Cultural warning

- Content contained in this presentation may contain the voices and images of deceased peoples. The content has been selected from approved public viewing sources on IndigiTUBE which is under the control of remote Indigenous media organisations.

- However if there is content that causes concern please let me know straight away while I am doing this presentation

- Content is primarily from Anangu Pitjantjatjara Yankunytjatjara, Warlpiri and Gurindji lands of Central Australia.
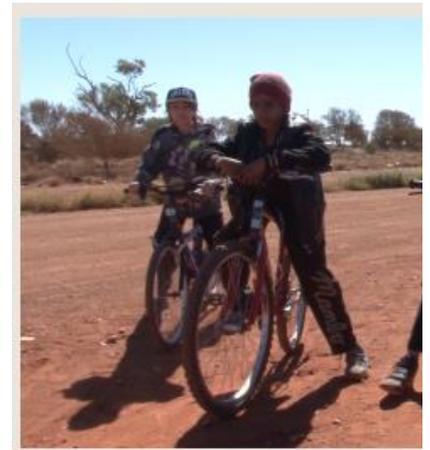
Remote Indigenous Audiovisual Archives

Acknowledgement

- I pay my respects to the Ngunnawal and Ngambri custodians of the lands on which we are gathering and pay my respects to elders past, present and future of the Ngunnawal and Ngambri nations.

- I extend my respect to the nations of the Aboriginal and Torres Strait Islander peoples attending this workshop and to the peoples represented in the content of my presentation.

Remote Indigenous Audiovisual Archives

Remote Indigenous Audiovisual Archives
Its not just about digitisation!

Susan Locke, Indigenous Remote Communications Association

Susan Locke

- Research and Projects Officer of the Indigenous Remote Communications Association. Peak body for remote Indigenous media organisations.

- Have been working in the remote Indigenous media sector for 10 years, including 7 years with Warlpiri Media Association at Yuendumu in Central Australia.

- Current major project is the development of the **National Remote ATSI Audiovisual Collections Plan** in collaboration with a wide range of stakeholders and major partners such as the National Film and Sound Archive and the Australian Institute for Aboriginal and Torres Strait Islander Studies.

Remote ATSI Audiovisual Archives

- **Who?**
    - Remote Indigenous Media Organisations (radio, video, music)
    - Art Centres
    - Land Councils
    - Language and cultural centres
    - Local government
    - Special projects such as Ara Irititja

- **Primarily producers, rather than collecting agencies**
    - Create videos, audio recordings, images, paintings, reports.
    - However some archives contain donated materials especially photographs in case of Ara Irititja.

- **Storage environments**
    - Dust, lots and lots of dust
    - High humidity
    - High temperatures
    - Tape media especially vulnerable

- **Types of media**
    - Analog and tape formats: VHS/SVHS, Betacam, mini-DV, DV-CAM, DVDs, CDs, reel-to-reel, audiocassettes
    - Analog image formats: photos (b&w, colour), negatives, slides
    - Digital formats: whole gamut of formats from digital devices

Remote ATSI Archives
from the 1970s and continuing into the future

■ Inma Mimilinya 1989. Mimili, APY Lands.

http://www.indigitube.com.au/video/item/626

Traditional Dance   Duration: 49:29
Inma Mimilinya 1989

■ First Contact animation. 2014. Gurindji/Warlpiri lands.

https://vimeo.com/87845528

She was a Nampijinpa, she was given that skin name.

03:49

Staying on-country

Ensures that cultural authority and local Indigenous knowledges remain at the heart of remote archival media work.

- Remote Indigenous media objects are cultural objects in which are embedded local relationships, cultural, social and historical knowledges.

- Keeping archives on country recognises the importance of the local for culturally appropriate management:
  - Storage protocols such as separate men's and women business media storage.
  - Physical access to the archival storage areas as well as handling of media such as family only access, specific clan group access, etc.
  - Arrangements on what can be seen/listened to, and continuing oversight of opening and closing of media access according to sorry or sensitive protocols.
  - Metadata approaches that incorporate specific ICIP rights, detailed cultural descriptors.
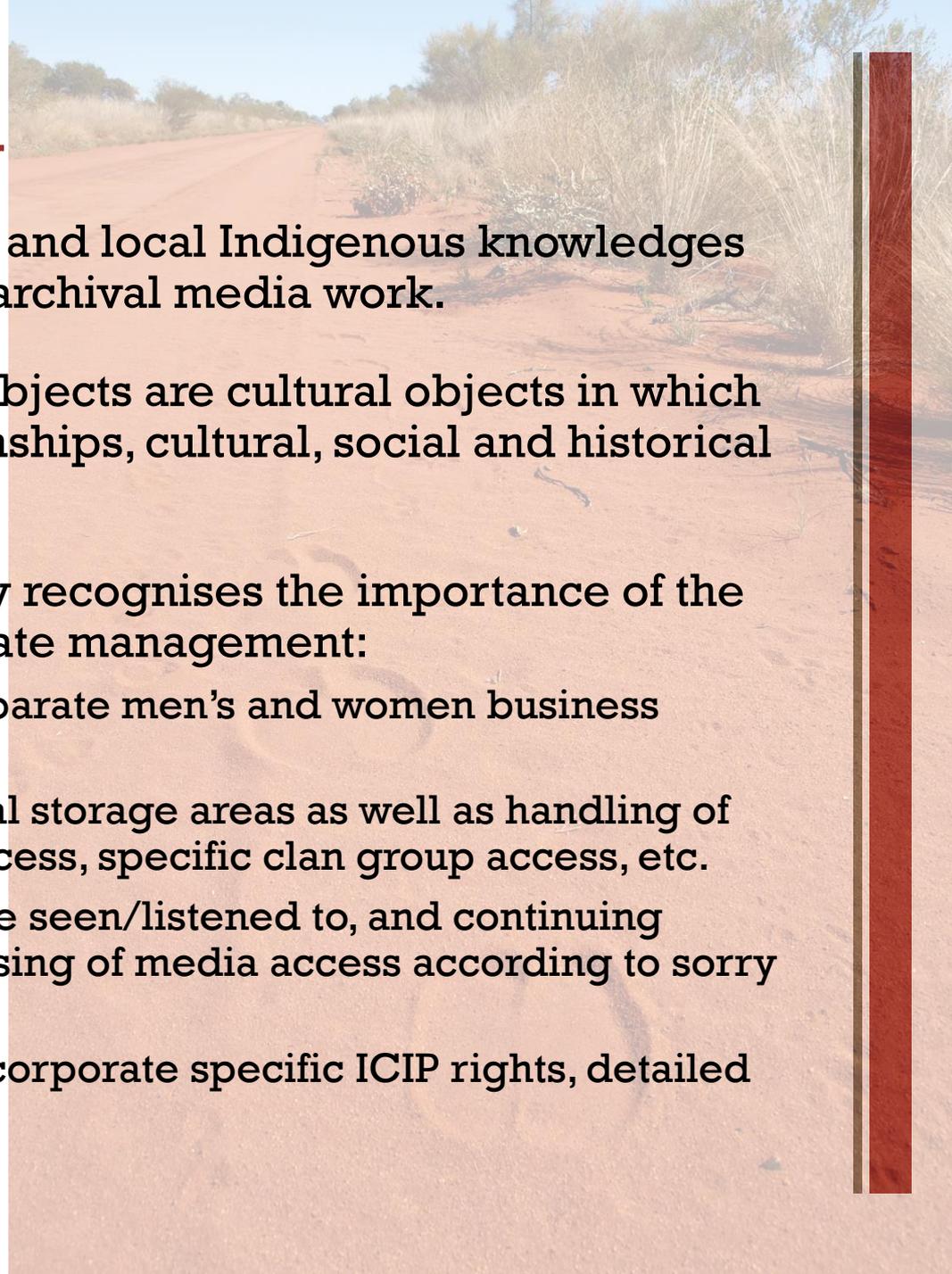
And so a Plan, a collaborative Plan!

The National Remote Aboriginal and Torres Strait Islander Audiovisual Collections Plan 2015-2017

- Stakeholders identified at a forum in Ntaria (Hermannsburg) in September 2013.

- Reference group of stakeholders working together on the Plan content.

- Plan launched November 2014 in Canberra.

- Continuing Working Parties on metadata, digital formats, training and preservation.

Goals of the National Remote ATSI Audiovisual Collections Plan

- Cultural preservation
    - To keep archives on-country.
    - To secure remote archives for the future.
    - To maintain the integrity of the cultural and linguistic heritage contained in the archives through local cultural management.

- Remote jobs and skills
    - To foster culturally appropriate employment opportunities in remote communities.
    - To build skills of local Indigenous archive organisations in digitisation, cataloguing/metadata and preservation.

- Cultural heritage
    - To contribute to national cultural and linguistic heritage within the context and fluidity of local Indigenous knowledges and protocols.
    - To support inter-generational transmission of knowledge.

- Community well-being
    - To contribute to remote Indigenous community pride and well-being.

Where are we up to with skills and capacity development?

- Training workshops:
  - November 2014 in Canberra. Thank you to both NFSA and AIATSIS
  - UNESCO funded workshops in Darwin and Alice Springs in May 2015, and in Broome in July 2015. Each location provided 5 day training in:

- Linkages with NFSA, AIATSIS, Northern Territory Library and the National State and Libraries Association.

- Working with NFSA on NFSA Remote Indigenous Fellowships.

- Started work on identifying an accredited training program for remote Indigenous archive workers through a Northern Territory training provider.

+ Where are we up to with standards recommendations?

- Digitisation
  - Have finalised recommendations for digitised moving image, still image and audio recordings.
  - Using non-proprietary standards such as MPEG2, TIFF and WAV
  - Currently working on recommendations for digital tape formats.
  - Will be working on recommendations for born-digital media in 2016.
  - Then we'll start all over again in the face of a constantly moving target.

- Metadata
  - Have finalised recommendations for metadata sets for analog and digitised moving image, still image and audio recordings.
  - Based on Dublin Core.
  - Using approach of "community cataloguing" for cultural metadata fields.

Cultural metadata fields: some examples for those not frightened by metadata

Rights	Description
Copyright owner	Western notion of copyright – copyright in the publication
ICIP – Group	Can also be used for language group and clan group
ICIP - Information	More detailed information about ICIP-Group
Conditions of use	Can provide for lasting instructions in usage
Cultural use category	Open or closed or restricted
Type of cultural restriction	More detailed information about the Cultural Use category and can include names of people who have the cultural authority for the restriction
Restriction Start Date	
Restriction Finish Date	
Restriction note	

Where to from here?

- More work on standards and training program design

- Storage solutions for preservation masters (analog and digital)

- Work to increase Indigenous jobs in remote Indigenous archives

- Remote Archive manual development

- Promotion of metadata and digital formats standards

- Establishing the metadata recommendations as a recognised metadata profile

- Sourcing obsolete format players

- Community collections resource facility in Alice Springs

- More training

- More collaboration

Thank you!

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