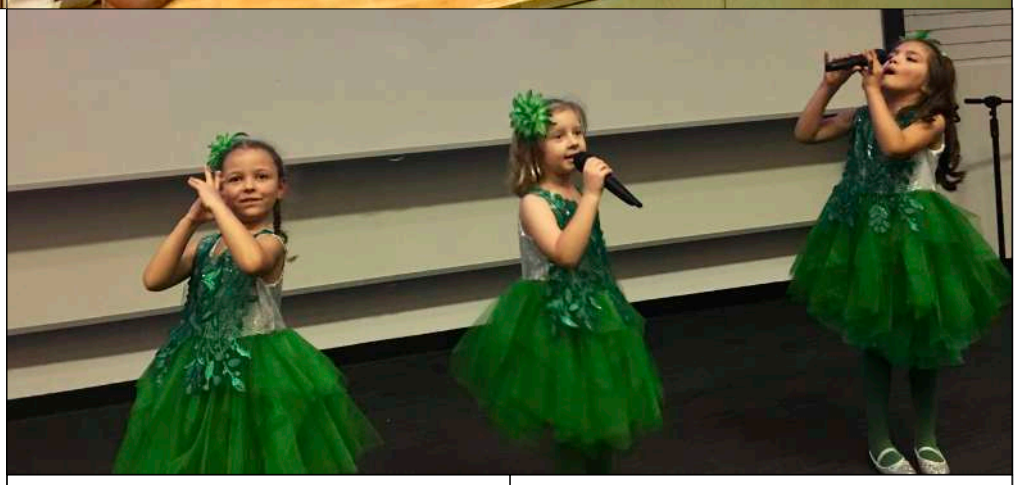
'There's one other vital factor, ensuring rigorous and honest competition: the panel of jurors for each language. These are professional translators who hold AUSIT membership, are based interstate (to avoid any chance of bias) and volunteer their time, for which we're very grateful.

'Here's an outline of how the competition works:

'The Senior competition, for school years 10 to 12, is geared towards encouraging students to start thinking about their future career choices, about the fine and interesting work that a translator comes across daily, and how really satisfying that work can be.

'There's also a Junior category which younger students (years 6 to 9) can enter for a fun challenge, and Merit awards for runners-up from either category.

'The overarching aim of the initiative is to promote translation to young people as an art and possible profession; and secondly, through them, to raise general awareness about T&I amongst their parents, peers and communities.



'Our process runs over six months. First the teachers select a suitable LOTE source text of about 400 words, which they build into their curriculum. Next, in general, they conduct exam-like sessions in which students translate the agreed text into English, then they email the entries (anonymously: each is identified only by code) to AUSIT WA. We send out the translations to the jury panel, receive their assessments, notify the teachers, organise the certificates, and finally the whole process culminates in the Award Ceremony in October

'We ask all participating schools to present a performance on the night, to both celebrate and demonstrate the variety of cultural traditions shared amongst the communities involved. Teachers generally appreciate this excellent opportunity to showcase some of their other students' talents in the performing arts, and this contributes to a very lively, fun evening.

'To give an idea of the time commitment involved: managing the comp takes about a hundred hours of volunteer activity (at least) per year, and face-to-face meetings with teachers are essential during the initial set-up.

This year, twenty-four students from schools across WA were presented with prizes in Arabic, German, Greek, Hindi, Hungarian, Russian and Tamil at the Award Ceremony at UWA on 5 October. Well done young translators!

'Hope this gave you a good overview. We're the only branch holding such a competition so far, and we receive frequent requests from educational establishments interstate—such as the Dante Institute in Victoria—wanting to participate. Unfortunately we can't afford the many extra hours of liaison, communication and travel that expansion to a national scale would necessitate, but I can send a more detailed blueprint to any branch interested in hosting a competition of their own (I know SA are already planning to do so). Here's my email address; I'm ready to answer your questions.

'Annamaria' arnall.am@gmail.com

Annamaria Arnall *is a Hungarian–English translator—based in Perth since 1982—whose career highlights are 'too many to mention'. She discovered AUSIT in 2002, promptly became involved in both branch and national council activities (including as national president, 2011–14), and has enjoyed serving her professional association in various capacities ever since.*

opposite page, from left:

L->R Ria Sankhla, Athary Palsodkar (both Hindi, Merit)
and Nitya Tewari (Hindi, Senior)

Professor Jaccomard with Kai Kaspelherr (Russian, Junior)

AUSIT WA Chair Catherine Pfammatter (left), Professor Jaccomard, and Enas Nasser (Arabic, Junior)

this page, from top left:

Annamaria (left) with Marina Makarkina, coordinator, Russian entries

young dancers from South Tamil School, Perth show no signs of stage fright before their performance

young dancers from Russian School Mosaica in Perth

photos by Vida Ark

AALITRA 2019 Symposium, 'Translating Traditional Tales and Folklore'

This year's AALITRA (Australian Association for Literary Translation) Symposium, held at the Multicultural Hub in Melbourne, was themed 'Translating Traditional Tales and Folklore'. AALITRA committee member, writer, translator and editor Elaine Lewis reports.

photo by Di Cousens

The symposium was, as usual, well attended. The program began with a presentation by linguists Harley Dunolly-Lee and Dr Ruth Singer about the rescue and reconstruction of Indigenous languages here in Australia. Singer researches multilingual practices in north-east Arnhem Land in partnership with the Warruwi Community, with a focus on the collaborative translation of stories and songs from the Mawng language. Dunolly-Lee, a Dja Dja Wurrung person from north-eastern Victoria, is a community linguist and project officer with the Victorian Aboriginal Corporation for Languages. *(See Harley's article, pages 16–17 – Ed.)*

In the next session erstwhile lawyer, now French>English (and sometimes German, Swedish or Italian>English) translator Stephanie Smee conversed with English>French translator and educator Caroline Trousseau. Smee's translations include *No Place to Lay One's Head* (*Rien où poser sa tête*) by Françoise Frenkel (2017; original published 1945) and award-winning contemporary French noir novel *The Godmother* (*La Daronne*) by Hannelore Cayre, released in Australia in September. *(See the August issue of* In Touch *for a review of the original French version,* La Daronne *– Ed.)*

Smee also translates children's books, including those of the nineteenth century French author the Countess of Ségur, and (with her Swedish mother Ann-Margrete Smee) those of Swedish author Gösta Knutsson. She spoke of problems in translating the older books, which can be dated—she mentioned the difficulty in translating word play and children's ditties, and says she is guided by the musicality of the text and the voice of the author.

The final speaker was Omid Tofighian, translator of Behrouz Boochani's award-winning *No Friend but the Mountains: Writing from Manus Prison*, written in Farsi (Persian) and sent to Tofighian from offshore detention as a series of text messages. This book is an extraordinary example of collaborative translation and a demonstration of how innovative and creative the discipline can be when it involves 'a form of literary experimentation … a form of shared philosophical activity'.

You can listen to recordings of sessions 2 and 3 on the AALITRA website:
www.aalitra.org.au/news/aalitra-symposium-2019-translating-traditional-tales-and-folklore/

For information about AALITRA or for membership enquiries, visit: www.aalitra.org.au

Pelle No-Tail book covers reproduced courtesy of Black Inc.

Literary translation prizes, awards and grants

AALITRA Translation Prize 2020

The Australian Association of Literary Translation (AALITRA)'s biennial translation prize focus language for 2020 has just been announced: **GREEK**. Entrants are required to translate set texts in the two categories: prose and poem. A panel of experts in Greek literature and translation choose a winner and runner-up in each category. AALITRA will release full details in early 2020: www.aalitra.org.au/aalitra-translation-prize/

Australian Academy for the Humanities' Medal for Excellence in Translation 2020

AAH awards this medal biennially for a book-length translation into English (any genre including scholarship, any language, any period). Works by Australian citizens / permanent residents can be nominated by their publishers (Australian or overseas), other individuals or translators themselves—so don't be shy, if you think you've done a particularly good job throw your hat into the ring … or put a friend or colleague up to win. Nominations open late February. AAH will post all other details in the new year: www.humanities.org.au/opportunities/excellence-in-translation/

Family meeting

Practitioner Shona Rosemary Baker shares the story of a heart-breaking assignment.

The elderly *señora* is tiny and looks frail, but she's determined. 'I want my husband with me; no nursing home!' she asserts in Spanish. I convey her words to the ten serious faces present. 'I'll look after him! Like I've always done. Just give me his medications and I'll make sure he takes them.'

We're gathered around a large, oval table, the only thing that fits in this windowless room devoid of decor. This is a 'family meeting' convened by the GEM team (no connection to precious stones; they're the health professionals in charge of Geriatric Evaluation and Management) to decide what to do with Fernando, an 89-year-old patient admitted last week with a fractured femur.

The strangers patiently let her have her say. Abbey, the physio, looks particularly worried, hunching forward. It's now up to the head doctor to convey the bad news: 'Mrs Sanchez, I'm afraid your husband is too unwell to return home. You wouldn't be able to manage on your own; on the ward it takes two trained nurses just to lift him.'

'We've been together for 54 years. I want him home with me. If he dies, he'll die in my arms.'

Dementia. Incontinence (urinary and faecal). Frequent falls. Severe physical and cognitive decline. The words wash over her and, eyes filled with tears, she interrupts: '*No! You* listen to *me!* I *love* him! And *he* loves *me!* We've been together for 54 years. I want him home with me. If he dies, he'll die in my arms.'

Sometimes I'm a conduit for good news or, at least, relief: 'No, the cancer hasn't come back.' 'Your baby's doing fine.' 'Not guilty.' 'Fine waived.' 'Case dismissed.' … and it's smiles all round. Today, however, my client leaves devastated. Fernando isn't going home with her. Not now. Not ever.

As an interpreter, I have no magic wand to take away pain and right wrongs. What I lend is my voice, thereby giving a voice to those who otherwise would not be heard. That's 'all'; but it's crucial.

This is a true story. However, names have been changed and certain details altered in order to protect client privacy.

***Shona Rosemary Baker** is a Melbourne-based Spanish–English T/I. Fifteen years of diverse practice have taken her from neonatal wards to end-of-life situations, from drunk driving to drug importation, into shipyards and seafood plants, and down a gold mine..*

NSW Premier's Translation Prize 2019

This biennial award went to Portuguese>English translator Alison Entrekin. Her prolific body of work spans a wide range from mostly from Brazilian authors, including the late-1990s favela classic *City of God* (Paolo Lins) and Clarice Lispector's classic of Brazilian Modernism, *Near to the Wild Heart* (1943). Shortlisted thrice previously, Alison topped a formidable field of familiar names: Harry Aveling, Omid Tofighian, Penny Hueston, Stephanie Smee and Steven Corcoran. Read more: www.sl.nsw.gov.au/about-library/awards/nsw-premiers-literary-awards/nsw-premiers-translation-prize

The Australia Council for the Arts 'Translation Fund for Literature'

If you—or an author you work with—are pitching a translation to a publisher (including overseas), make sure they know of this resource, which gives $5000 grants towards a translator's fee and/or author's advance. Applications for the next round (there are two per year) open in February and close 28 April (for activity that will take place 1 September – 31 December 2020): www.australiacouncil.gov.au/funding/funding-index/translation-fund-for-literature/

John Dryden Translation Competition

Based in the UK, this annual British Comparative Literature Association comp honours the memory of Britain's first poet laureate (and literary critic, translator, playwright) with 3 prizes (£350, £200, £100 plus a year's BCLA membership) for unpublished literary translations into English (poetry, prose or drama; any period; any language; open to all nationalities and places of residence). Winning entries are eligible for publication on the BCLA website, and extracts in the journal *Comparative Critical Studies*. Submission closes 10 February: www.bcla.org/prizes-and-competitions/john-dryden-translation-competition/

Good signs: the NDIS is facilitating social participation and providing employment

The rollout of Australia's National Disability Insurance Scheme (NDIS) began in mid-2013, and the program is expected to be fully operational by 2020. In our Winter 2017 issue Ryan Gook—CEO and co-founder of Auslan Services, a national provider of Auslan–English interpreters—examined how the NDIS was affecting the lives of Deaf people. Two years on, Ryan follows up with a look at how NDIS Auslan interpreter hours are accessed and being spent; what this means for service providers, including his own; and the culture-shifting employment opportunities that have opened up as a result of the NDIS.

In the space of six years, the NDIS has turned the Auslan industry on its head. Demand for Auslan interpreting has soared, and employers, interpreters and Deaf people have completely shifted their approaches toward both providing and accessing support. Whereas previously the industry's service providers delivered products they considered important for people with disability, the responsibility now lies—as it should—with the client, and service delivery will never be the same.

Application for an NDIS 'package' is made via the National Disability Insurance Agency (NDIA) or one of its partner organisations. If the applicant is eligible (they must be an Australian citizen with a permanent disability and aged under sixty-five) they are invited to attend their first planning meeting. During the intervening waiting time (currently approximately one month, but sometimes this can stretch to three or more) the client's communication needs and preferences are established, so that any necessary support can be coordinated in advance. For example, an interpreter is booked for clients who communicate via Auslan.

At the meeting the client discusses their personal history, areas of interest, hobbies, life and career goals, and so on with a planner, to establish how the NDIS can best support them. Together they develop a number of 'goals' to work towards over a twelve-month period, and the NDIA then designs a package of supports that will assist the Deaf person in achieving these goals.

A common NDIS goal for Deaf people is increased community participation. It might come as a surprise to some that events and social gatherings such as family birthdays can be extremely isolating experiences for Deaf people, more than 90 per cent of whom are born to parents who can hear and have no prior Auslan skills. Most parents will learn some Auslan, but unless every family member signs at all times when with their Deaf relative, the accessibility and inclusivity of any gathering remains limited.

… the NDIS has turned the Auslan industry on its head …

Before the NDIS, a Deaf person participating in a family or community event didn't usually have access to professional interpreting unless they either paid for it themself or were lucky enough to receive pro bono assistance from an interpreter. Now, however, they can use their NDIS package to book an Auslan interpreter for a wide range of lifestyle events and occasions. This ensures that communication is no barrier and they can participate fully in the event, often learning more about their family in a day than they've been able to in their life to date.

This has led to an explosion in demand for interpreting services. However, in the three years to July 2019—while the number of NDIS interpreting hours booked increased by over 30 per cent per annum—many requests, sadly, still went unfulfilled, purely due to lack of availability of Auslan interpreters. Service providers need to scale their businesses to cater to the growing demand; and this uncharted space which is ripe for innovation in service delivery will, I hope, lead to 'on demand'-style provision of interpreters.

Auslan Services has responded to this demand by investing in expansion and promotion of its Video Relay Interpreting (VRI) service to combat the supply and demand issues. Our pool of tested and approved video relay interpreters, located all around Australia and working from their home offices to interpret for Deaf people nationwide, recently passed the 50 mark, and their availability—while not (yet) 'on demand'—has increased considerably.

This online service eliminates interpreter travel time, while also bridging the gap for Deaf people residing in regional and remote areas (who previously had to pay significant travel costs before any interpreting even began), as well as for regionally located Auslan interpreters. Over the three years, VRI bookings grew by a huge 800 per cent, and a majority of these extra bookings were NDIS related.

Each month, new NDIS plans with substantial budgets for 'interpreting services' are approved for Deaf Australians; and as Deaf people become more familiar with the system and options available, these plans are increasingly well utilised. In the short time since the NDIS rollout began, I've heard numerous wonderful stories of Deaf people living more accessible lives.

There's also been a spike in people with disability—including many Deaf people—gaining employment with the NDIA and its partner organisations. Working not only in the areas of their particular disabilities, but across the organisation, they are testament to the NDIA's recognition that the individual lived experiences of people with disability are an invaluable resource.

The NDIA has demonstrated how a large organisation can employ anyone (including and with an emphasis on those with disability) to steer the ship; and with the NDIA's client satisfaction rate at over 90 per cent, it would seem they are doing very well.

Although people with disability (including Deaf people) are still overrepresented in

Australia's unemployment rates, the NDIA is creating change by challenging the (often subconscious) societal biases that limit their employment opportunities.

Ryan Gook *holds a postgraduate diploma in Auslan–English interpreting, and is: a NAATI-accredited Certified Auslan–English interpreter; the CEO and a co-founder of Auslan Services, which he has owned and managed with his wife Nicole Gook since its inception in 2001; and a member of the Australian Sign Language Interpreters' Association (ASLIA).*

Ryan would like to recognise the pioneers of the Deaf community past and present and salute the efforts of the Deaf community for making it a place for all people to enjoy, work in and participate in.

Book review: *Sign Language Interpreting: theory and practice* (3rd edn)

by Jemina Napier, Rachel McKee and Della Goswell
reviewed by Dr Maree Madden

The third edition of *Sign Language Interpreting: theory and practice,* published last year by Federation Press, is an update which enhances the book's applicability and relevance for sign language interpreters (SLIs) around the world, not only in Australia and New Zealand.

My review focuses on the updated sections, for the sake of readers already familiar with the first and/or second editions.

This third edition takes account of several developments that have occurred in our profession in the eight years since the second was published. New topics include the increasing number of Deaf SLIs, and the use of video remote and relay interpreting—all of which have transformed SLI work in a short space of time.

Early sections of the book and the later chapter that pertained specifically to sign language interpreting in Australia and New Zealand have been replaced by a historical statement on the development of the profession internationally. The evolution of public perceptions of the SLI's role, from helper to bicultural mediator, is also analysed slightly more broadly in this edition.

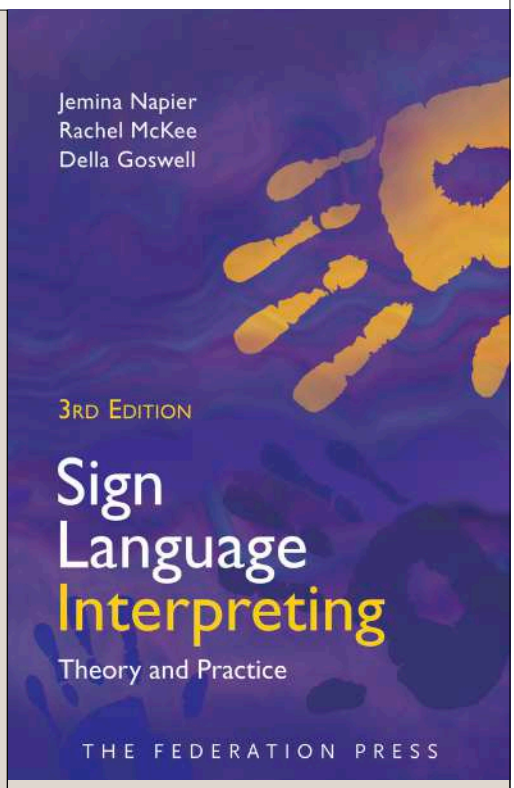
The section on SLI appearance has been expanded, and the section on professional presentation has been broadened to cover how personal style may need to be adapted when considering wardrobe choices for SLI work.

The section on working conditions and professional practice now includes a discussion of pro bono work, a hallmark of many professions. As this practice is an important means by which SLIs can contribute to both the Deaf and the wider communities, the discussion of its purpose and rationale and the guidelines on how it can be negotiated will prove very useful.

Notably, the chapter titled 'The Interpreting Process' appears much later in this edition. As a result, the authors discuss personal attributes that are desirable in SLIs, then examine the role in general, before turning their attention to the actual process of sign language interpreting—a more logical flow.

As an SLI educator, I especially appreciate the additions to many of the 'Thought Question' sections which end each chapter. Over the years these have sparked stimulating and illuminating discussions with student SLIs and colleagues alike, so it's very useful to have some additional questions to ponder in classes and workshops.

Of particular value is the updated 'Recommended Reading List', which has been expanded to include recent research publications, and also new



book cover reproduced courtesy of Federation Press

specialist topics such as television interpreting and sign language translation.

The three co-authors are all well known and respected as practitioners, educators and researchers, and their ongoing contribution to our understanding of the work we do is tremendous. This new edition of their highly regarded work—written in the clear, accessible style of its previous editions—will be, as they have been, a valuable resource for novice, experienced and student SLIs and SLI educators alike.

Maree Madden *is a freelance Auslan–English interpreter, educator and mentor based in Brisbane. She has held NAATI credentials for thirty years, and was the first Auslan interpreter to become a Certified Conference Interpreter (Auslan>English). Maree has conducted Auslan interpreting PD and training all over Australia and in New Zealand, and is a past president of the Australian Sign Language Interpreters' Association (ASLIA). She gained her PhD from Griffith University on the topic of occupational overuse syndrome and Auslan interpreters.*

Multitasking: kicking the habit

Many T/Is (and editors!) are freelancers, and like most sole traders we must become adept at juggling multiple assignments along with competing life events. The majority of us, too, are women, often considered more able to multitask than our male counterparts. However, freelance T/I Tania Pineda-Stuart questions whether we should aspire to acquire this once-lauded skill.

As you read this article, can you guiltlessly focus on this one activity alone? If you can, stay on course. If you can't don't despair, you're not alone: multitasking is a bad habit … but one that can be unlearned.

Most T/Is wear many hats. We're not only professionals in our fields, but our own accountants, marketers, customer service representatives and business managers, as well as eternal students. And as we're also family and/or community members, our attention is pulled in different directions at a rate that can threaten our mental health.

Some distractions from the task at hand demand immediate action, such as a promising new business lead, or collecting a sick child from school. Managing the immediacy of presence in the twenty-first century is a skill worth learning, as increasing access to media is fuelling a rapid rise in the prevalence of multitasking, a behaviour associated with various cognitive effects, such as increased difficulty filtering information, increased trait impulsivity, chronic stress, and consequently stress-related illnesses. Productivity and efficiency are compromised, but most importantly, so are the biggest assets in our toolbox: our brain and our wellbeing.

The now ubiquitous concept of 'multitasking', first cited in 1966,[1] originated in the computer realm and was defined as 'the use of a single CPU [central processing unit] for the simultaneous processing of two or more jobs'. Nowadays, the term is routinely applied to 'wetware' (the human brain) and has come to symbolise efficiency and productivity, with job ads calling for 'skilled multitaskers' … but are our brains configured to effectively perform two or more functions at once? The short answer is no (not counting involuntary functions such as breathing and pumping blood). Our genetic programming can't keep pace with contemporary technology, its impact on today's society, and the resulting societal expectations.

It's difficult to avoid all incoming distractions and very tempting to juggle several tasks at once as a way of coping. However, we end up being unable to complete any of them to the best of our ability, as our attention scatters and we expose ourselves to the chronic stress-related maladies of the twenty-first century. And, for those of us who sell grey matter, a 2016 study[2] found weakness exhibited by chronic media multitaskers in both working and long-term memory.

So what can we freelancers do to protect ourselves? It's a big question with no definitive answer, but I think keeping our priorities firmly in sight is a first step into developing an effective personal 'uni-tasking' system based on our individual circumstances and needs. Only a few tasks are truly urgent, so we should try to keep all our metaphorical hats on the rack, and pull them off one at a time. If one happens to knock another off, hang it back immediately and leave it there until its turn comes. Earlier generations did this and the world kept turning and evolving … which is how we got here in the first place!

See the inset box for more tips. Good luck!

Tania Pineda-Stuart *is a Melbourne-based Spanish–English T/I. She serves on* In Touch*'s Editorial Committee, and has worked as a volunteer for: CELAS (Spanish Latin American Welfare Centre), now called UNITED; La Mirada Film Festival; Melbourne Writers Festival; Falls Music Festival; Music Together Program; and the Embassy of Honduras in San Francisco.*

[1] *Datamation Magazine*, 1966.

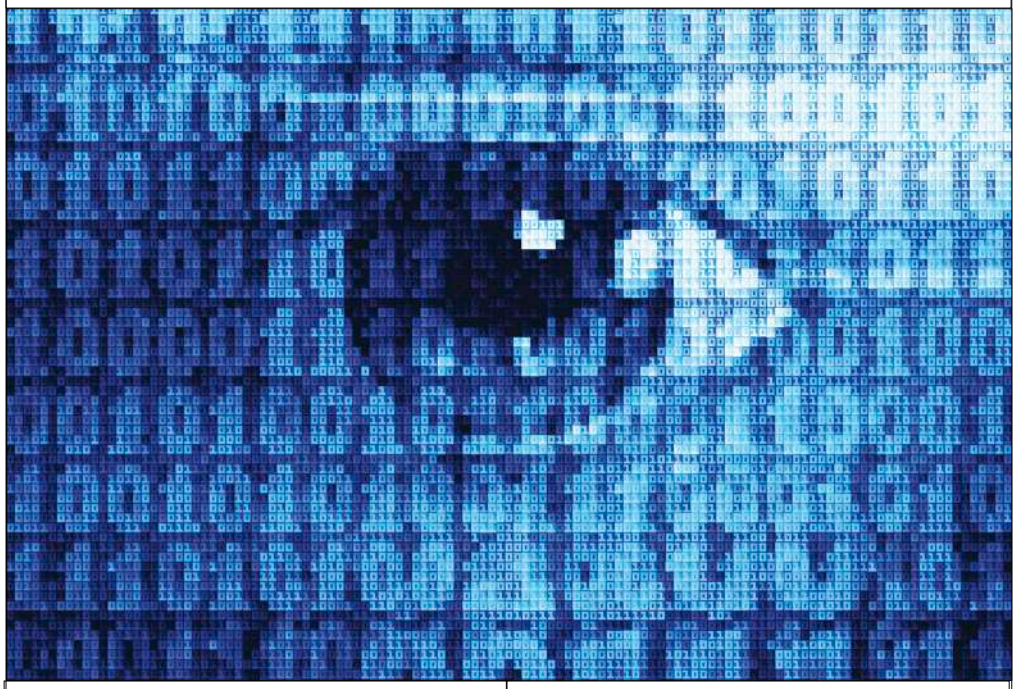
[2] Uncapher et al, 'Media multitasking and memory: Differences in working memory and long-term memory', *Psychonomic Bulletin & Review* 23 (2), 2015.

Tips:

1. Know your priorities, this will bring you back to the present.
2. *Don't* check your phone first thing in the morning.
3. Recognise your distractions, and schedule distraction time into your day.
4. Also schedule in an (initially short) interval in which you can just deal with one mentally challenging task.
5. Be aware of your habits.
6. If you're the type of person to check your social media accounts every five minutes, try downloading an app that will block you from viewing them. You can try SelfControl, it's free: www.selfcontrolapp.com

The blue pencil under a blue light: tips for better (and healthier) on-screen reading

Melissa McMahon, *In Touch*'s T&I editor and a French>English translator, gives an overview of some tools and techniques to make working on screen easier on the eyes.



Conventional wisdom has it that the best format for proofing a document is hard copy, but how many of us print out these days? The cost of paper and ink, the time it takes to print documents, and the general trend towards the 'paperless office' for environmental reasons mean that most of us have become used to proofing on screen.

As with most tasks, the more you do it, the better you get at it, but there's also a variety of tools and methods that can make on-screen proofing easier and more effective. Many of these do double duty by helping to reduce eye strain—a problem that can affect all of us, whether we do a lot of on-screen proofing or not.

Some of the suggestions below are available as inbuilt features of word processing applications or computer systems, some of them can be applied manually, and others can be implemented with the help of separate software. Have a fossick to see what's available in your own particular translation environment, or worth buying:

- Change the page and/or font colour: white text against a blue background seems to make the words jump out and to illuminate typos. Play around to find combinations that work for you.
- Change the view mode: you're probably familiar with 'Print' mode, which shows you documents as they would look in hard copy, but some programs also have a 'Focus' mode in which the page appears on a full-screen blue background, without desktop clutter or the formatting ribbon along the top.
- Change the column width: why do newspapers (and this magazine) present text in columns and short paragraphs? Because they're easier to read. Columns reduce the lateral movement of the eyes when reading, which reduces eye strain. Creating columns is a basic word processing feature (some applications will present a temporary 'column view' of text without you having to reformat), but the simplest method is just to make the font size bigger, which will mean fewer words per line. When reading webpages, narrowing the window width will give you 'instant' columns.
- Text-to-voice tools: these can be used for proofing text, but I find them especially useful for documents containing long columns of numbers (financial statements!). Have them read out your translation while you follow along on the source document to instantly pick up discrepancies.
- Change screen warmth and brightness: these can usually be 'manually' adjusted in system controls, or set to automatically adjust to the time of day or ambient light. Over-screen filters are also available.
- Eyewear: there are many glasses, lenses and lens coatings available, both off-the-shelf and on prescription, that are designed to reduce blue light and/or reflective glare.

I hope you found something both new and useful to you in this list. Nothing, of course, is a substitute for taking a break to rest and refresh your eyes, mind and body. Stepping away from the screen isn't just about protecting your health, it's also a method of quality control, so don't feel guilty taking time out, however busy you are.

Happy proofing!

Walking in others' shoes: a world of children's stories

In 2017, translator, copywriter and mother of two littlies Laura Taylor was inspired by author Ann Morgan's TED talk on her experience of reading a book from every country in the world. 'On an impulse,' says Laura, 'I decided to do the same ... but with picture books.' She founded the blog Planet Picture Book and began to post regular reviews of contemporary works from around the world. Two-and-a-half years later she has researched, read and reviewed 108 picture books from 37 countries, including 45 titles in English translation.

There's a dearth of literature-in-translation in the Anglosphere, particularly in the US, where it's estimated that only 3% of all books (not just literature) published in English are translations from other languages.[1] Compared with France, where translations make up around 16% and Poland, with an impressive 33%,[2] English-speaking readers are definitely lagging behind in terms of access to stories from around the world.

As T/Is we're privileged to be able to read books in two or more languages, and Australia as a whole is a linguistically diverse nation—almost 21% of the population speaks a language other than English at home.[3] However, the majority of us read only in English, so in order to read more widely, we need access to books in English translation; but would we read them if they were available?

Regarding literary fiction for adults, it looks like a yes! In a fascinating article in *The Conversation*, literary translator Alice Whitmore reports that Australians have a growing appetite for novels in translation, from Europe and—increasingly—Asia, the Middle East and Latin America. Whitmore comments that 'in the face of mounting isolationism, translated fiction might just be the thing to save us'. [4] By reading beyond our borders, we open windows onto the experiences and imaginations of others.

Exposure to a rich diversity of stories and viewpoints is of crucial importance for our children, too. By providing the very youngest readers with insights into the lives and minds of people elsewhere, we encourage them to build connections with others and to broaden their world view. An emerging body of research suggests that books can help children not only to explore their own feelings, but also to develop empathy towards others.[5] Chris Riddell, UK Children's Laureate (2015–17), sums it up beautifully: 'Reading allows us to see and understand the world through the eyes of others. A good book is an empathy engine.'[6]

'A good book is an empathy engine.'

I believe that exposing children to a wide variety of books, including in translation, allows them to walk for a while in others' shoes, seeing and understanding the world via a global collection of stories.

As a result of my impulsive decision, my two young daughters and I have stepped out in all sorts of footwear over the last two years, dipping into a vibrant universe of stories, characters, writing and artistic styles. By sharing our experiences, I hope to tempt other parents, educators and caregivers into going beyond the familiar to explore the diverse selection of picture books available in translation.

If you're wondering how to start, there are some dedicated publishing houses—often small, independent presses—bringing children's picture books in translation to English-speaking readers: Elsewhere Editions, Enchanted Lion and NorthSouth Books in the US; Groundwood Books in Canada; Book Island and Tiny Owl in the UK; and on this side of the world, Gecko Press and Berbay Publishing.

Let's shine a spotlight, too, on the excellent literary translators working with children's books, who often not only translate but also actively promote the books in the English-speaking market, run translation workshops,

attend international book festivals … and occasionally stop for breath! They include (with apologies to those not mentioned) Daniel Hahn, Laura Watkinson, Lawrence Schimel, Lyn Miller-Lachmann, Helen Wang, Antonia Lloyd-Jones, Ruth Ahmedzai Kemp and Julia Marshall.

We're fortunate to have such talented individuals translating picture books, because the task isn't as simple as it might seem at first glance—in fact, it's surprisingly complex. As Kelsey Skea, editorial director of new imprint Amazon Crossing Kids, pointed out in a recent interview, for each book the translator needs to understand 'the role of the illustrations and how they interact with text in addition to considering the read-aloud experience'.[7] Illustrations may work with or against the text, or even tell a completely different story, and it takes skill, experience and a dash of magic to combine the two into an illustrated tale that will capture children's attention and imagination. Throw into the mix culture-specific references, rhyme, humour, word play, limitations on word count and many more ingredients—and a translator has one elaborate recipe to decipher!

… exposing children to a wide variety of books, including in translation, allows them to walk for a while in others' shoes.

Also interviewed recently, Daniel Hahn describes the challenges posed by a page of rhyming aphorisms in Éric Veillé's *Encyclopedia of Grannies* (Gecko Press, 2019): '… in each case, I had to make up an aphorism about grandmothers, which rhymed, and for which this existing image could still work as an illustration.'[8]

Meanwhile Antonia Lloyd-Jones, translator of Polish author/illustrator Paweł Pawlak's *Oscar Seeks a Friend* (Lantana Publishing, 2019), discusses the need to preserve the original balance of gentleness and strangeness in the English translation. Finding a suitable name for the main character, a boy skeleton called Ignatek in the original, was another challenge: '*gnat* means bone, so Ignatek is a pun, as well as being a perfectly reasonable name for a nice little boy.'[9] The inspired solution employs the Latin for bone, *os*.

I'm sure we will be treated to many more gems in years to come, but let's not wait: now is the time to read children's literature in translation! Why not select a few contemporary titles from the shelves of your local bookshop or library to share with the children in your life? Together, you can experience the wonder of walking in others' shoes by immersing yourselves in a world of stories.

Ignatek szuka przyjaciela and *Oscar Seeks a Friend* covers © author/illustrator Paweł Pawlak, 2015 and 2019, courtesy of Nasza Księgarnia Publishing House and Lantana Publishing

excerpt from *Encyclopedia of Grannies* © author/illustrator Éric Veillé, 2019, courtesy of Gecko Press

(opposite page) Laura's daughters, aged 5 and 7, enjoying children's literature in translation

Laura Taylor *is a NAATI-certified French>English translator and copywriter who moved to Australia in 2008, having previously lived and worked in France, Italy, India and the UK. Laura holds a BA in French and Italian from Durham University, UK and an MSc in Human Resource Management from the London School of Economics and Political Science, and is a member of AUSIT and IBBY Australia. She blogs about picture books from around the world at* www.planetpicturebook.com, *tweets* @plapibo *and writes a monthly picture book review for the Global Literature in Libraries Initiative.*

[1] https://www.rochester.edu/College/translation/threepercent/about/

[2] https://www.lit-across-frontiers.org/wp-content/uploads/2013/03/Translation-Statistics-Study_Update_May2015.pdf

[3] https://www.abs.gov.au/ausstats/abs@.nsf/lookup/Media%20Release3

[4] https://theconversation.com/australias-taste-for-translated-literature-is-getting-broader-and-thats-a-good-thing-94402

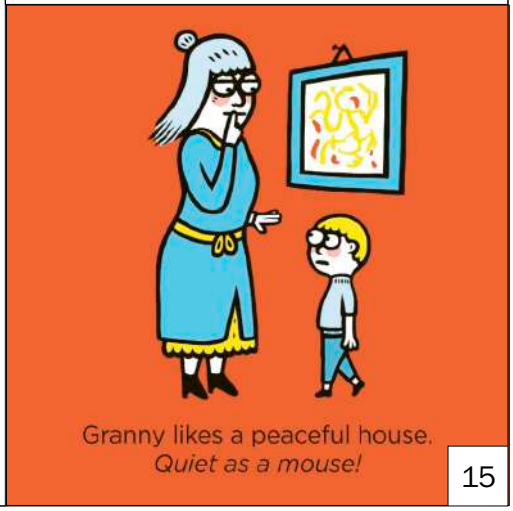
[5] https://www.theguardian.com/teacher-network/2015/may/13/reading-teach-children-empathy

[6] https://www.empathylab.uk/empathy-and-stories

[7] https://www.wordswithoutborders.org/dispatches/article/childrens-literature-in-translation-amazon-crossing-kids

[8] https://www.wordsandpics.org/2019/04/translation-danny-hahn.html

[9] https://worldkidlit.wordpress.com/2019/09/03/oscar-seeks-a-friend-the-tip-of-the-polish-kid-lit-iceberg/



From histories to song: an effective strategy for reviving Aboriginal languages

Harley Dunolly-Lee is a Dja Dja Wurrung community linguist and project officer with the Victorian Aboriginal Corporation for Languages. At the recent AALITRA Symposium 'Translating Traditional Tales and Folklore' (see page 8) they co-presented with Dr Ruth Singer on the rescue and reconstruction of First languages. Harley stresses the importance of First Nations communities being the authorities on their own languages, and describes the strategy they use in the ongoing process of revival of their own community's language.

Aboriginal languages of Victoria are no longer spoken fluently. This is because of the effects of colonisation, including forced assimilation, the Stolen Generations, dispossession from land, and government policies that Aboriginal culture was not to be practised at home, in school or in public. Today, Victorian Aboriginal people are reclaiming, reviving and revitalising their languages. Language is very important because it connects Aboriginal people to the land and their ancestors.

In the 1960s, German linguist Luise Hercus made audio recordings of the last speakers of several Victorian languages, including Wergaia, Wemba Wemba, Mathi Mathi, Woi Wurrung, Gunai/Kurnai, Gunditjmara and Ngarigu. The majority of these speakers were old people who had not spoken or heard their languages since childhood. These languages at this time had already undergone the process of language deterioration, and the younger generations of these communities had not learnt them.

For the rest of the Victorian languages, academic research has until recently relied on nineteenth century texts including wordlists, government reports, letters of correspondence, journal papers, manuscripts, notebooks, surveys, published articles and short grammatical sketches. These texts were written by missionary managers, members of the 'Aboriginal Protection Board' and the 'Aboriginal Protectors' they appointed, surveyors, amateur anthropologists, botanists, magistrates and other court officials, and so on.

These people recording in the nineteenth century had no prior linguistic training, and generally lacked understanding of Aboriginal languages. By approximating sounds and meanings from their own languages to transcribe what they heard, they bleached the words of their distinct Aboriginal sounds and grammar.

To get a better idea of both the pronunciation of individual words and grammar, contemporary linguists compare spellings from the written texts with audio recordings of related languages made by Hercus. Language revival requires such research, and it is daunting for communities who are not qualified in linguistics to try to understand the linguistic terminologies, theories and academic language.

In addition to having no training in linguistics, the majority of people recording Aboriginal languages in the nineteenth century had no intention of preserving the language. This goes back to the attitudes and behaviours of the colonist towards First Nations cultures. First Nation cultures were once viewed as primitive and less intelligent than Western cultures. This attitude was expressed throughout the nineteenth century texts—without the consent of First Nations peoples—and has continued through the twentieth and into the twenty-first century. These people are considered contributors to Western knowledge just as much as others are today, and viewed as having obtained knowledge from First Nations people, when in reality they lacked sufficient cultural understanding and respect to do so.

As Maori researcher Linda Tuhiwai-Smith states, the research on which Western knowledge is based is connected to imperialism and colonialism. To First Nations people, research brings 'bad memories', 'silence' and 'distrust'. Some researchers assume that they are 'the experts' on First Nations cultures. Western knowledge suggests 'things already known', assumes things without consent and suggests 'things that do not work'. In this way, it claims ownership and domination over First Nations cultures. [1]

... they bleached the words of their distinct Aboriginal sounds ...

It is important, therefore, that First Nations people are the authorities on their own cultures and their knowledge is valued and respected. The relationship between researcher and First Nations community needs to be clear. The research and methodologies need to be explained to the community in a manner that they can understand. It cannot be assumed that the community do not need to know because they are not academics or qualified in that particular field. The best working relationship is based on respect and cooperation between the two knowledges.

Victorian Aboriginal Corporation for Languages (VACL) is a First Nations-led NGO that provides training and support to

communities wishing to revive their languages and become speakers. Linguistics is only used as a tool to revive languages. It is the community that makes decisions on sounds, spelling, grammar, meaning, and how the language is going to be used. The training and support only inform the community so that they can come to these decisions.

Working for VACL as a linguist in my own community, Dja Dja Wurrung (based in north-east/central Victoria), I carry out the research, linguistic analysis and methodology needed to revive, repatriate and reclaim stories, song and dance. I then present the research and analysis to the community in a very transparent way, so they can accept or reject it.

For example, a nineteenth century 'collector', viewing a particular dance from a Christian perspective, compared it to an exorcism. However, the community knew what type of dance this was based on their own knowledge that was orally preserved, so the comparison to exorcism was rejected.

In another example, I had to reclaim a word relating to an ancestor mentioned in a story that was recorded. This is because our stories were written in English and only sections of that story were recorded. Details about the ancestor's connection to the story were orally passed down. This helped me fill in the gaps from the texts. I looked into the closely related surrounding neighbours of our languages to find that they had the same or similar words

Linguistics is only used as a tool … It is the community that makes decisions on sounds, spelling, grammar, meaning, and how the language is going to be used.

for this particular ancestor. We borrowed this word because it is rightfully Dja Dja Wurrung as well. The absence of this word in Dja Dja Wurrung was because of the attitudes and interests of the people recording our language in the nineteenth century. This was presented to the community in a report for them to consider. This was explained clearly, and references were also given for community to go back and check. It was up to the community whether they wanted to accept or reject this methodology. In the end, the community decided to create a song for the ancestor and the importance of the story and respecting our ancestors and the lore they gave us.

The strategy can be summarised as: translating details of stories from the nineteenth century texts, retelling the stories in English, checking details against our own orally transmitted history, transcribing the stories back into language from linguistic descriptions, and then retelling them in songs.

The development of this strategy is an example of how the Victorian Aboriginal Corporation for Languages is serving its mission to 'revive, strengthen & speak our Aboriginal Language(s)'.

Harley Dunolly-Lee *is a Dja Dja Wurrung guli (person). They are currently working as the community linguist for the Victorian Aboriginal Corporation for Languages, having previously worked in land management (cultural heritage and natural resource), archaeology and cultural tourism. Harley holds a BA in archaeology, ancient history and linguistics with Honours in linguistics; teaches at La Trobe University; guest lectures at other universities; and is currently participating in an ARC Linkage project:* https://www.latrobe.edu.au/crld/research/howitt-And-fisons-anthropology

[1] Tuhiwai-Smith, Linda (1999 and 2012 edns), *Decolonizing Methodologies: Research and Indigenous Peoples.* London, New York: Zed Books Ltd.

image courtesy of Dja Dja Wurrung Clans Aboriginal Corporation

WARNING: Aboriginal and Torres Strait Islander readers are warned that this page contains the name and an image of a deceased person.

The year that was 2019

As we near the end of the UNESCO-designated International Year of Indigenous Languages (IYIL2019), *In Touch* has reached out to members and contacts working in First Nations T&I around Australia, to find out about some of the events and developments that have happened in the sector over these twelve months.

Australian First Nations communities are increasingly engaged in all three of IYIL2019's main themes:

- support of the revitalisation and maintenance of Indigenous languages
- access through preserving Indigenous languages, creating access for young speakers and collecting and sharing data
- promotion of the knowledge and values of Indigenous peoples and cultures.

Our two feature articles—examining the sociohistorical context of one language's survival, and the retrieval and revival processes in use with another—are set against an overview of the year-to-date for Australian First Languages. Permeating the events listed is the importance of learning 'on Country'.

2019 INTERNATIONAL YEAR OF Indigenous Languages

January

28 Jan: Australian First Nations representatives attend the **IYIL2019 official launch** in Paris.

February

Songs in Language: The Australian Indigenous Languages playlist is launched on Spotify.

March

8 Mar: The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) **International Women's Day 2019** poster features Laurie (Gawany) Baymarrwanga (1917–2014), a Yolngu Elder who was instrumental in preserving the endangered Yan-nhangu language.

artist Gill Warden, image courtesy of AIATSIS

April

15 Apr: (*ABC News*): Anthropologist and linguist Dr Bentley James is working with senior Yolngu figures and academics to create a resource documenting **Yolngu sign language**—used for millennia to communicate with Deaf people, but also to hunt silently, recognise cultural mourning silences and communicate covertly—to preserve YSL for future generations: www.aiatsis.gov.au/news-and-events/blog/yolngu-sign-language

Michael Ganambarr shows the sign for 'fruit bat', photo by David Hancock

30 Apr: **Australia Post** issues an International Year of Indigenous Languages stamp.

image courtesy of and © Australian Postal Corporation 2019

100+ members of the widespread Arabana community return to their homeland, the Kati Thanda (Lake Eyre) region of SA, to participate in 3-day on-Country **Arabana Language Camps** run by the Mobile Language Team, SA (Apr, Jun). With only 15 fluent speakers remaining, the community are working hard to revive their language: www.mobilelanguageteam.com.au

A report by trainee language worker Lakota Gibbons will be published in our April issue.

participants gather on Country

Lakota Gibbons (centre) and other language camp participants on Country (see previous page)

May

2–12 May: YIRRAMBOI Festival (Melbourne) includes sessions on Aboriginal language revival by Dhagung Wurrung Elder and language specialist Aunty Lee Healy and also Dja Dja Wurrung linguist Harley Dunolly-Lee (see pages 16–17).

7–8 May: ***Bana Guyurru: Queensland Aboriginal and Torres Strait Islander Language Forum 2019*** (Cairns) addresses themes such as: wellbeing, language mapping, working with schools, learning through song. Two highlights are: an introduction to Ma-Cha-Nja, the Mpakwithi concept of a trinity of human, language and land; a workshop on pronouncing First Languages.

8 May (*ABC News*): First Nations NT politician Yingiya Mark Guyula, Member for Nhulunbuy, is granted permission to address the Parliament in his First Language via an interpreter.

The Queensland Government dedicates a new **Community Language Grants** program for 'the preservation and revitalisation of Aboriginal and Torres Strait Islander languages'. T&I is expected to play a pivotal role in their soon-to-be-announced state languages policy.

June

3 Jun (*ABC Tropical North*): Iconic children's book ***The Very Hungry Caterpillar*** has been translated into Yuwi, a First Language considered practically extinct 3 years ago.

7 Jun (*ABC Radio Darwin*): Popular children's entertainer Emma Watkins (the Yellow Wiggle) donates $20k towards publication of a **Yolngu sign language book** (see also Apr).

ABC Radio National launches Little Yarns, a new series for children. Each episode 'will take you on a journey to a different nation to learn a first word on Country'.

See also **Arabana Language Camps** (Apr).

July

Akeyulerre Inc launches the bilingual Akeyulerre Healing Cards to highlight a Central Australian community–based healing project prioritising 'intergenerational teaching of Indigenous language and culture and the transfer of environmental, ecological and spiritual knowledge'. The cards will be linked to the NT Indigenous Languages and Culture curriculum and the Australian Curriculum, Assessment and Reporting Authority framework.

Pertame Language Revitalisation Project holds language schools at the Desert Peoples Centre, Alice Springs (Jul) and in their homeland, Boomerang Bore, to the south (Oct). Many adults and children attend to learn from the small group of Elders who are still speakers. The community is developing a language transmission program based on the master-apprentice method, brought home from a UN workshop in New York by language activist Vanessa Farrelly and her grandmother Kathleen Bradshaw.

August

19–22 Aug: *PULiiMA 2019* The biggest biennial Indigenous Language and Technology Conference to date—held on **Larrakia Country, Darwin**—features special full-day events: 'Women in Language' and 'Mapping and caring for Country through language'.

Deborah Kent's *The Nightingale*—set in British penal colony Van Diemen's Land (now Tasmania)—is released. One of the lead characters is Aboriginal, and linguistic consultant Theresa Sainty provided English>palawa kani translation.

Theresa (right) with Magnolia Maymuru, who plays the character Lowanna, during a break in filming: photo by Mark Rogers, courtesy of Causeway Films

The Mobile Language Team, SA launches an **Online Learning Portal** offering self-paced lessons for learning Adnyamathanha, Arabana, Nukunu, Wangkangurru and Yankunytjatjara: portal.mobilelanguageteam.com.au

September

13 Sep: AIATSIS launches ***Ngalipa Nyangu Jaru: Pirrjirdi Ka Ngalpa Mardani (Our Language: Keeping us Strong)***, an exhibition highlighting the different contexts of First Languages throughout Australia.

October

18 Oct – 25 Jan 2020: *Ankkinyi Apparr, Ankkinyi Mangurr*—an exhibition of 60+ artworks based on recordings of Warumungu speakers in the Barkly Region (around Tennant Creek) made in 1966—at the State Library of SA. This is the result of a 3-year collaboration between a Warumungu language repatriation and revitalisation project and Barkly Regional Arts.

See also **Pertame Language Revitalisation Project** (Jul).

November

6 Nov: Pertame Elder Christobel Swan, still a NAATI-accredited interpreter and actively working to fulfil her role as First Teacher of her highly endangered language (see Jul), turns 73.

The Eastern and Central Arrernte Online Learners' List is launched in Alice Springs, enabling users to hear the pronunciation of and simultaneously read 750 Arrernte words. Search for: Arrernte Angkentye Online.

Through 2019

The Tasmanian Aboriginal Centre follow up their 2018 debut episode of NITV's animation series *Little J and Big Cuz*—'**wurakara**' ('**Hopalong**'), featuring palawa kani—with another epsiode due to be released soon. View 'wurakara' here: www.binged.it/31dYOga

Grassroots organisation Children's Ground—working to 'create a new reality with First Nations communities devastated by intergenerational disadvantage'—publishes a poster and 5 bilingual picture books in English/Arrernte and other local languages: www.childrensground.org.au/store

Students participating in Translation Tracks—a program focused on translation and language in the workplace—in Alice Springs have studied Arrernte signage and translations in the town centre and the Araluen Centre (Yeperenye), plus the language used in the Police Caution and legal letters, and in Acknowledgement of Country. Jenaya Newchurch and Shonnielle Craig (Year 10) reflect on their year: *'We went on excursions to Kungkas Can Cook, Araluen Centre and heaps of other fun places where we learnt a lot of things. We have been studying Arrernte since Year 8 and started the Certificate in Applied Languages (Arrernte) in Year 9.'*

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Funded by a UNESCO IYIL grant, the Mobile Language Team (MLT), SA sit down with four Elders from the Mutitjulu Community, Yulara/Uluru, NT to hear and record their stories in wangka (language) for the **Yankunytjatjara Storytellers** project, to help maintain the Yankunytjatjara language. The storytellers speak about country, culture and Wapar (ancestral stories). The 5 short films created will be archived at Ara Irititja (link below) for use by the Yankunytjatjara and wider communities and released on:
www.mobilelanguageteam.com.au
www.irititja.com

MLT's Karina Lester speaks with Yankunytjatjara Elder Pixie Brown, photo by Larissa Hughes

The MLT (above) commence an 18-month research project to help establish **co-curricular education in Adnyamathanha language** at Leigh Creek Area School in the remote Northern Flinders Ranges, and are also developing a multi-use culture trail with bilingual signage for the school and community there.

Djambarrpuyngu: a modern Indigenous language

Djambarrpuyngu is an Aboriginal language spoken widely on Elcho Island, off north-east Arnhem Land in the Northern Territory. To celebrate International Translation Day in September, T&I practitioner and linguist Dr Michael Cooke gave a presentation to AUSIT NSW members on how—and why—Djambarrpuyngu survived colonial disruption and is now established as a modern, dynamic and strong Indigenous language. Michael summarises his presentation here.

Michael with a Makassan smoking pipe made for him by an old Yolngu lady

I learnt to speak Djambarrpuyngu in the 1980s whilst teaching at the Galiwin'ku community school, and have continued to work with it as a T/I and scholar. To explain why it's still in existence and thriving, I first need to put Djambarrpuyngu into context among the many other Australian Indigenous languages, each of which has its own story reflecting the history, geography and destinies of its community of speakers.

Most of the 250 or so traditional languages (and their dialects) being spoken in Australia before 1788 could not withstand the killings (including massacres), introduced diseases, dispossession and forced removal of those who spoke them. The hundred or so languages that survived the late 1700s and 1800s were generally those spoken far from cities, towns and farms, by people who still lived traditional lives on their own lands.

In the twentieth century these remaining languages were further disrupted by widespread relocation of Indigenous people to Christian missions and government institutions, and through the control exercised by pastoralists over the surviving Aboriginal inhabitants on vast cattle stations that had been established across northern Australia in the late 1800s. With people from different language groups often brought together on alien land, it was very difficult for children to learn and maintain their traditional languages, and in some places Indigenous language use was banned altogether.

The level of disruption varied from place to place and region to region. For example, the Anglican Roper River Mission, established in 1908, quickly became a safe haven from ongoing attacks by cattlemen. As the remnants of many language groups took refuge there, it was Northern Territory Pidgin English (well established by then as a European/Aboriginal contact language) that emerged as a lingua franca.

The Roper River missionaries generally housed Aboriginal children apart from their parents in dormitories, thereby increasing their reliance on Pidgin in this otherwise multilingual milieu. They developed its vocabulary, grammar and semantics, creolising it into a full language: Kriol. Now about 100 years old, Kriol is a well-established modern Aboriginal language with over 30,000 speakers across large areas of northern Australia.

Most of the 250 or so traditional languages … could not withstand the killings (including massacres), introduced diseases, dispossession and forced removal of those who spoke them.

Meanwhile Yumplatok, or Torres Strait Creole—another English-based creole that evolved with Melanesian and Pacific Island influences—is now steadily displacing the other traditional languages in the Torres Strait.

In some settlements and missions, one or other of the local traditional languages became dominant in the new community, thereby displacing others—sometimes the language of the local traditional owners, or of the largest group. Then, as children grew up learning and using this dominant language, other languages spoken by their parents were further weakened; and this process continues today, with dominant languages such as Pitjantjatjara, Warlpiri, Arrernte and Djambarrpuyngu displacing other neighbouring languages.

But even under these dominant languages, the ground keeps shifting. Like all living languages they are constantly developing regional differences and being influenced by other local languages, and so changing form.

Warlpiri, for example—spoken in parts of Central Australia—has spawned a new language in the community of Lajamanu. Known as Light Warlpiri, it combines Warlpiri, English and Kriol (most of its verbs are Kriol, while its nouns are from Warlpiri and English). This language development was also led by children, who began normalising the constant mixing of Warlpiri, English and Kriol they heard from adults.

Another important set of Indigenous languages, although no longer spoken as first languages, are nevertheless being revived and reclaimed by Aboriginal people who identify with them today. This process—which involves exploring archives and old recordings and working out ways to fill in the gaps—can be complex and difficult, but it's also rewarding for those involved, and serves to renew and strengthen local Aboriginal identity.

Finally, it's important to acknowledge Local Aboriginal Englishes (LAEs), dialects of English spoken by many as home and community languages, particularly in urban areas. LAEs also vary from place to place, reflecting influences from local Aboriginal culture and languages (that may no longer be spoken) in terms of vocabulary, accent, grammar and ways of speaking.

Djambarrpuyngu fits into this broad context as a small traditional language spoken by only a few hundred Yolngu people in the mid-nineteenth century that has grown into a dominant regional language with more than 5,000 speakers today. Traditionally it was the language of the Djambarrpuyngu clan, one of

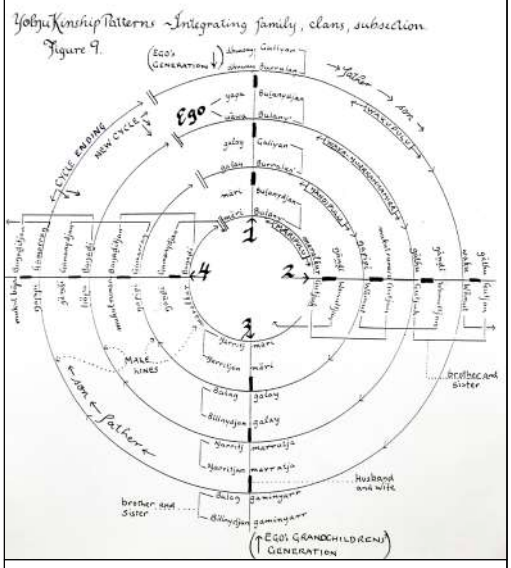


diagram hand-drawn by Michael Cooke in the 1980s to try and visualise the complex Yolngu kinship patterns

around forty Yolngu clans in north-east Arnhem Land each marked by its own language, estate and totems—and the songs, dances and designs that tell the creation stories associated with them.

Some Yolngu languages are so similar that linguists tend to group them as dialects of one language, while others are so different that they are not mutually intelligible at all, and are therefore classified as distinct languages.

As Yolngu law dictates that people marry outside their own clan, Yolngu children often grow up in multilingual environments with parents who speak different languages. As a result several distinct languages are still spoken in the Galiwin'ku community, with each incorporating a range of dialects.

However, Djambarrpuyngu now dominates and is spoken and understood by all, due partly to decisions made by the Federal and NT education departments in the 1970s. When the Federal Government introduced bilingual education at Galiwin'ku in 1974 only one Aboriginal language could be supported, and Gupapuyngu was initially chosen. However, after NT achieved self-government in 1978, Djambarrpuyngu—the main language of the local traditional landowners and already established as the dominant language—was phased in instead of Gupapuyngu, plus a

separate program for children who spoke another local language, Gälpu.

But, given that mainstream Anglo-Australian influences are pervasive, why is it that an Aboriginal language, and not English, is displacing the other Yolngu languages as the dominant language? A few factors are significant.

First, the Yolngu have a history of incorporating outside influences without being fundamentally changed themselves. From the late eighteenth to the early twentieth centuries, fishermen from Makassar in modern-day Indonesia visited Arnhem Land in search of trepang (sea cucumber). Yolngu would trade with the Makassans and help with the trepang harvest and processing. Intermarriage was not unknown, and some Yolngu even returned with the fishermen to live in Makassar.

This prolonged period of interaction had important influences on Yolngu society which are reflected in three hundred or so Makassan loanwords left behind—words such as *rrupiya* for money, *balanda* for European, *dopulu* (from *dubbele*) for gambling, *djinapang* for gun and *nganitji* for alcohol.

a page from the new multilingual dictionary of anatomy app *Rumbalpuy Dhäwu (Stories of the Body)*, in Plain English and three Yolngu languages including Dhuwal (Djambarrpuyngu), reproduced courtesy of ARDS Aboriginal Corporation: api.ards.com.au/app/web.htm

The hundred or so languages that survived … were generally those spoken far from cities, towns and farms …

Methodist missionaries arrived in 1942 and had an even greater influence on Yolngu society, but were pragmatic regarding language. They worked with the Yolngu to translate their scriptures into Yolngu languages, which some missionaries even learnt. As in many societies the new religion, too, was adapted while being adopted into the existing system of knowledge and beliefs, without destroying it.

Yolngu cultural resilience has served to protect the language in another way: English remains inadequate for Yolngu purposes, as many Yolngu concepts have no English equivalents. This is best illustrated in the Yolngu kinship system, with an extensive vocabulary required to specify each person in a community's relationship with each other person, and with their totems, languages, the plants and animals, and so on.

Then there are the influences of children and young adults, who are significant drivers of language change in any community. When I first arrived at Galiwin'ku, Djambarrpuyngu was spoken in much the same way by most adults, but the seeds of change were already there among the younger adults and children.

An old man from another Yolngu community once explained to me that language started changing there after streetlights were installed in the mid-1970s. Prior to this, the children would gather round the only light—the campfire—in the evening to listen to their elders tell story after story in Djambarrpuyngu (or another Yolngu language). This was the time for real education; but once the lights appeared they could instead wander the streets and keep playing.

One result of this disconnection from the elders has been some simplification of grammar and changes in vocabulary (including more English loanwords), but the language remains clearly Djambarrpuyngu, with young and old speakers simply accommodating each other (as happens in most languages).

In the larger communities other factors serve to protect Yolngu languages. Yolngu health workers assist with communication at the clinics; bilingual Yolngu work in stores and for various community services; and ironically, continuing poor school attendance limits children's exposure to English.

Contemporary connective technologies such as the smartphone and internet are another unexpected source of support. Yolngu young and old load their devices with photos and recordings of traditional music, ceremonies, songs and other cultural practices, and use Facebook to share all this as well as to message each other in Yolngu languages.

The battle to preserve Australian Indigenous languages is never ending. It requires not only purposeful effort and funding, but also an understanding that the surviving languages are—rather than museum pieces—a vital and dynamic part of Aboriginal and Torres Strait Islander life today.

Dr Michael Cooke *is a T&I practitioner and trainer, and a scholar of intercultural communication and forensic linguistics. He has researched and published extensively concerning Anglo/Aboriginal communication in legal contexts. He is a past member of* In Touch*'s editorial committee and currently serves on the board of directors of NAATI.*

[1] The emergence of Kriol in the context of the disturbing interracial history of the region is described in 'Northern Territory Pidgins and the Origins of Kriol' by John Harris, in *Pacific Linguistics* Series C, no. 89 (1986).

[2] The emergence and development of this new language was described by Carmel O'Shannesy in the *Australian Journal of Linguistics* 25, no. 1 (2005): 31–57.

Health care interpreting: three quick questions for Vesna Dragoje, Director of Sydney Health Care Interpreter Service (SHCIS)

The second in our short Q&A series for people who work with T/Is, but aren't necessarily T/Is themselves. If you have a suggestion of someone to ask, and what to ask them, get 'in touch'.

1. What are the most important skills an interpreter needs?

I would separate the required skills into two sets: hard and soft skills, both of which are of equal importance.

The hard skills are all the teachable and measurable abilities such as our language skills, knowledge of subject matter in which we interpret, interpreting techniques and ability to use computer programs.

Even if you have amazing language skills and expert subject matter knowledge, though, without the soft skills you would fall short of being a professional that everyone wants to work with. These soft skills are the interpersonal, communication and problem-solving skills; the ability to be flexible and adaptable, to work as part of a team and endorse a strong work ethic. Being dependable and responsible demonstrates to all parties you work with that you value your chosen profession.

Lastly, professionals are enthusiastic about their work; they recognise their strengths and their weaknesses and are willing to work on the latter; and they act, speak and dress accordingly to maintain an image of someone who takes pride in their work.

2. Do you have an overall 'philosophy' of interpreting?

I believe that as interpreters we're a privileged lot. We hear and see things that most people never experience personally, and we're in a position to be continuously learning. We gain new vocabulary, have access to various and varying subject matter, see different perspectives and world views; and we're privy to personal stories of birth, growth, emotionality, aspiration, conflict and mortality. The most important aspect of all this is that we're continually gaining insight into the human condition and human existence.

It's for these reasons that I believe we must always strive to be the best. To be as prepared as possible for the assignments ahead. To ensure that we continue learning; to maintain and enhance our skills and to reflect on what we have done well and where we can continue to improve. We need to fully grasp the responsibility that our chosen profession demands, and to take pride in it and in ourselves as well.

3. What trends are you seeing in the interpreting industry?

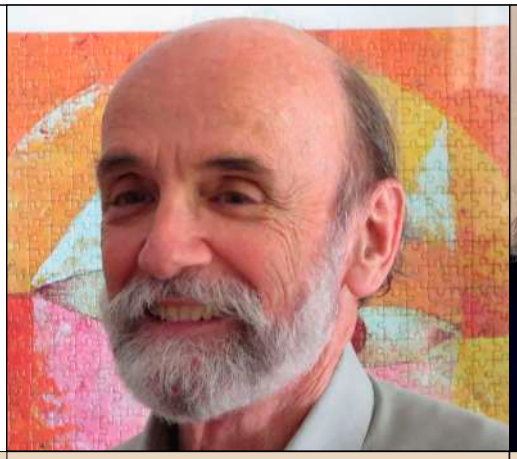
As a service provider in the public health sector, I see a constant increase in interpreter demand every year across most language groups; the well-established as well as the new-emerging language groups. To keep up with this increasing demand we need more people entering the interpreting profession. We need to improve access to training and education and create sustainable and attractive career pathways to more secure employment.

As the need for interpreters increases so does the opportunity to look to technology to assist in service provision. We will never—nor would we wish to—replace face-to-face interpreters, but we have an opportunity to include technology in ways that will support us to do our work.

Obviously, if the demand for interpreters is growing then this is a positive sign with a bright future for the profession.

Vesna (in red) with an SHCIS working group

MEMBER PROFILES



NAME:	**NIC WITTON**	**LAUREN BROOM**
Translator or interpreter (or both):	translator	translator
Language(s) and direction(s):	German–English	French>English
Location:	Sydney, NSW	Perth, WA
Practising as a T/I since:	1983	2007
Member of AUSIT since:	2019	2018
Main area(s) of practice:	education, immigration, general	visual arts

Q&A

Q1

How did you come to be a translator and/or interpreter?

Q2

Tell us about a project you have worked on that was especially interesting or challenging (within the bounds of confidentiality of course).

A1

I've always been interested in languages and studied Latin, French and German at high school and French, German, linguistics and philology at university, as well as one year of Dutch and Ancient Greek. My university studies included Middle and Old High German and Gothic. In those days studying a language involved a lot of translation, which I enjoyed, so I applied to NAATI and qualified at Level III in German in both directions soon after returning to Sydney from post-graduate studies in Germany.

A2

For one assignment I was asked to translate the script of a German TV series into English. Not remarkable, you might say, but it was a German adaptation of Patrick White's novel *Daughter of Silence*. The Australian company that was planning to make an English version was under the impression that my translation would result in an authentic rendering of Patrick White's original. It took quite a bit of persuasion to convince them that I should incorporate excerpts from the novel in the 'translation'. Searching for the relevant passages took quite a bit longer than a translation would have (and I was being paid by the word, not by time!), but I was pleased with the result. I don't know to this day whether the film was actually made, though.

A1

Ever since I knew there was such a thing as a translator (reading the job guide as a ten-year-old) I knew I wanted to be one. I was learning modern Greek at the time, but I honestly would be happy working from any language. French happened to be the path I took at university, but it wasn't until I spent a year in France after graduating that I could really enjoy a second linguistic and cultural space. Many of us translators have one foot in another field, and mine is visual art. When I'm translating art essays I'm happy as a pig in mud!

A2

Last year I was asked to translate the subtitles of several German video artworks. They'd already been translated into French, and as the works were being shown in a French museum, the client wanted the French subtitles to be the reference. Understanding the works in themselves demanded a lot of contextual information—they drew connections between ancient scripture and 19th and 20th-century Belgian and German politics and art—let alone all the slippery problems of language. I found myself translating a scholar's interpretation of *The Babylonian Talmud*, complete with references to bodily fluids, wondering if my eyes could be believed ...