

A Partnership between:



Smithsonian
Institution

**Smithsonian Recovering Voices
Initiative:**

- National Museum of the American Indian
- Museum of Natural History
- Center for Folklife and Cultural Heritage



Cultural Survival

- Endangered Languages Project
- Community Radio Project

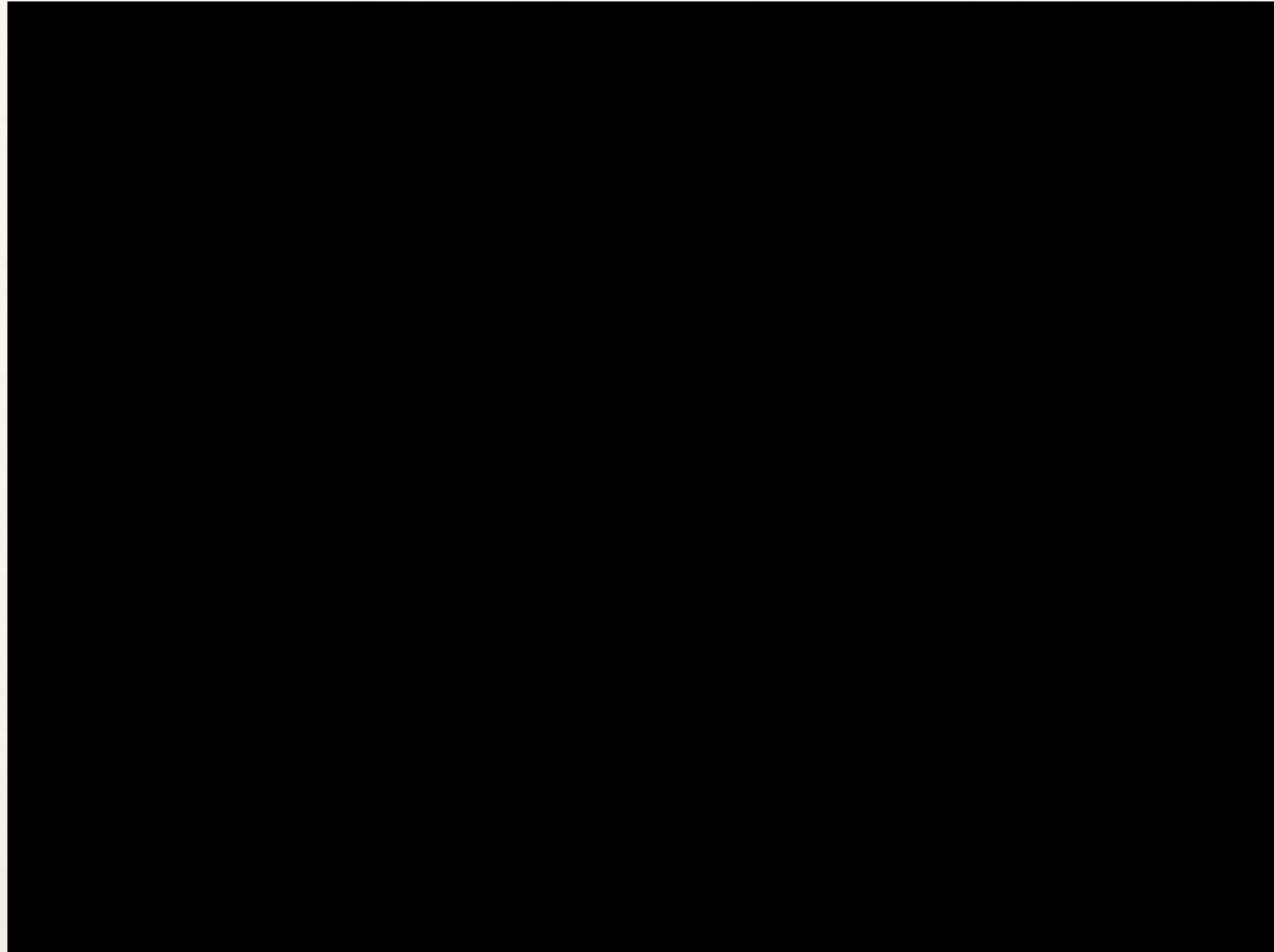
to create

Our Voices on the Air Conference

Reaching New Audiences through Indigenous Radio

Suzanne Benally

Executive Director, Cultural Survival





Our Voices on the Air:

Case Studies, Conference Outcomes and Next Steps

March 2, 2013

Language Loss in Indigenous Communities

- ❖ **Of the approximately 6,000 languages that exist today, 90% are predicted to decline or disappear by the end of this century. In fact, 2,500 of them are currently in danger.¹**
- ❖ The importance of languages as:
 - ❖ vehicles of knowledge-- both environmental and cultural-- across generations
 - ❖ a reflection of community-specific histories
- ❖ Indigenous communities
 - ❖ Common issue: awareness of the community's specific reality and this issue worldwide, but lack of connection and exchange with other groups facing the same loss.
 - ❖ Community radio is a viable medium of communication for those with limited resources needing to reach a larger audience

¹UNESCO's 2009 Atlas of Endangered languages

Our Voices on the Air Conference

- ❖ Organized to address the issue and discuss possible solutions
 - ❖ Gathering of 30 radio producers currently involved in language revitalization work, from Canada, El Salvador, Guatemala, Mexico, New Zealand, and the US
 - ❖ CS partnered with the Smithsonian Institute, and the conference took place in Washington D.C.



Hawai'i



- ❖ Kaimana Barcarse speaks on the success of the radio project Alana I Kai Hikina, “Rising of the Eastern Sea,” broadcast on KWXX-FM. The goal is to complement formal education by attempting to **normalize the Hawai’ian language**
- ❖ Next step: setting up Hawai’ian programming with modern content (e.g. Country Radio hour, with Hawai’ian language DJs)

- ❖ *“If we want our language to live, the language has to be used in daily life. Not just supported through educational efforts being funded through government policy”*- Kaimana Barcarse, lead DJ of Alana I Kai Hikina

Aotearoa

also known as New Zealand



- ❖ Wena Tait speaks of the success story in Aotearoa.
- ❖ path from a purely grassroots movement to government funding and support



Te Ūpoko o Te Ika

1161AM Wellington Māori Radio

25 years

Establishment of Iwi Radio

- **From 1990 to 1991, the government agency charged with setting up Māori radio had a difficult choice to make:**
- **With limited funding, they had to either :**
- **adopt the national network station model**
- **Or**
- **Adopt a community based station model**

National Network Station Model

- **In 1989 Aotearoa Māori Radio was operating in Auckland and had aspirations to become a nationwide networked station offering 35% Māori language content in order to more effectively compete with mainstream radio**

Community Based Model

- **In 1987, Piripi Walker founded in Wellington a community based Māori radio station called Te Upoko o Te Ika, at that time largely staffed by volunteers, that was committed to 80% Māori language content**

Outcome

- **The funding agency ultimately opted for a community (iwi) based model and also imposed quotas for Māori language content as a condition of funding.**
- **Eventually 21 iwi stations were established**
- **In 1995 a Māori broadcasting funding agency was established to fund radio and television**

Milestones for Iwi Radio

- **Securing Government Support**
- **Establishment of an iwi based radio network**
- **Network linked by a contribution / distribution system to enable sharing of programme resources**
- **Live streaming of programmes for benefit of tribal diaspora, both within NZ and overseas**
- **Providing 8 hours of Māori language programming per day, 7 days a week**
- **Centralised Māori language news service**

Milestones for Iwi Radio

- **Support of local dialects**
- **Strength of iwi radio's collective organisation (Te Whakaruruhau o Ngā Reo Irirangi Māori) as a political lobby group**
- **Focus on community engagement to achieve Māori language outcomes**
- **Support of Māori music and rising new musicians**
- **Outside broadcasts of local and national events of significance to Māori**

Community Radio: Our People's Right

- ❖ www.radioixchel.com - a non-profit station
- ❖ Radio Ixchel was created as a reaction to the people's need to express their ideas, customs, traditions, to talk about their needs in their own language, and to open up space for all forms of expression in the community.
- ❖ Located 42km from the capital, with a population of 50,000
- ❖ Does not use corporate sponsors, but rather small donations and community support to sustain the non-profit operation.



Anselmo Xunic, founder of Radio Ixchel in Sumpango

Equipment



- ❖ Radio Ixchel has overcome lack of resources to make more cost efficient equipment, handmade rather than from factories.
- ❖ This equipment has served Radio Ixchel for 9 years. Though new equipment is desired, this makeshift equipment has proved to be effective.

Local Radio's Economic Sustainability

- ❖ Community commitment to the organization is key to its maintenance. A team of volunteers work to support the radio station, comprised mostly of women and children.
- ❖ Door-to-door donation requests
- ❖ loyal patrons
- ❖ NGO support
- ❖ International cooperation
- ❖ local artist collaboration



Future Goals

- ❖ Better equipment
- ❖ An official recording studio
- ❖ Ability to pay employees



Hopi in Arizona



- ❖ Cara Joe Dukepoo is a volunteer at KUYI radio in Keams Canyon, AZ





History of KUYI

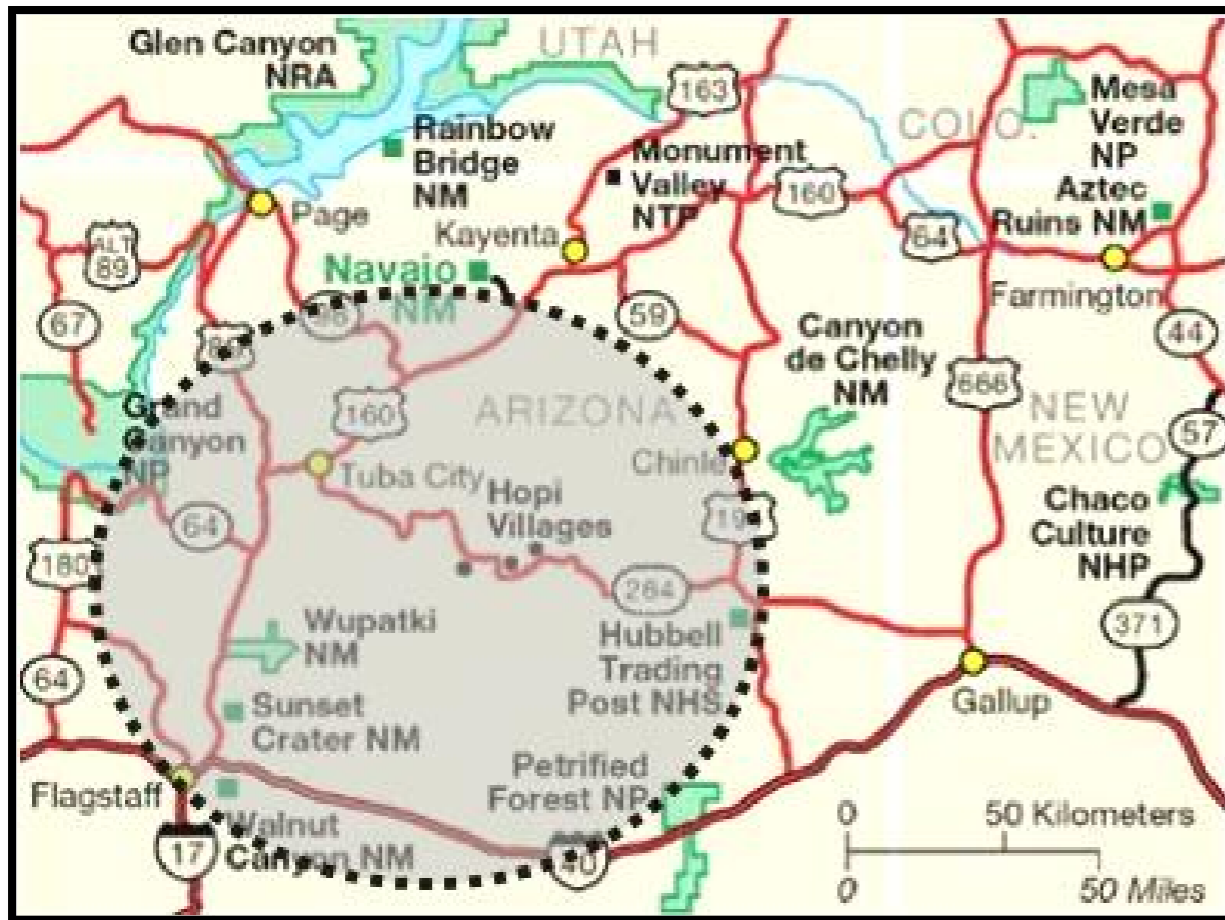
On December 20th, 2000, KUYI made its on-air debut after five years of hard work by Hopi volunteers, leaders and the Hopi Foundation.



The Morning Cry was the first KUYI Broadcast.



KUYI Listener Base



Streaming Online on
www.kuyi.net

KUYI Broadcasts over 69,000 Watts
Serves 12,000 Hopis Across 12 villages



Hopi Programming

- At KUYI's inception community surveys reflected the demand for local programming in the Hopi language.



Fluent Volunteer Dj's recruited and trained



Live Remotes



Hub for Local Musicians.



Community Partnerships

KUYI Has Partnered With Several Entities On Creating Culturally Relevant Local Programming:



- The Hopi Foundation's Hopi Lavayi program: **A Day In Hopi** monthly segments as well as time and date recordings
- Hopi Foundation's Natwani Coalition and Local Farmers: **Farm Talk**
- Hopi Tribe Cultural Preservation Office: **Winter Storytelling and Other Cultural Education Segments only in the Hopi Language**
- Mesa Media Inc. & Hopi Head Start Program: **Shooting Stars Hopi Lavayi Radio Project (SSHLP)**



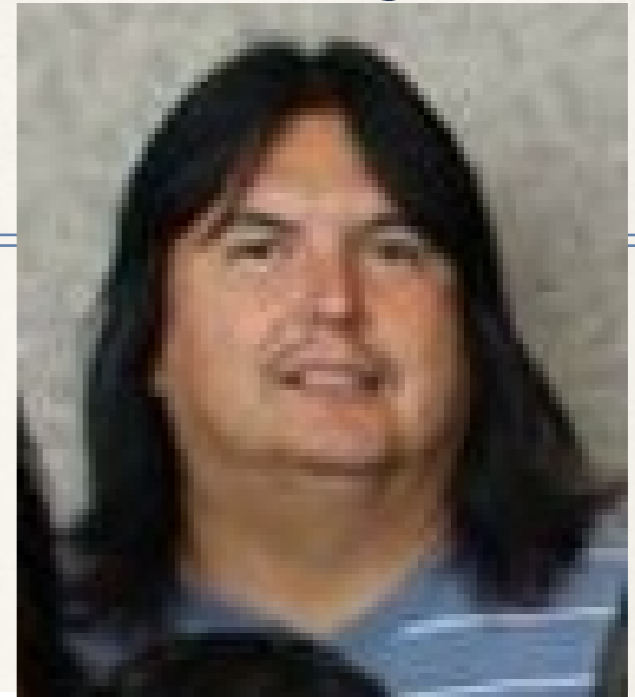
Revenue Generation

Our Development Program Is An Important Part Of Ensuring KUYI's Sustainability.

- Public Radio Stations such as KUYI rely on several sources of revenue to sustain its operations, such as:
 - Foundation and Government Grants
 - Contributions from the General Public (monetary donations, music donation and most important, In-Kind (volunteer) services)
 - Memberships
 - Underwriting
 - Sales

Euclidean/Yuchi Language Project in Oklahoma

- ❖ Lester Revis is the coordinator of the Euclidean Language Project and a producer for the weekly 15-minute radio show in Tulsa, OK. He speaks on progress despite limitations and future goals to have a station dedicated to Euclidean Language.
- ❖ He outlines the need to give the next generations the tools they need to speak the language and hope they are receptive.
- ❖ He stresses that we cannot wait for resources to create change, but rather work with what is available at the moment.



Conference Outcomes

- ❖ A review of the participant experience has given clear anecdotal support to the claim that the combination of immersion language programs and community radio broadcasting brings the greatest impact in revitalizing languages within communities.
- ❖ *Solidarity in struggle*: Participants shared with one another their economic and political challenges, which resulted in a greater resolve to reach self-determination in media and language rights.
- ❖ *Sharing a diversity of experiences and approaches*
- ❖ *Potential future projects*
- ❖ *Inspiration!*

What's Next?

- ❖ Media Makers proposal to the National Endowment for the Humanities
- ❖ Participants are developing a cohesive international broadcast network of stations working in native languages.
- ❖ Communities from the conference will be featured in public engagement efforts at the Smithsonian Institution.
- ❖ Cultural Survival will work with Recovering Voices partners and others to continue to support Guatemalan communities.
- ❖ The Smithsonian and Cultural Survival are currently exploring and developing new collaborations