Preserving our heritage; caring for our future

The Remote Aboriginal and Torres Strait Islander Audiovisual Collections Plan 2014-2016

A national plan for sustainability, engagement and growth

Indigenous Remote Communications Association

Culture
Connection
Conservation

Indigenous peoples have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

Article 11 UN Declaration on the Rights of Indigenous Peoples.

Acknowledgements

The Indigenous Remote Communications Association (IRCA) acknowledges the traditional owners of the countries in which it's work is carried out and acknowledges its respect for elders past and present who continue to guide it's work.

IRCA acknowledges the support and resources provided by the many organisations and people who have contributed to the development of the National Plan. These include:

- Remote Indigenous Media Organisations Managers (CAAMA, NG Media, PAKAM, PAW Media, PY Media, QRAM, TEABBA, TSIMA).
- Peter White and Mick Newnham, National Film and Sound Archive
- John Dallwitz and Linda Rive, Ara Irititja Archival Project
- Kerry Blinco, Northern Territory Library
- Tom Eccles and Jeni Wie, Australian Institute of Aboriginal and Torres Strait Islander Studies
- Simon Fisher, PAW Media
- Wukun Wanambi, Ishmael Marika, Joseph Brady, Buku-Larrnggay Mulka Centre
- Michael Christie, Charles Darwin University
- Lyndon Ormond-Parker, University of Melbourne
- Bernard Namok, TEABBA
- Adam Macfie, Shaun Angeles, and Graeme Shaughnessy, Strehlow Research Centre
- Rita Cattoni, ICTV
- Mark Crocombe, Kanamkek-Yile Ngala Museum, Wadeye
- Michalia Arathimos, NG Media
- Maree Klesch, Batchelor Institute of Indigenous Tertiary Education

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Chairperson's foreword

Audiovisual collections have been produced and stored by remote Aboriginal and Torres Strait Islander (ATSI) owned media organisations for over 30 years. They represent not only a significant representation of ATSI culture, language and community life, but also represent the work of ATSI people in taking control of media as an act of self-determination.

Collecting institutions across Australia also hold a wide range of media about ATSI people, often collected at a time when the protocols for filming and recording where informed by a different sensibility about consent. Nevertheless they form an important resource for ATSI people seeking to reconnect families broken apart by Stolen Generation policies, as well to reconnect to ceremonies and stories where forced dispossession has fractured relationships with land and law.

The Remote ATSI Audiovisual Collections Plan is an important step forward in not only in its focus on supporting remote ATSI owned collections, but also in its focus on bringing representatives from collecting institutions to the same table as remote ATSI representatives to develop collaborative access arrangements according to ATSI determined cultural protocols.

The Plan is an important step in reconciliation as well as an important step in the recognition of keeping ATSI owned collections on country. Working together we can create new opportunities for ATSI people living and working in remote communities to exercise their human rights in the maintenance, protection and development of past, present and future manifestations of our cultures.

We thank all those organisations and individuals who have been involved in the development of the Plan and we look forward to working together into the future to bring the Plan to life.

John 'Tadam' Lockyer
Chairperson
Indigenous Remote Communications Association

ABOUT THE INDIGENOUS REMOTE COMMUNICATIONS ASSOCIATION

The Indigenous Remote Communications Association (IRCA) is the peak body that represents and advocates for the media and communications interests of remote and very remote Aboriginal and Torres Strait Islander communities in Australia.

IRCA promotes the important role played by remote Indigenous media in maintaining language and culture and providing tools for self-representation and community development.

IRCA supports remote Indigenous media organisations (RIMOs) that have played a key role in the development of the remote media and communications industry in Australia.

ORGANISATIONS AND INDIVIDUALS INVOLVED IN DEVELOPMENT OF THE NATIONAL PLAN

Australian Institute of Aboriginal and Torres Strait Islander Studies

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

The Ara Iritija Archival Project

The aim of Ara Irititja is to bring back home materials of cultural and historical significance to Anangu by way of interactive multimedia software known as Ara Irititja Knowledge Management System - Ara Iritita KMS. Materials include photographs, films, sound recordings and documents.

Centre for Australian Languages and Linguistics archive, Batchelor Institute of Indigenous Tertiary Education

CALL is a centre of excellence for the research, documentation and preservation of Aboriginal and Torres Strait Islander languages. Managed by Batchelor Institute at our Batchelor and Alice Springs campuses, it draws together resources, expertise, networks and knowledge from over 40 years of work with Australian languages.

Buku-Larnggay Mulka Centre

The name 'Mulka' means a sacred but public ceremony, and, to hold or protect. The mission is to sustain and protect Yolngu cultural knowledge in Northeast Arnhem Land under the leadership of community members. The Mulka production house and archive is managed by Yolngu law, governance and culture.

Professor MIchael Christie

Michael Christie is involved in Aboriginal archive development at Charles Darwin University. His research focus is upon understanding and enhancing the emerging roles of information technologies in the intergenerational transmission of traditional knowledge in remote Aboriginal communities.

Indigenous Community Television

Indigenous Community Television (ICTV) is an Indigenous independent, not for profit organisation. Its core purpose is to improve the livelihoods of Indigenous Australian through the creation of media distribution outlets that enable the active sharing of stories, culture, language and the provision of essential information. ICTV's television programming can be viewed on Channel 601 on the VAST satellite service.

National Film and Sound Archive

The National Film and Sound Archive of Australia (NFSA) is the nation's living archive, collecting, preserving and sharing Australia's audiovisual heritage.

Lyndon Ormond-Parker

Lyndon is an academic at the Melbourne School of Population and Global Health. His research work is in the fields of archival studies and the conservation of Aboriginal and Torres Strait Islander heritage. He also has research interests in the use of broadband and modern technology for the delivery of local community audiovisual material as well as the history of the collection of Aboriginal and Torres Strait Islander human remains and repatriation to communities.

Northern Territory Library

The Northern Territory Library is the Northern Territory's major reference and research Library, and is responsible for collecting, preserving and providing access to the Territory's documentary heritage and connecting people to the world of information.

Remote Indigenous Media Organisations

Remote Indigenous Media Organisations (RIMOs) coordinate Remote Indigenous Broadcasting Services in their geographic area, as well produce regional radio services and media content. RIMO organisations such as Warlpiri Media Association (now known as PAW Media and Communications) were at the forefront of the development of remote Indigenous broadcasting.

Strehlow Research Centre

The Strehlow Research Centre manages one of Australia's most important collections of film, sound, archival records and museum objects relating to Indigenous ceremonial life. The Strehlow Collection was accumulated by the late Professor TGH Strehlow during a lifetime of anthropological research with the Aboriginal people of central Australia.

INTRODUCTION TO THE PLAN

1. Our core ethic

In the management of remote audiovisual collections, the National Plan recognises and values local Aboriginal and Torres Strait Islander knowledge and Law as guiding principles.

The National Plan recognises local Aboriginal and Torres Strait Islander peoples as essential cultural authorities at the centre of all decision making associated with management of the collections.

2. Why Remote Aboriginal and Torres Strait Islander Audiovisual Collections matter

Remote media organisations have been making audio and video recordings in remote Aboriginal and Torres Strait Islander communities since the early 1980s. The recordings are still held by these organisations in a range of formats and under a range of environmental and organisational conditions

Stretching from the early 1980s through to the present the collections provide an unbroken record of language usage, cultural knowledge, traditional skills, community events, family histories and oral histories.

The collections represent a unique set of audiovisual resources produced by and for remote Aboriginal and Torres Strait Islander peoples, managed by cultural custodians according to local cultural protocols, and maintained on the countries to which the cultural and social content is directly connected.

The holding of the collections on country is essential for the custodians of the remote collections and the communities represented in the collections. The collections contain sensitive cultural content in terms of sacredness, sorry business, and protocols for viewing that can only be managed by local people. There is a need to keep the original media on country to ensure the cultural integrity of access. In a sense the media has itself become a sacred object that needs to be maintained locally by the cultural owners.

The collections have been created in accordance with remote Aboriginal and Torres Strait Islander needs, wishes, and cultural protocols. They are collections that represent Aboriginal and Torres Strait Islander self-determination of who, where and what should be represented and how the representation is to be produced. They are not collections of content made by non-Aboriginal people about Aboriginal people.

The collections have a high value for education, as well as for cultural and personal affirmation, for language teaching, for social, cultural and linguistic research, and for researchers into the history of Aboriginal media.

The collections are important for the provision of culturally meaningful employment for Aboriginal and Torres Strait Islander people living in remote communities. Employment opportunities with the collections affirm the value of cultural knowledge and language proficiency and contribute to the wellbeing of people engaged in work with the collections.

Many collections are historically significant due to their association with significant Aboriginal media producers such as Kurt Japanangka Granites and Francis Jupurrurla Kelly of Warlpiri Media Association, John Macumba and Freda Glynn of CAAMA, and Simon Tjiyangu and Pantjiti McKenzie of PY Media. Their work was seminal in the development of Aboriginal TV in Australia and many of their productions are included in the remote audiovisual collections.

Preservation and enhancement of the remote Aboriginal and Torres Strait audiovisual collections is a vital activity for the cultural heritage of local communities, for the provision of economic and social benefits to local communities, and as a contribution to the Indigenous cultural heritage of the nation.

> **The need for a National Plan and action to preserve remote Aboriginal and Torres Strait Islander audiovisual collections is urgent.**

However, the media in the remote collections media is in danger of being lost due to their vulnerability to heat, humidity, dust and other environmental conditions. The collections are also in urgent need of resourcing of cataloguing, digitising and managing.

The need for a National Plan and action to preserve the remote Aboriginal and Torres Strait Islander audiovisual collections is urgent.

3. The Remote Aboriginal and Torres Strait Islander Audiovisual Collections

Remote Aboriginal and Torres Strait Islander audiovisual collections are located across remote Australia. Examples of the collections are:

1. The collections of the Remote Indigenous Media Organisations (RIMOs). RIMOs coordinate Remote Indigenous Broadcasting Services, also known as BRACS. RIMOs provide coordination services to 106 RIBS and media support to another 30 remote communities.

   The RIMOs are:
   - a. Central Australia Aboriginal Media Association (CAAMA). Alice Springs, NT
   - b. Ngaanyatjarra Media (NG Media). Irrunytju, WA
   - c. Pilbara and Kimberley Aboriginal Media (PAKAM). Broome, WA

    d. Pintupi Anmatjerre Warlpiri Media (PAW Media). Yuendumu, NT. Also known as Walpiri Media Association.

    e. Pitjantjatjara Yankunytjatjara Media (PY Media). Umuwa, NT

    f. Queensland Remote Aboriginal Media (QRAM). Cairns, Qld.

    g. Top End Aboriginal Bush Broadcasting Association Australia (TEABBA). Darwin, NT.

    h. Torres Strait Islander Media Association (TSIMA). Thursday Island, Qld.

2. The collections of specialist remote community museums and cultural centres such as:

    a. Buku-Larnggay Mulka Centre. Yirrkala, NT.

    b. Kanamkek-Yile Ngala Museum. Wadeye, NT.

3. Specialist organisations and programs working directly with remote communities to build and further develop remote audiovisual collections. These include:

    a. Ara Irititja Archival Project.

    b. Community Stories program of the Northern Territory Library.

    c. Living Archive of Aboriginal Languages ARC project.

    d. Strehlow Research Centre. Alice Springs.

IRCA will seek collaborations and partnerships with other relevant organisations and projects, including Arts Centres and Land Councils.

4. The risks for remote Aboriginal and Torres Strait Islander audiovisual collections

The National Plan is being developed in response to a range of current and growing risks in the remote collections that require urgent attention. The four critical risks are:

1. The loss, through irrevocable deterioration of materials, of unique cultural and language materials.
2. The loss of significant collections of high historical value to Aboriginal and Torres Strait Islander peoples through underdeveloped management arrangements.
3. Lack of resourcing for staffing and operations.
4. Lack of funding programs for remote Aboriginal and Torres Strait audiovisual collections.

It is urgent that a skills and resource base be developed to support remote organisations secure their audiovisual collections for the future and that partnerships and networks with major archiving organisations be formed to support such development.

5.   The issues

The remote Aboriginal and Torres Strait Islander audiovisual collections face significant challenges in ensuring the preservation of the materials into the future. The challenges include:

1. Ensuring that cultural management of all aspects of the preservation of the collection is valued and that mainstream archival approaches are adapted to cultural frameworks.

2. Supporting the development of a group of skilled remote Aboriginal and Torres Strait Islander archivists.

3. Inventorying the materials in the collections to identify what materials are actually in the collections so as to identify items of significant cultural value and take appropriate preservation actions.

4. Transferring analog materials to digital before the analog materials deteriorate irrevocably. Many of the audiovisual materials are on VHS tape and date from the early 1990s to late 1990s. The shelf life of VHS tapes under hot and humid conditions can be as low as ten years.

5. Responding to technological obsolescence of digital media formats and players, and technological vulnerability of digital storage.

6. Developing an agreed approach to cataloguing, sufficient to enable sharing of data records amongst appropriate cultural and research organisations.

7. Developing culturally appropriate community access platforms for local access to digital copies of the materials held in the collections.

8. Developing a collaborative approach to cloud based digital storage, appropriate to the bandwidth options available to remote communities.

6.   Our goals

1. To have the value of the remote Aboriginal and Torres Strait Islander media collections recognised as nationally significant cultural heritage that urgently needs to be preserved.

2. To produce knowledge about the ways that remote communities access ATSI audiovisual collections for cultural and intergenerational transmission of knowledge purposes so as to inform the ways in which collections are organised and managed.

3. To support the growth of culturally meaningful jobs on country through building the capacity of remote archive organisations and development of skilled archive workers.

4. To preserve remote Aboriginal and Torres Strait Islander audiovisual collections through support for improvements in infrastructure and resourcing.

5. To support provision of culturally appropriate access to remote audiovisual collections.

6. To further realise the benefits of investment in remote media through enhanced social, health, cultural, educational and economic outcomes for communities.

7. To develop and sustain a collaborative agreement for Remote Aboriginal and Torres Strait Islander Audio Visual Collections between relevant remote organisations and major cultural organisations to advocate on behalf of collections, and promote cultural management and preservation principles.

The National Remote Aboriginal and Torres Strait Islander Audiovisual Collections Plan

1. Principles

Culture

Ownership
Recognising, applying and advocating of Indigenous Cultural and Intellectual Property rights, including repatriation.

Management
Recognising that people with cultural authority have custodianship over the access, storage, preservation and sharing of media in the remote audiovisual collections.

Integrity
Managing and securing media in culturally appropriate ways in physical and digital environments to conserve media for future generations.

Conservation

Sustainability
Developing technologies, resources and skills sufficient to preserve remote audiovisual collections.

Strengthening
Strengthening cultural identity and well being through intergenerational transmission of cultural knowledge.

Connection

Communication
Promoting, developing and protecting Australia's unique Aboriginal and Torres Strait Islander languages and cultural heritage.

Partnerships
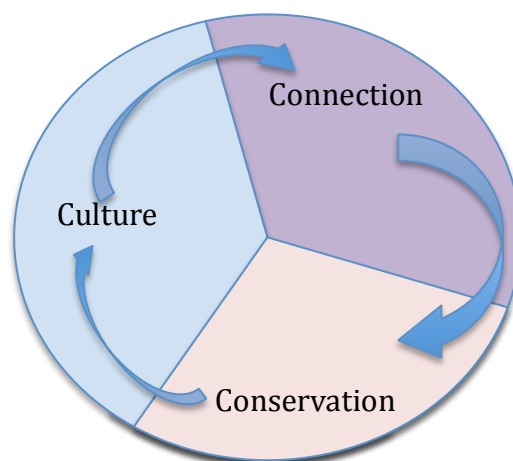Establishing standards as the foundation for partnering and collaborating with relevant organisations.

Significance
Producing and collecting media content relevant to the values and aspirations of remote communities; complementing national cultural collections.

Access
Managing and developing remote audiovisual collections as guided by research on the access needs of remote community members.

2.   Focus Areas

Culture

Focus Area	Actions	Responsibility	Advisory organisations
Culture 1. Promote principles of cultural management and operation of remote audiovisual collections.	1. Develop position/job statements for cultural roles in remote audiovisual collections and make available to RIMOs and other relevant organisations.	IRCA	RIMOs
	2. Promote a dual naming convention for job titles in remote audiovisual collections whereby localised Aboriginal and Torres Strait Islander language names that reflect the cultural relevance of the role are used as the first element of the job title.	IRCA	RIMOs
	3. Strengthen cultural management of the remote audiovisual collections through support for training pathways for local Indigenous employees, Board members and cultural advisors.	IRCA	RIMOs
Culture 2. Promote and celebrate the significance of remote audiovisual collections.	1. Develop promotional materials (brochures and showreel) highlighting the cultural importance of the remote audiovisual collections.	IRCA	RIMOs
	2. Stage a reception for government representatives at the earliest opportunity.	IRCA	NFSA, AIATSIS
	3. Identify and support a "speakers" group of remote Aboriginal and Torres Strait Islander audiovisual collection workers able to present at seminars, conferences and workshops.	IRCA	RIMOs

Culture

Focus Area	Actions	Responsibility	Advisory organisations
Culture 2. Promote and celebrate the significance of remote audiovisual collections (cont).	4. Establish a dedicated role in IRCA to: • Maintain contact with stakeholders. • Identify opportunities for promotion and speaker opportunities. • Coordinate the implementation of the National Plan • Communicate progress on the National Plan. • Provide relevant materials to National Plan partners on an ongoing basis. • Support capacity building of the remote collections.	IRCA	
Culture 3. Promote a remote audiovisual collections policy with regard to Indigenous Cultural and Intellectual Property rights, governance, protocols, principles and practices.	1. Collaborate with RIMOs, relevant remote organisations and other stakeholders to develop a policy statement guided by research outcomes of the Connection 5 Focus Area (p.18).	IRCA	RIMOs
	2. Gain endorsement of the policy from stakeholders, national collecting and cultural agencies and key research institutions.	IRCA	

CULTURE

CONNECTION

Focus Area	Actions	Responsibility	Advisory organisations
Connection 1. Facilitate and support relationship development and partnerships between remote audiovisual collections and major Aboriginal and Torres Strait Islander agencies and researchers.	1. Develop and sustain a collaborative agreement for Remote Aboriginal and Torres Strait Islander Audio Visual Collections between relevant remote organisations and major cultural organisations to advocate on behalf of collections, and promote cultural management and preservation principles.	IRCA	NFSA AIATSIS
Connection 2. Investigate the limits and opportunities of interoperability between remote audiovisual collections, Indigitube, ICTV and national and state collecting agencies.	1. Investigate the potential for a collaborative agreement to include a protocol for the hiding of data sets and/or digital copies as required by cultural protocols such as deceased content.	IRCA	NFSA AIATSIS NTL
	2. Establish specifications by December 2015 for Dublin Core for use in cataloguing remote ATSI audiovisual collections as guided by the outcomes of the IRCA Remote Archive Workshop 1-3 July 2014.	IRCA	Organisations participating in Metadata Subcommittee
	3. Work with RIMOs, other relevant remote organisations and professional bodies to establish extended metadata fields appropriate to remote Aboriginal and Torres Strait Islander audiovisual collections.	IRCA	NTL
	4. Develop a minimum set of subject terms from the AIATSIS Thesaurus as based on an indicative set of media on Indigitube and ICTV.	IRCA	Organisations participating in Metadata Subcommittee

CONNECTION

Focus Area	Actions	Responsibility	Advisory organisations
Connection 2. Investigate the limits and opportunities of interoperability between remote audiovisual collections, Indigitube, ICTV and national and state collecting agencies. (cont.)	5. Develop an IRCA Metadata Profile specifying the identified extended Dublin Core metadata and supported by subject and language authorities information, and provide a simple Excel template for RIMOs to start using.	IRCA	NTL
	6. Prepare and issue a document setting out cataloguing standards for the identified Dublin Core metadata, and for subject terms and language authorities as based on AIATSIS Thesauri.	IRCA	Organisations participating in Metadata Subcommittee
Connection 3. Develop agreed, sector wide standards for interoperable digital formats and review standards annually.	1. Establish an initial set of digital format standards for preservation masters and access copies as guided by the IRCA Remote Archiving Workshop 1-3 July 2014.	IRCA	Organisations participating in Digital Formats Subcommittee
Connection 4. Connect remote ATSI audiovisual collections with communities through identification of appropriate community access platforms.	1. Pilot Ara Irititja/Community Stories in selected RIMOs to evaluate its efficacy for: • Community access. • Cataloguing using the identified IRCA Metadata Profile. • Sharing of data sets between RIMOs. • Sharing of data sets with national and state collecting agencies.	IRCA	NTL Ara Irititja

CONNECTION

Focus area	Actions	Responsibility	Advisory organisations
Connection 5. Implement access and management systems as guided by research into cultural and social needs of remote ATSI community members.	1. Investigate the potential for establishing a research project into remote ATSI community member usage of collections and seek funding for the project.	IRCA	Organisations involved in the Reference Group
	2. Where funding is successful, implement the project and provide results to collection managers as a guide and through a professional development process.	IRCA	Organisations involved in the Reference Group
	3. Publish the Guide so as to inform practitioners and researchers on best practice.	IRCA	Organisations involved in the Reference Group
Connection 6 Connect remote content held in national collection agencies to remote communities, including development of repatriation programs.	1. Work with NFSA, AIATSIS and other relevant organisations in the implementation of access services to remote audiovisual content held in national collection agencies.	IRCA	NFSA AIATSIS
	2. Work with NFSA, AIATSIS and other relevant organisations in the development of appropriate repatriation programs.	IRCA	NFSA AIATSIS

Connection

CONSERVATION

Focus Area	Actions	Responsibility	Advisory organisations
Conservation 1. Provide information resources to ATSI audiovisual collections to support their operation.	1. IRCA to request AIATSIS to revise the handbook "Keeping Your History Alive".	IRCA	AIATSIS
	2. IRCA to act as a data warehouse and collect information and training resources for use by ATSI remote audiovisual collections.	IRCA	
Conservation 2. Support remote ATSI audiovisual collection workers develop skills and knowledge.	1. Conduct a training workshop in November 2014 to provide introductory training in the high priority areas of cataloguing, digitisation and frontline materials preservation.	IRCA	NFSA, AIATSIS
	2. Identify national training modules relevant to audiovisual collection job roles and recommend packaging.	IRCA	Organisations participating in the Training Subcommittee
	3. Engage with training providers to reach agreement on training provision against identified modules and packaging.	IRCA	Organisations participating in the Training Subcommittee
Conservation 3. Identify collections or sections of remote ATSI collections that are at high risk of loss.	1. Work with NFSA and AIATSIS to implement an assessment program.	IRCA	NFSA, AIATSIS

Conservation

Focus Area	Actions	Responsibility	Advisory organisations
Conservation 4. Conserve materials through supporting remote ATSI collections manage and respond to materials change.	1. Use the information from the Conservation 1 Focus Area (p19) and Connection Focus Area 3 (p.17) to develop a conservation guide relevant to the media types in remote collections.	IRCA	NFSA, AIATSIS
	2. Work with remote collections to establish policies and systems for conserving media on-country wherever possible, and for developing partnerships for conservation of media at high-risk of loss through materials degradation.	IRCA	NFSA, AIATSIS
	3. Identify funding and grants programs for conservation facilities and equipment appropriate to the media in remote ATSI collections.	IRCA	NFSA, AIATSIS
Conservation 5. Develop resources to support materials preservation.	1. Identify the minimum set of equipment and indicative costs for frontline materials preservation, and provide recommendations to relevant organisations.	IRCA	Organisations participating in the Preservation Subcommittee
	2. IRCA, NFSA, AIATSIS and Northern Territory Library to collaborate on the establishment of facilities at Alice Springs and Darwin for frontline preservation of materials.	IRCA	NFSA, AIATSIS, NTL
	3. Identify existing opportunities for NFSA and AIATSIS to provide support and advice on preservation services to remote ATSI audiovisual collections.	IRCA	NFSA, AIATSIS

CONSERVATION

Focus Area	Actions	Responsibility	Advisory organisations
Conservation 6. Develop recommendations for digital storage technologies and backup.	1. Develop recommendations for high capacity disk and tape storage, and provide recommendations to relevant organisations.	IRCA	NFSA, AIATSIS
	2. Investigate cloud storage technologies and provide recommendations to relevant organisations.	IRCA	NFSA, AIATSIS, NTL
Conservation 7. Support the implementation of disaster management planning for ATSI audiovisual collections.	1. Develop a disaster management template and handbook for use by remote ATSI audiovisual collections.	IRCA	NFSA
	2. Investigate the possibility of IRCA acting as a disaster management communication centre to support remote ATSI audiovisual collections.	IRCA	RIMOs
Conservation 8. Support resource provision for digitisation activities.	1. Develop list of digitisation facilities available to remote ATSI audiovisual collections, and provide information to relevant organisations.	IRCA	
	2. Work with NFSA and AIATSIS in establishing a support system for remote ATSI collections in managing the digitisation of media in obsolete formats.	IRCA	NFSA. AIATSIS
Conservation 9. Support remote ATSI audiovisual collections gain or increase funding and resources for their capital and operational costs.	1. Investigate state/territory, national and international sources of funding and provide sourced information to remote ATSI audiovisual collections.	IRCA	
	2. Advocate for establishment of funding programs for operation of remote ATSI audiovisual collections.	IRCA	
	3. Investigate the potential for a volunteers program to support digitisation and cataloguing in remote ATSI audiovisual collections.	IRCA	

CONSERVATION

3.   Subcommittees

Preservation	Training
• Daniel Featherstone (Convenor) • Adam Macfie • Kerry Blinco • Mick Newnham • Tom Eccles	• Daniel Featherstone (Convenor) • Adam Macfie • Anja Tait • Kerry Blinco • Neil Turner • Peter White • Shaun Angeles
Metadata & controlled vocabularies	**Digital formats**
• Susan Locke (Convenor) • Graeme Shaugnessy • Jeni Wie • Kerry Blinco • Linda Rive • Mick Newnham	• Susan Locke (Convenor) • Kerry Blinco • Lyndon Ormond-Parker • Michael Taylor • Mick Newnham • Tom Eccles

Abbreviations

AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
ATSI	Aboriginal and Torres Strait Islander
ICIP	Indigenous Cultural and Intellectual Property
IRCA	Indigenous Remote Communications Association
NFSA	National Film and Sound Archive
NTL	Northern Territory Library