



AIATSIS
AUSTRALIAN INSTITUTE OF ABORIGINAL
AND TORRES STRAIT ISLANDER STUDIES

Blue Shield Australia Symposium
National Library of Australia,
Canberra
29 – 30 January 2018



Building preservation pathways:

exploring the role of libraries and archives in the preservation of cultural heritage

AIATSIS acknowledges the Traditional Owners of country throughout Australia and their continuing connection to land, culture and community. We pay our respects to Elders past and present.

Today, in particular, I acknowledge the Ngunnawal speaking peoples, Traditional Owners of the land on which we meet, and recognise and thank them for their continual custodianship of this land – past and present.

Aboriginal and Torres Strait Islander peoples should be aware that this presentation may contain images or names of deceased persons in photographs or printed material.

‘As an intergenerational keeping place for Indigenous Australians the AIATSIS collection is significant across all four categories – historic, artistic/aesthetic, research/scientific, and social/spiritual – and remains the most extensive and best contextualised collection of Indigenous Australia in the world. It is a site of pilgrimage.’

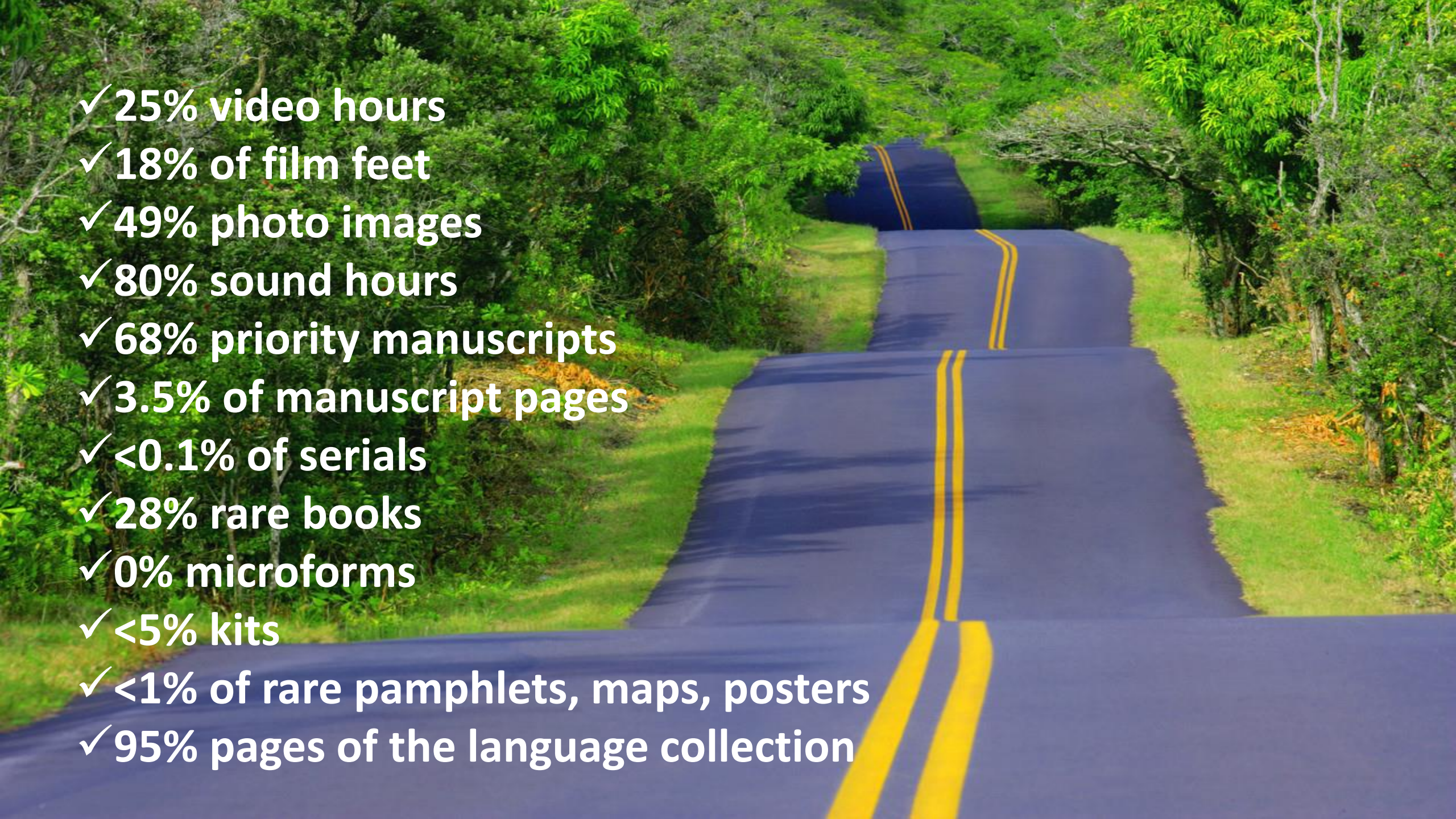
Veronica Bullock – Significance International August 2014



This unique diptych is a symbolic public rendition of the Warlpiri Fire Ceremony (initiation) and is of great artistic and aesthetic merit, but it is also of the highest historic significance: these two canvases were the first large paintings intended to be sold on the art market and herald the entry of the Warlpiri into the modern world of art. The works, known formally as “Toyota Dreamings”, were painted in 1984.



- ✓ approx. 695,000 images
- ✓ 40,800 hours of sound
- ✓ more than 13,500 hours of video
- ✓ 6.8 million feet of film
- ✓ 3,800 artworks or material culture objects
- ✓ more than 4,000 rare books
- ✓ more than 135,000 published items
- ✓ around 13,900 manuscripts and record series

- 
- ✓ 25% video hours
 - ✓ 18% of film feet
 - ✓ 49% photo images
 - ✓ 80% sound hours
 - ✓ 68% priority manuscripts
 - ✓ 3.5% of manuscript pages
 - ✓ <0.1% of serials
 - ✓ 28% rare books
 - ✓ 0% microforms
 - ✓ <5% kits
 - ✓ <1% of rare pamphlets, maps, posters
 - ✓ 95% pages of the language collection

ATSILIRN - Aboriginal and Torres Strait Islander Library, Information and Resource Network Inc.

atsilirn.aiatsis.gov.au/protocols.php

Aboriginal and Torres Strait Islander Library, Information and Resource Network Inc.

About ATSILIRN

The Protocols

Conferences

Membership

Gallery

Publications

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Welcome to the ATSILIRN Protocols for Libraries, Archives and Information Services

The Aboriginal and Torres Strait Islander Protocols for Libraries, Archives and Information Services (hereafter the Protocols) was published in 1995 by the Australian Library and Information Association (ALIA). The Protocols were endorsed by the Aboriginal and Torres Strait Islander Library, Information and Resource Network (ATSILIRN).

After a decade in circulation, it was recognised that there was little in the research literature that identified the extent of the use of the Protocols, or their value and effectiveness in workplaces across the Library and Information Services sector.

Following desktop research and extensive consultation with library professionals, the Protocols were updated in 2005 and presented as a website. This website is now archived on [Pandora](#).

The most recent update of the Protocols commenced at the 2010 ATSILIRN Conference: *Talkin Across Country, Talkin Across*

The protocols are...

The protocols are not...

1. Governance and management

2. Content and perspectives

3. Intellectual property

4. Accessibility and use

5. Description and classification

6. Secret and sacred materials

7. Offensive

8. Staffing

9. Developing professional practice

10. Awareness of Aboriginal and Torres Strait Islander peoples and issues

11. Copying and repatriation of records

12. The digital environment

Download the 2012 Protocols

© ATSILIRN 2012
Last updated 7th May 2012

http://atsilirn.aiatsis.gov.au/protocols.php

Using the collection

Our collection mostly holds items that are permitted to be shared by communities to help educate and build awareness about Australia's Indigenous cultures. However, it also includes restricted knowledge and sacred items that are not available to be viewed except by the appropriate Aboriginal and Torres Strait Islander people.

*Photo caption: Mulluk Mulluk boy with pelican captured on the river. Daly River region, NT, c1935.
AIATSIS Ref. STANNER.W10.BW-N01008_05*



Access and use

<http://aiatsis.gov.au/sites/default/files/docs/about-us/aiatsis-access-and-use-policy.pdf>

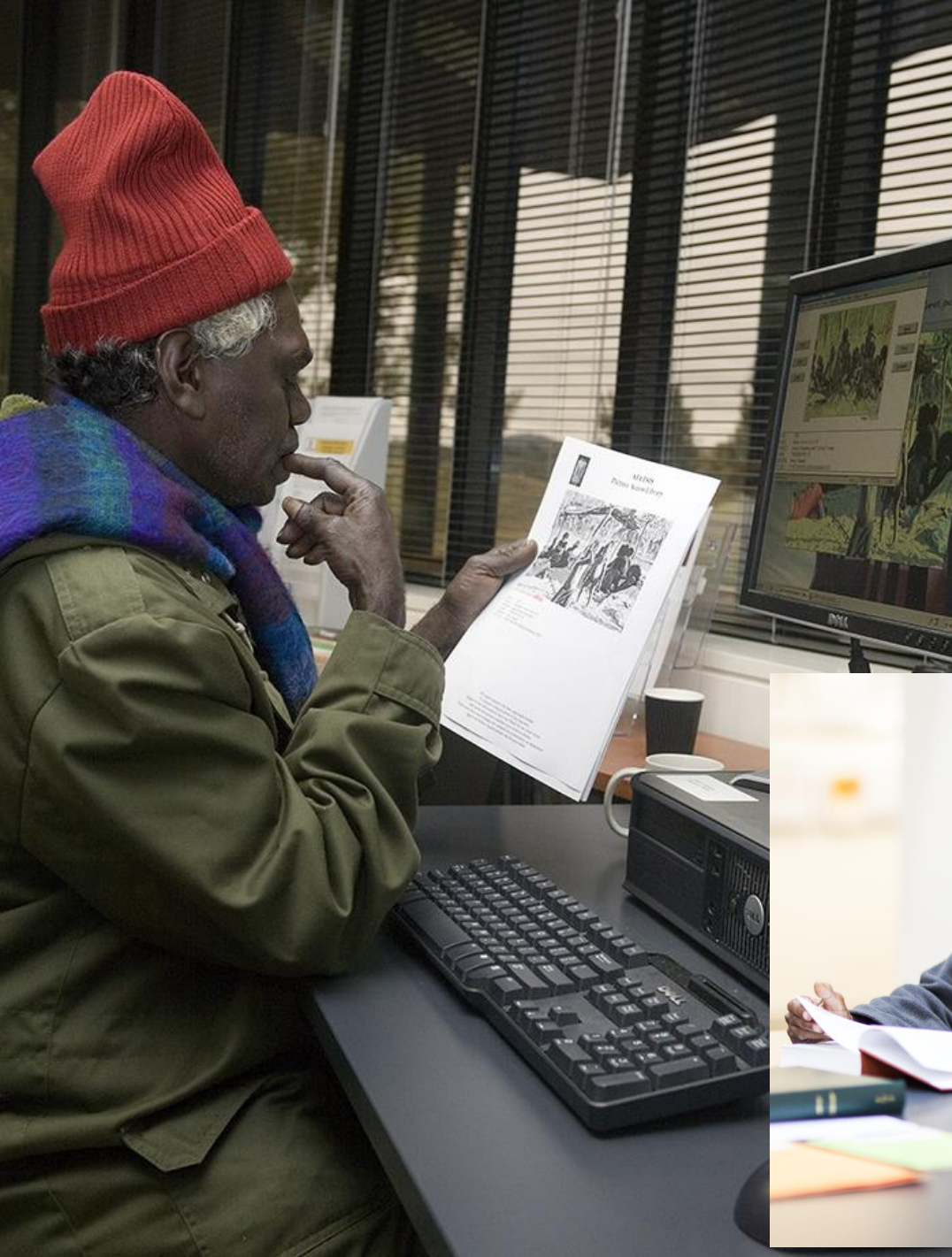
Access

- Onsite research and study (reading, viewing or listening only)
- Copying for research and study (onsite or remotely)

Use

- Any form of public dissemination, including print publication, broadcast, telecast, web publication (including social media), conference presentations, performing a work, quotation, etc.
- Making an adaptation of an item, e.g. translating, arranging or transcribing, creative reuse

aiatsis.gov.au







The Mulka Project

@MulkaProject

Northeast Arnhem Land

yirrkala.com

Joined November 2012



The Mulka Project

@MulkaProject

Follow



60 terabytes of Yolŋu knowledge bunkering down for cyclone Lam.



8:11 PM - 18 Feb 2015

21 Retweets 15 Likes



21



15



“In recent years, there has been a proliferation of applications for exploration for coal and for minerals ... It's a real danger ... Now some of those applications have actually been granted.”

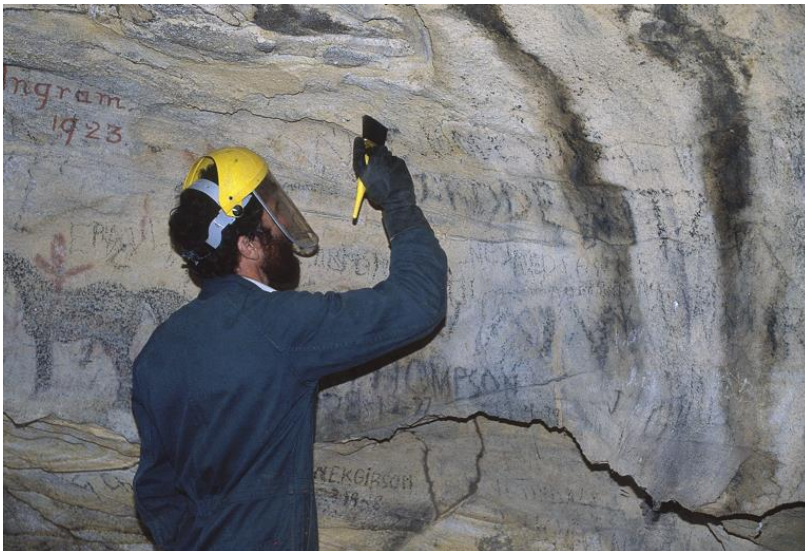
Archaeologist Dr Noelene Cole

<http://www.abc.net.au/news/2014-03-31/quinkan-rock-art-percy-trezise/5255960>

Australian uranium discovery threatens ancient Indigenous cave art

A significant deposit has been found in a remote Australian mountain range near some of the oldest rock art on the planet

<https://www.theguardian.com/environment/2013/mar/08/australian-uranium-discovery-art>



Push on to protect Australia's rare rock art

<http://www.abc.net.au/news/2012-05-24/push-on-to-protect-australia27s-rare-rock-art/4031154>

CREAMER.H05.CS-000076077 (AIATSIS)

ASO training - [cleaning graffiti from a rock art shelter wall] Wollemi National Park, N.S.W.

Endangered rock art: Forty years of cultural heritage management in the Quinkan region, Cape York Peninsula

Home › Endangered rock art: Forty years of cultural heritage management in the Quinkan region, Cape York Peninsula



Endangered rock art: Forty years of cultural heritage management in the Quinkan region, Cape York Peninsula

19th December 2012



*Quinkan rock art from Giant Horse rockshelter
(photograph by Noelene Cole).*

Noelene Cole and Alice Buhrich

This paper reviews a changing scenario of cultural heritage management in the Quinkan region, Cape York Peninsula, currently experiencing unprecedented pressures from tourism and mining. From 1971 State and Federal governments acted to address concerns over protecting Quinkan rock art from modern impacts such as tourism: Gresley Holding (locally known as Crocodile Station) received statutory recognition as a declared 'Aboriginal

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EMU AND PIG GALLERIES
through my mind
our swag at
large

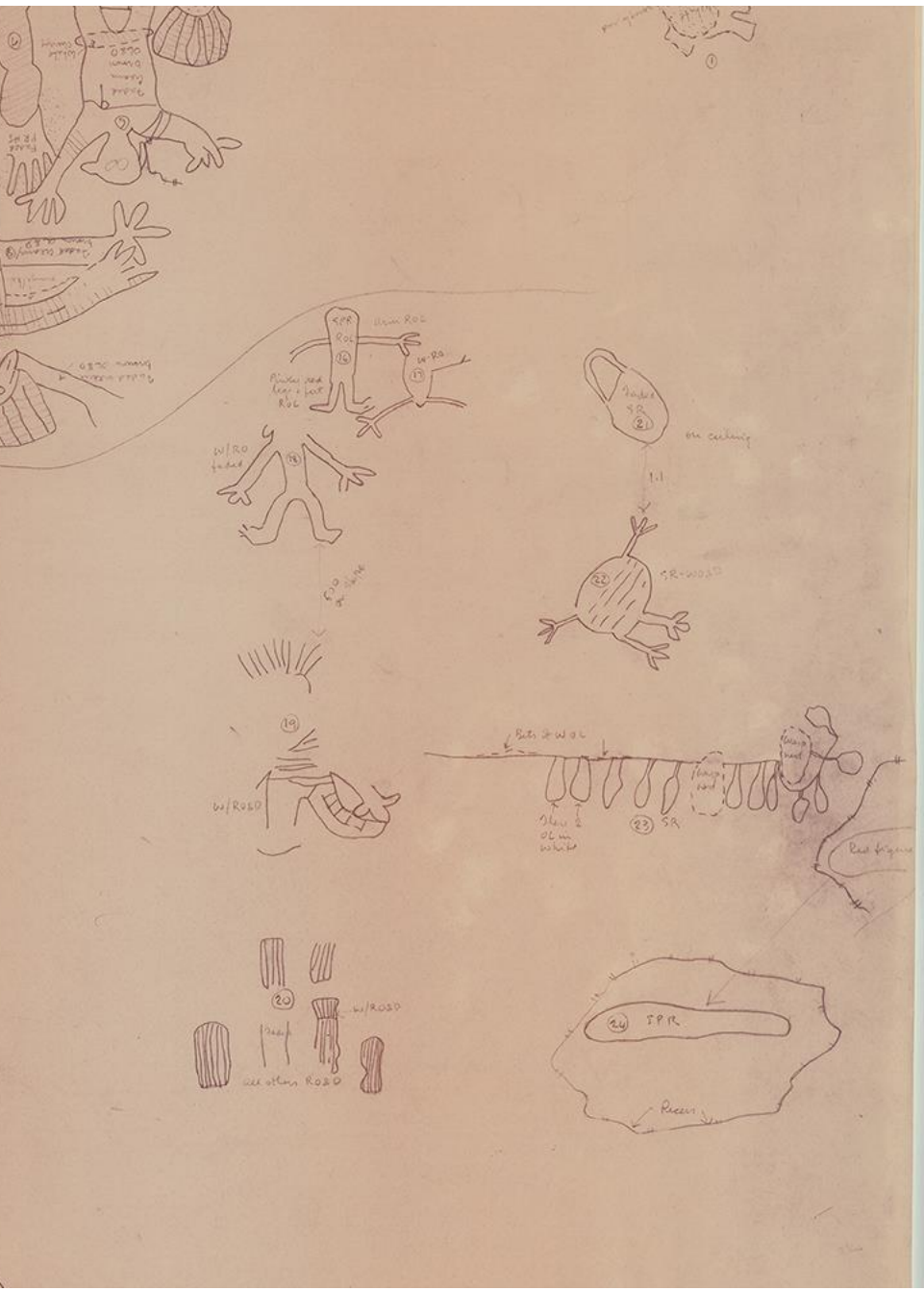
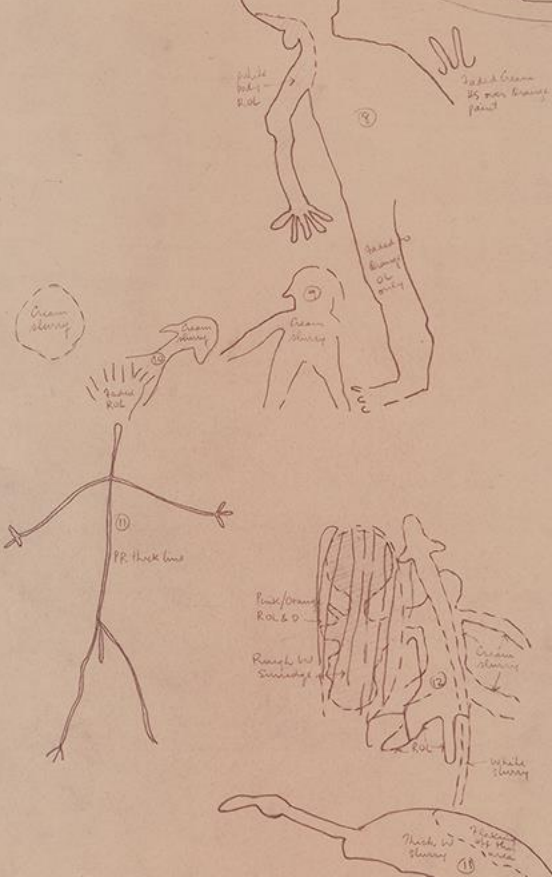
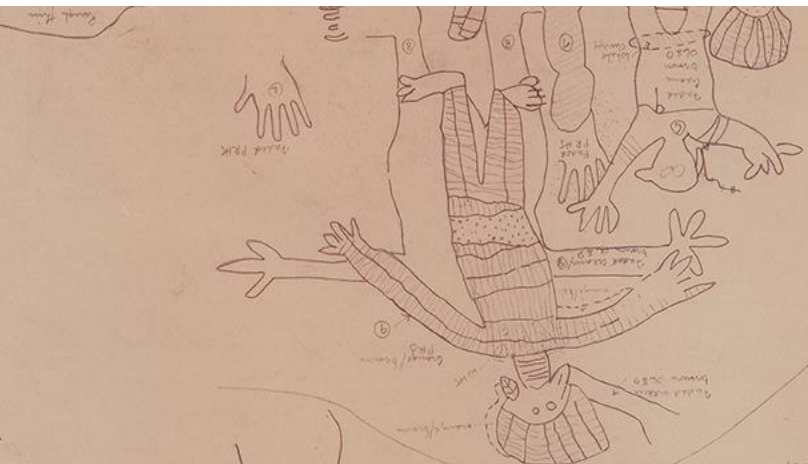
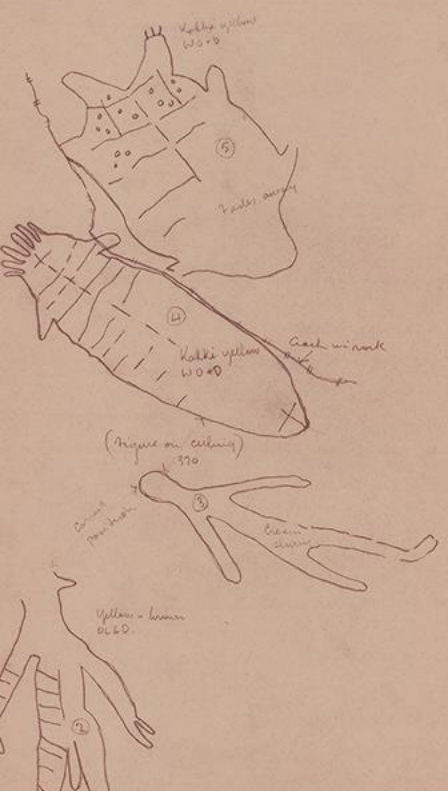
through my mind; I remembered Willy saying that a snake would crawl up and smell you and your swag at night; it will roll on it, it goes away. I remembered having seen Ian put a small torch near a large animal which may roll on it, it goes away. I still estimating the distance I expect suddenly in a dive for the torch back on my pillow. I loathe centipedes, about a nasty-looking greenish-black centipede expecting to see a snake about on my pillow. I coiled my muscles and soon crushed and buried it, long, and waving its feelers across to camp in an agonising it, scorpions far more than snakes and Matthew explored the that I had not rolled the escarpment, where recording, and he found several more small galleries. Early next morning we shifted across to Enmu gallery, made scaled drawings of both sites. While I worked on the drawing, a detailed photographic sites. The presence of some very interesting sequence as determined by superimpositions revealed emu tracks under the paintings indicated that they had been engraved emu tracks under the Enmu gallery some of the engravings were below present floor-level. Many of the early paintings were now no more than faded patches of ochre, but the earliest still visible depicted large totemic kangaroos, dingoes, emus, crocodiles, and ancestral beings, all bichromes in white outlined and decorated with dark reds.

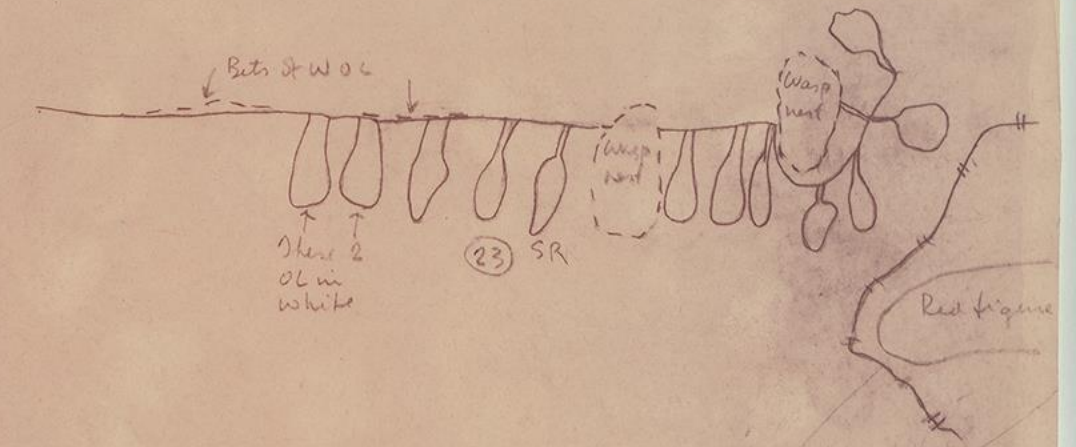
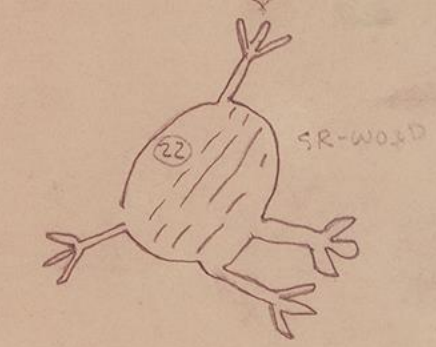
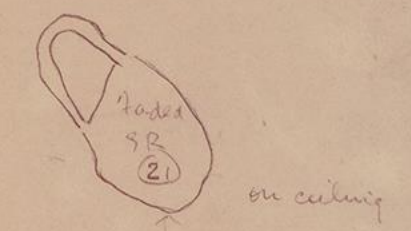
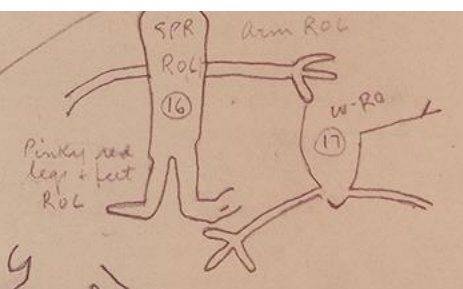
At first both these places would have been sacred, but at some later time the Pig gallery was apparently converted from a sacred to a more secular role, and Enmu gallery retained as a sacred site. Most of the large sacred figures in Pig gallery had been largely obscured by layers of paintings executed for sorcery, hunting and love magic purposes, whereas those in Enmu gallery had only a few non-sacred paintings over and about them. At least six of the large horizontal male figures in each of the top layer of paintings, fixed as representing white men with rifles; most of them now been identified as wearing trousers, and they were all in the top layer of paintings. In Pig gallery thrust into the man's armpit, probably on their bodies with the birds' beak thrust to try and kill the pale invaders.

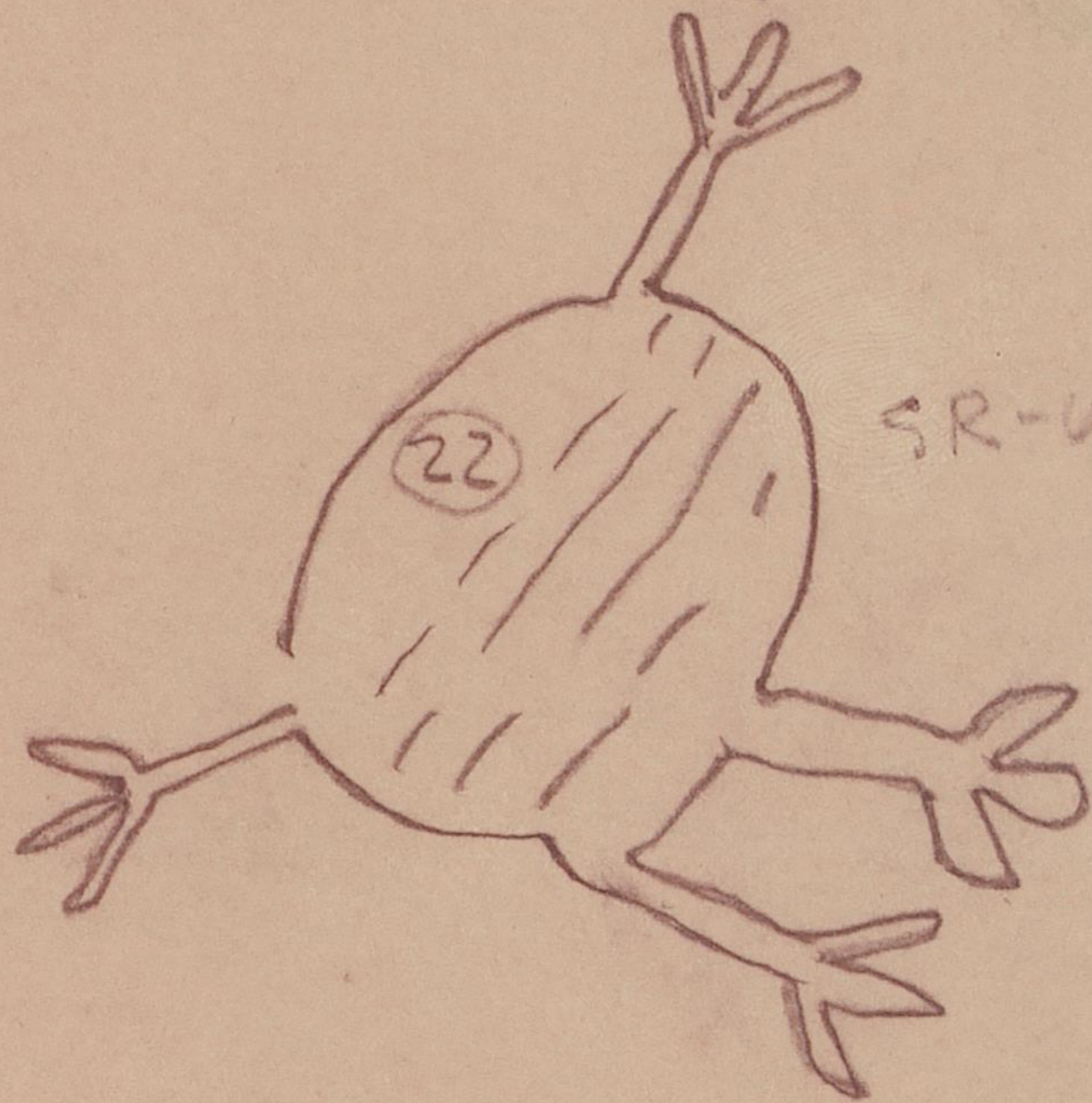
There is no doubt that these shelters, situated high up in rough country, were the last strongholds of the wild warriors who fought to repel invading miners. They retired to them after each attack on the arched supply routes to the Palmer goldfield, which wound along the creeks below.

Some of these large figures were powerfully drawn, adequately the fear and hatred which engendered of the fierce war of attrition which raged between the native warriors and their tribes scattered to the four winds, and lived in their rocky sanctuaries.









SR-WOOD



Creator

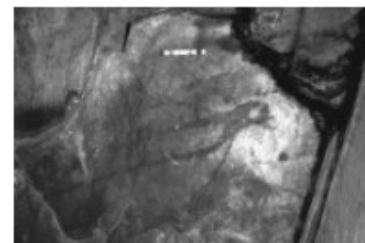
- ☐ Brandl, E. J.(Eric Joseph),1923-1974 (13494)
- ☐ Dunlop, Ian (4860)
- ☐ Birtles, Francis (4645)
- ☐ McNickle, Howard P. (4445)
- ☐ Altman, Jon C.,1954- (4063)
- ☐ Devitt, Jeannie (4032)
- ☐ White, Neville (3703)
- ☐ Jones, Rhys Maengwyn,1941-2001 (3600)
- ☐ Goodale, Jane C.(Jane Carter),1926-2008 (3448)
- ☐ Abbie, A. A. (Andrew Arthur), 1905-1976 (3300)
- ☐ Doring, Jeff (3277)
- ☐ Massola, Aldo,1910-1975 (3237)
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- ☐ Meehan, Betty,1933- (2984)
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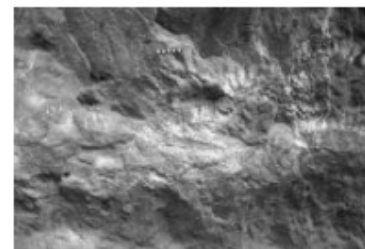
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20



Search

SIU.004.CN-N02752_06



Title	[Rock art - superimposed scene of male human figure motifs of red pigment carrying
Identifier	SIU.004.CN-N02752_06
Access rights	Open access
Collection	SIU.004.CN
Place	[Cannon Hill area, Kakadu, West Arnhem Land, N.T
Place authority	Cannon Hill (Kakadu, NT SD53-01)
Date	1982
Format	Negative Colour
Depositor	Kesteven, Sue
Creator	Kesteven, Sue
Contributor	Kesteven, Sue

[Suggest a correction](#)



Fitzroy Crossing -
July 2017 –
assessing the
KALACC collection
with Neil Carter,
Tom Lawford and
conservation
students from the
Grimwade Centre,
University of
Melbourne



600+ hours of community video digitised; returned to community as digital copies for further information input; video shown to community in new cyclone proof shelter

<http://aiatsis.gov.au/publications/presentations/preservation-and-access-wadeye-audiovisual-collection>

<http://aiatsis.gov.au/publications/products/climate-change-adaptation-karajarri-country>

<http://aiatsis.gov.au/publications/products/climate-change-adaptation-kowanyama-country>



Living Archive of Aboriginal Languages



A digital archive of endangered texts in Aboriginal languages of the Northern Territory

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USING LAAL RESOURCES ACROSS THE AUSTRALIAN CURRICULUM

Home

The **Living Archive of Aboriginal Languages** is a digital archive of endangered literature in Australian Indigenous languages of the Northern Territory.

This is a **living archive**, with connections to the people and communities where the books were created. This will allow for collaborative research work with the Indigenous authorities and communities.

[Click on the map to enter the archive.](#)

LATEST NEWS

- 27 November 2017 Latest [newsletter](#) sent out
- 13-14 September 2017 Living Archive presented at the [Australian Council for Adult Literacy](#) national conference in Darwin.
- 28 Nov 2016 [New article](#) published on "Using authentic language resources to incorporate Indigenous knowledges across the Australian Curriculum"
- 15 July 2016 Read our latest [newsletter](#)
- 26 May 2016 CDU Library Technology Team awarded the Australian Library and Information Association NT [Recognition Award](#)
- 5 May 2016 Academic expert calls the Living Archive "[an extremely useful research tool](#)"
- 9 Feb 2016 Project presented at VALA2016 conference on "Libraries, Technologies and the Future" in Melbourne – see the paper [here](#)
- 6 Feb 2016 Project featured on [ABC Radio National's AWAYE!](#) Aboriginal arts and culture program
- 1 Feb 2016 [Global Voices](#) features the case study of our project from the [Angkety Map](#)

CLICK THE MAP TO ENTER THE ARCHIVE



<http://livingarchive.cdu.edu.au/>

Key opportunities

- Funding injections, including philanthropy and CSR
- Partnerships and collaborations
- Technology solutions to preservation and access
- New methods of engagement

Key challenges

- The size and complexity of the preservation task
- Physical threat to local collections
- The scope of the technology challenge
- Lack of IT expertise and archival knowledge
- Lack of knowledge or agreement on the archiving system, standards and principles
- Skills development
- The demands of access
- The expectations of stakeholders and communities
- Broader support of Indigenous or local community archives
- Skills development

*A group photo taken
during the filming of
'The Spear in the
Stone', Ngilipitji,
Arnhem Land, N.T.,
1981.
Photographer Rhys
Jones. AIATSIS Ref.
JONES.R19.CS-
000148411*



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