



INDIGENOUS COMMUNITY TELEVISION Ltd  
**Annual Report 2012–2013**

**ICTV**





Cover artwork 'Watching ICTV' deep profile lightbox by Polly Pauwiya Jackson 2013, courtesy of Warakurna Artists and IRCA.

Yeah, I think ICTV is good for Yapa people. And like when we see ICTV there are a lot of activities that young people can do. We get some ideas from other communities like Pit Lands, Western Australia. There are a lot of things that we can get ideas from them and do it in our community you know.

Ormay Gallagher, Yuendumu

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Indigenous Community Television Limited  
ANNUAL REPORT 2012–2013

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## 1. OUR YEAR

### 1.1 A MESSAGE FROM THE CHAIRPERSON

*"Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-indigenous media without discrimination."*

Article 16, United Nations Declaration on the Rights of Indigenous Peoples.

After ten years of waiting, we have finally realised a long-held dream: to operate our own, dedicated television service. I commend the staff, board and management of Indigenous Community Television Limited (ICTV) for keeping their eye on the prize and often working under difficult circumstances over many years to achieve this vision. We must also thank our dedicated contributor group and audience who have continued to support ICTV even when we had no platform.

The launch of the new ICTV service, held at Yuendumu in April, was a great celebration. We were very honoured to be able to hold the event in a community that has such historical importance for Indigenous media.

Nelson Conboy, ICTV Chairperson

### 1.2 OUR PURPOSE

The principal purpose of ICTV is to assist in alleviating significant economic problems that exist within Aboriginal and Torres Strait Islander communities. We do this by providing accessible communication platforms that

carry a range of important information and entertainment specifically tailored for Indigenous Australians living in isolated communities. Our content includes cultural material, community stories, health information, music and much more. Our platforms include satellite-delivered television services available direct to homes in remote Indigenous communities and internet-based video streaming services.

### 1.3 STRATEGIC OUTCOMES

Over the past year, ICTV has been working toward the outcomes of the 2009–12 Strategic Plan, while developing new outcomes for the 2013–17 Strategic Plan.

This Annual Report will address four outcomes of the 2009–12 Strategic Plan.

- **Our Service:** Indigenous people in remote communities are able to receive ICTV in their homes.
- **Our Community:** ICTV is a strong membership-based organisation with positive relationships across industries.
- **Our Resources:** ICTV operates efficiently and has an effective organisational structure, appropriate to a medium-sized not-for-profit organisation.
- **Our Finances:** Financial viability is secured through a planned strategy to pursue funding opportunities and the development of good relationships with government.

The purpose of this report is to outline the activities of the organisation over the past twelve months, 1 July 2012 to 30 June 2013, to determine the extent to which these outcomes have been met.



## 2. OUR SERVICE

OUTCOME: INDIGENOUS PEOPLE IN REMOTE COMMUNITIES CAN RECEIVE ICTV AS A TELEVISION SERVICE IN THEIR HOMES.

In 2008, the ICTV Board established specific targets to be met by 2012, as part of the strategic planning process.

The first and most significant target was to get ICTV back into the homes of Indigenous Australians living in remote communities.

This was an extremely ambitious objective given that, at the time, ICTV had no platform to deliver video content.

Through a process of careful planning, and demonstrating to government and beyond the importance and validity of the service, ICTV can now claim to have achieved the above strategic outcome.

### 2.1 TELEVISION SERVICES

On 18 April 2013, ICTV launched its own, dedicated, full-time service on Channel 601 on the Viewer Access Satellite Television (VAST) platform. The launch, which has coincided with the roll-out of direct-to-home (DTH) television services, will mean that all households in remote Australia will be able to view ICTV by December 2013.

Introducing the new service into our operations within a very short time frame, while continuing to operate the weekend service remotely, was achieved only with substantial effort.

From 6 December 2012 to 25 March 2013, ICTV operated both services in response to requests from viewers in Western Australian and the Northern Territory who would not have access to ICTV under the DTH roll-out until later in 2013.

In addition, the funding of Imparja to provide playout and technical services to ICTV (rather than the funding of ICTV directly) created a new set of challenges.

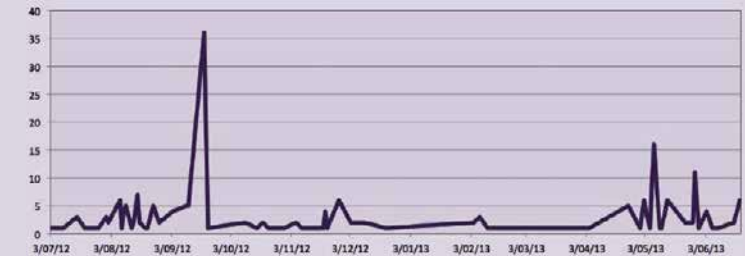
Since the official launch of the new full-time service, ICTV have been operating a regular, reliable television service, bringing online a host of planned improvements including improved graphics, more programming slots and strategies for increased programming.

### 2.2 TELEVISION PROGRAMMING

#### *New Content*

Over the past year, 185 new videos have been approved for broadcast. While this appears to be a reduction in the 2011–12 figure of 236, the previous figure related to videos received and not necessarily those approved for broadcast.

**Figure A: Videos Received in 2012–13, by Month**



However, it is worth noting that from the National Remote Indigenous Media Festival in October 2012 until the launch of the new ICTV service in April 2013, a significant percentage of the organisation's resources were devoted to resolving a range of ongoing technical issues associated with new ICTV VAST service. It was therefore not until May 2013 that we were able to reallocate resources to content acquisition.

Figure A shows a peak in videos received, during September 2012, which is the result of the annual National Remote Indigenous Media Festival. Consistently higher figures of new videos received show in the period prior to the festival (and prior to the incorporation of the new VAST service into operations) and then later after the launch of the ICTV service.



Second left Payi Payi Sunfly on location at Kurrarkatjanu for the production of the 'Last Generation' documentary June 2013 (PAKAM).

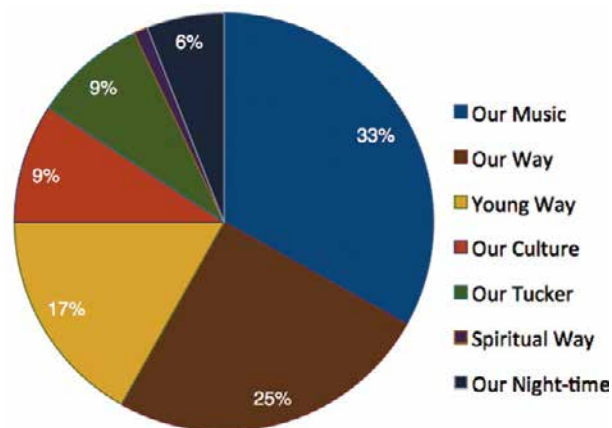
Right Shane White and Anthony Rex filming the preparations to 'Milpirri' 2012 (WYDAC).

## Programming Genres

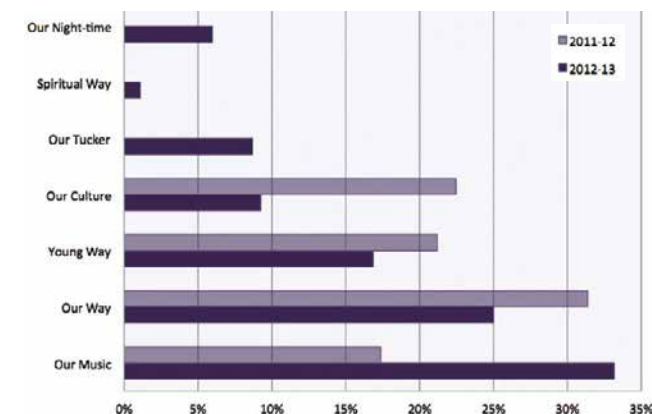
Figure B shows videos received according to ICTV programming genres. These programming genres are the basis of ICTV schedules and programming formulas.

In Figure C, a comparison with 2011–12 shows a significant increase in Our Music videos, but a decrease in other programming genres. This result reflects the increase in videos we are now receiving from a growing list of contributors, in particular from youth programs who are more likely to produce music video clips, with less material coming from some of our regular contributors. The result also reflects a worrying trend away from the production of cultural videos (Our Culture, Our Way), the mainstay of ICTV programming.

**Figure B: Videos Received in 2012–13, by Programming Genre**



**Figure C: Comparison of Videos Received in 2011–12 and 2012–13, by Programming Genre**



Henry Augustine  
at ICTV Launch,  
April 2013.



## Language

As shown in Figure D, just under half the new videos received were produced in an Indigenous language – a figure consistent with the previous year – with English remaining the dominant language group.

The Indigenous languages in which videos were produced have also remained relatively consistent. Figure E shows the dominance of Pitjantjatjara and Warlpiri language videos. Given the history of video production in the Pitjantjatjara and Warlpiri lands, this is an expected result.

In my community, people find ICTV amazing. It encourages younger people and people that are feeling shy. It really changes their lives, they love to watch ICTV. As soon as they see ICTV, it makes them not shy anymore and makes them want to get out. It really changes their life, I'd like to see more of that happening.

Ian Waina, Kulumburu WA

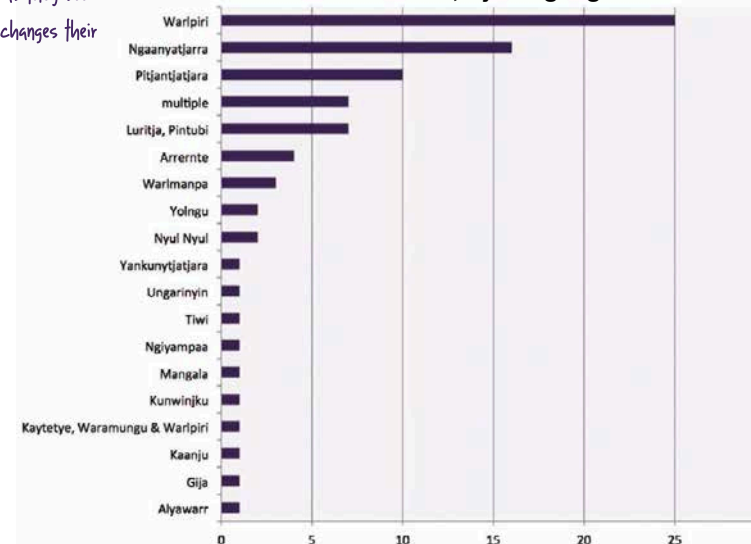
**Figure D: Videos Received in 2012–13, by Language**



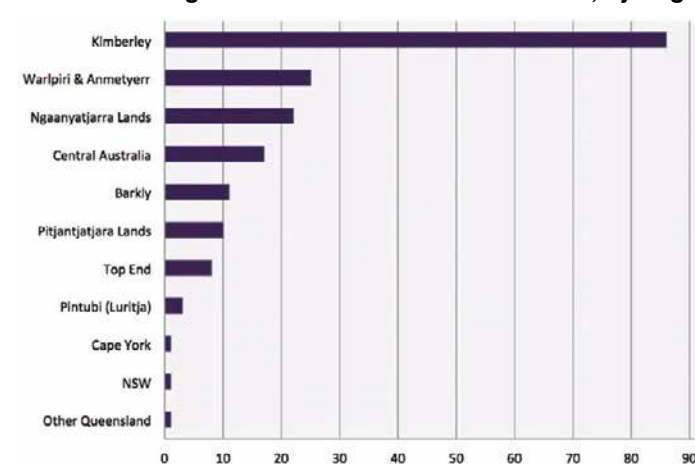
## Programming Regions

While Central Australia and the Kimberley have dominated the programming regions with strong contributor organisations – such as Pilbara and Kimberley Aboriginal Media (PAKAM), Goolarri Media Enterprises, PAW Media and Communications, NG Media and PY Media – Figure F shows that other regions such as the Barkly and Top End are consistently contributing content, albeit in lower numbers.

**Figure E: Indigenous Language Videos Received in 2012–13, by Language**



**Figure F: Videos Received in 2012–13, by Region**





## Formulas and Programming Grids

Based on the regularity of new content being received in the various categories, the ICTV Programming Department has developed a range of programming formulas; these formulas ensure our programming makes best use of our video library while also accounting for the rate at which new content is submitted and approved for broadcast. The aim is to ensure that different material is played out each day at the same time. The table in Figure G shows how the formulas work. The Repeat Rate refers to how regularly a title is repeated in our weekly program. For example, a new Our Music clip will be repeated in our playlist every two weeks for the first year, then every three weeks for the second year.

Programming is scheduled on the VAST service according to programming genre. For example, programming slots for programs such as Our Culture and Our Way can be anything from one to three hours long, depending on the amount of material in the library. The programming slot is usually repeated six times a week for the full-time service. The table in Figure H shows how material is programmed for our full-time VAST service.

If new material is not forthcoming in a particular category, strategies are implemented to increase the amount of new material. The strategies generally involve more communication with key contributors rather than incentives such as licence fees. If strategies do not result in more material being submitted in that category, then formulas are re-worked.

Figure G: ICTV Programming Repeat Rates

	1st Run Repeat Rate	2nd Run Repeat Rate	3rd Run Repeat Rate	4th Run Repeat Rate
Our Music Clips	2 Weeks	3 Weeks	4 Weeks	5 Weeks
Our Music Concerts	5 weeks	6 Weeks	7 Weeks	8 Weeks
Our Music Specials	4 Weeks	5 Weeks	6 Weeks	7 Weeks
Our Way	4 Weeks	6 Weeks	8 Weeks	10 Weeks
Young Way	3 Weeks	4 Weeks	5 Weeks	6 Weeks
Our Culture	4 Weeks	5 Weeks	6 Weeks	7 Weeks
Our Tucker	4 Weeks	5 Weeks	6 Weeks	7 Weeks
Our Country	4 Weeks	4 Weeks	4 Weeks	4 Weeks
Night Time	4 Weeks	5 Weeks	6 Weeks	7 Weeks

Figure H: ICTV VAST Programming Slots

		Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday
TIMES ARE GST		0:00	0:00	0:00	0:00	0:00	0:00	0:00
		1:00	1:00	1:00	1:00	1:00	1:00	1:00
		2:00	2:00	2:00	2:00	2:00	2:00	2:00
		3:00	3:00	3:00	3:00	3:00	3:00	3:00
		4:00	4:00	4:00	4:00	4:00	4:00	4:00
		5:00	5:00	5:00	5:00	5:00	5:00	5:00
		6:00	6:00	6:00	6:00	6:00	6:00	6:00
Legend		7:00	7:00	7:00	7:00	7:00	7:00	7:00
MUSIC	2hrs	8:00	8:00	8:00	8:00	8:00	8:00	8:00
MUSIC 2	2hr	9:00	9:00	9:00	9:00	9:00	9:00	9:00
OUR WAY	2hrs	10:00	10:00	10:00	10:00	10:00	10:00	10:00
OUR WAY 2	2hrs	11:00	11:00	11:00	11:00	11:00	11:00	11:00
CULTURE	3hrs	12:00	12:00	12:00	12:00	12:00	12:00	12:00
CULTURE 2	3hrs	13:00	13:00	13:00	13:00	13:00	13:00	13:00
YOUNG WAY	1hr	14:00	14:00	14:00	14:00	14:00	14:00	14:00
YOUNG WAY 2	1hr	15:00	15:00	15:00	15:00	15:00	15:00	15:00
NIGHT TIME	3hrs	16:00	16:00	16:00	16:00	16:00	16:00	16:00
NIGHT TIME 2	3hrs	17:00	17:00	17:00	17:00	17:00	17:00	17:00
CLOSE	7hrs	18:00	18:00	18:00	18:00	18:00	18:00	18:00
		19:00	19:00	19:00	19:00	19:00	19:00	19:00
OUR TUCKER	1 hr	20:00	20:00	20:00	20:00	20:00	20:00	20:00
SPIRITUAL WAY	1 hr	21:00	21:00	21:00	21:00	21:00	21:00	21:00
OUR COUNTRY	1 hr	22:00	22:00	22:00	22:00	22:00	22:00	22:00
		23:00	23:00	23:00	23:00	23:00	23:00	23:00



### ***Internal Quality Control***

All material submitted for distribution undergoes rigorous assessment before distribution on the specified platforms. Material is assessed against guidelines for content and technical quality, which take into account both legal and cultural considerations. The internal quality control check is logged electronically and is an integral element of our workflows.

### ***Production***

During 2012–13, the Community Broadcasting Foundation (CBF) TV Content Production Fund was the only fund specifically tailored to support the production of Indigenous community television content, with two projects from remote Australia funded. With no other dedicated Indigenous community television production fund, video content is being produced in remote communities in a range of contexts by well-established groups such as Remote Indigenous Media Organisations (RIMOs), to youth programs, to individuals suddenly inspired to pick up a camera. However, ICTV currently does not, in any way, direct or control the material that is produced. It is delivered to us, and we then decide whether or not it conforms to our Programming Policy.

The quality of material being produced each year improves substantially, as community media makers undertake more training, becoming more skilled, and have access

to better technology. However, with no sector plan or vision, nor a dedicated fund to acquire and commission content, the amount of content being submitted to ICTV for programming is left to random and arbitrary forces outside our control.

### ***Conclusions***

ICTV makes optimal use of its existing library and new material that is submitted. However, to have greater control over our programming and to reduce the need to continually adapt formulas, ICTV needs to have capacity to acquire new material in under-represented categories, regions and language groups. This ‘capacity’ needs to be carefully explored, and a strategy developed within the new Strategic Plan.

## **2.3 VIDEO STREAMING**

### ***IndigiTUBE***

The IndigiTUBE website has continued to function as an important element of ICTV programming. Approximately 85% of videos approved for the ICTV television service are available for streaming on IndigiTUBE. (Only 1% of videos are approved for IndigiTUBE and not the VAST television service.)

At 30 June 2013, 663 videos were available for viewing on IndigiTUBE.

The contributor, as part of the licensing process, specifies the use ICTV can make of the material. While we encourage contributors to allow maximum use of the material, in some cases pre-existing licensing arrangements exclude additional uses such as video streaming.

A different featured video is available on IndigiTUBE five days a week, with new videos having priority. A list of approximately ten videos is available as a playlist on the home page and is also changed daily. Videos in the playlist are selected based on the previous week’s television payout.

Some of the enhancements to the IndigiTUBE site over the past year include: Google Maps has been added to the Pageview so viewers can locate the community where the video was produced; contributors have improved access to their video data; contributors can upload directly from the IndigiTUBE site; and direct links to Facebook and Twitter have been imbedded.

(More information about IndigiTUBE is provided in the following section – Our Community.)

### ***YouTUBE and Other Platforms***

The YouTUBE Channel – IndigiTUBE1 – had 139 videos available for viewing at 30 June 2013. ICTV continues to trial a small number of videos on the isuma.tv resource.



It's very good one, I only watch ICTV. It looks at different culture and language, and its made by Aboriginal people in remote communities and we can all learn from that. I love watching ICTV. Everyone loves it.

Jacqueline Hunter (Ardyaloon Community, One-Arm Point, WA)



### 3. OUR COMMUNITY

OUTCOME: ICTV IS A STRONG MEMBERSHIP-BASED ORGANISATION WITH POSITIVE RELATIONS ACROSS INDUSTRY.

ICTV is the sum of its parts, and its success and strength lies not in the singular achievement of the organisation, but rather in the strong and consistent support we enjoy from contributors, audiences, individual and organisational supporters, and government.

ICTV is a model community television service. Our audience is our members. Our members are our producers. And our producers are our audience.

ICTV relies on the goodwill of the larger community to provide content for our service. With no budget for licence fees, nor the means to negotiate commercial relationships in other areas of significance, positive and vibrant relationships between ICTV and the broader community in remote Indigenous Australia form the basis of our operations. ICTV values its community – and its relationship with its community.

#### 3.1 AUDIENCES AND USER GROUPS

##### *Channel 601*

As a DTH service, available on Channel 601 on the VAST platform, ICTV is potentially available to almost all households in remote Australia. However, with the roll-out of DTH under the federal government Satellite Subsidy Scheme incomplete at 30 June 2013, the majority of ICTV audiences for Channel 601 for this year were located in North Queensland, South Australia and some parts of Western Australia. By the end of 2013, ICTV will be available throughout remote Australia.

##### *Channel 23*

While ICTV was still being transmitted on Channel 23, it was available to audiences in remote communities in Western Australia and Northern Territory. The service was being broadcast on either community or narrowcast television licences during the weekend.



Top left Emily Magdaline Dixon, Shania Watson and Sebastiana Watson at the launch of ICTV at Yuendumu.

Bottom Julieanne Bennett at Kurrarkatjanu for the production of the 'Last Generation' documentary June 2013 (PAKAM).



**Figure I: IndigiTUBE Pageviews and Views 2012–13**



## IndigiTUBE

IndigiTUBE received 45,626 Pageviews and 56,572 Views over 2012–13. (A Pageview is recorded each time a user loads the page, while a View is recorded each time a user hits play on the video.) Viewing time amounted to 1,427 hours. Figure I shows the regularity of IndigiTUBE users, with peak usage associated with specific events such as media coverage, the ICTV launch and repeats of IndigiTUBE on NITV's Fusion program.

The most popular video was Kungka Kutju Anu by the Ernabella Supergroup, with 684 Pageviews and 974 Views. 109 comments were made on IndigiTUBE. The following is a selection of comments (names have been excluded):

*Great video, thanks for sharing your language.  
(Pitjantjatjara – Ngura, produced by Ngaanyatjarra Media.)*

*This is one deadly band fitzroy express wish to you's live one day. (Samantha by Fitzroy Express, produced by PAKAM)*

*This is a really interesting song, never heard it before and i am loving every bit of it. (A Bear Life by Thomas Saylor, produced by Ngaanyatjarra Media.)*

*That's great. Keep those good vibes flowin' people.  
(Kungka Kutju Anu by Ernabella Super Group, produced by Big hArt)*

*super dooper love this song and clip and i love the way those gorgeous ladies walk. Thank you for sharing your beauty. Thank you thank you thank you. (Kungka Kutju Anu by Ernabella Super Group, produced by Big hArt)*

*Excellent program. Is good to show this places to bring tourist. I'll love to be there in chile creek. (Catch & Cook: Mudcrab, produced by Goolarri Media)*

*I met Audrey when I was working in Tennant Creek and bought one of her paintings at an art fair. Now it brings back memories and makes my heart sing. (Painting Dreaming – Barkly Story Book Project, produced by Barkly Art)*

Facing page:

Left Yuendumu kids at ICTV Launch

Second right Women from NG Media at ICTV Launch, April 2013.

Right Brendan Chaquebor with daughter Samina Chaquebor and Rowan Albet at Djarindjin, WA (PAKAM).

*We want more of this!!!! Excellent, good work, good music, good media productions, good camera work. Keep up the good work Lajamanu!!!! (Yarrungkanyi by Shaun Martin)*

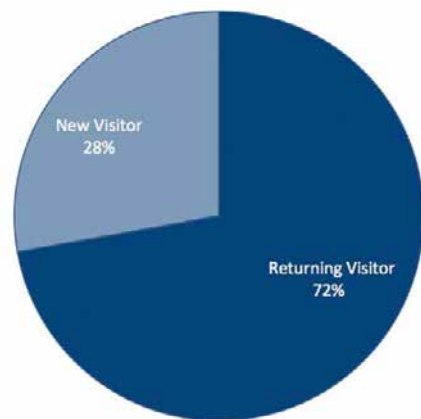
*It's really important to remember these station stories and all the hard work men like Gordon did on the stations. It's very special to see all the important Ngarrangkarni places on Gordon's country and learn about all the bush tucker. That massacre story was very shocking. Thanks to Gordon for telling us all these important things and to the team for making this video so we can learn about them. (Gordon Barney Stories, produced by PAKAM)*

*Wirunya mulapa. Thank you to whoever got permission to share this absolutely classic footage from nearly 30 years ago. It is a priceless record of this important story that travels all over Australia. I had the privilege of meeting some anangu who are in this film about 6 or 7 years after this was filmed. They recorded this for future generations and to see this shared in this way is truly inspiring. (Tjukurpa Kungka-Rangkalpa Tjara, produced by EVTV)*

*I found your website through a random stroke of luck. It helped me do my research on this topic. I have spent lots of time looking through your site. You have something good going here, keep it up!*



**Figure J: IndigiTUBE Visitor Types 2012–13**



As shown in Figure J, most visits to IndigiTUBE were made by returning visitors (72%). The majority of visitors were Australian, from Western Australia and South Australia, followed by the Northern Territory, then New South Wales.

### ***YouTube and Other Platforms***

The IndigiTUBE / ICTV YouTube channel had 138,712 Views, with an estimated 412,898 minutes viewed for its 138 videos. The Goolarri Media video 'Catch & Cook: Cherabin (Fresh Water Prawn)' was the most popular video, with 22,757 Views. All the 'Catch & Cook' videos are popular on YouTube, as well as the 'Shower Block Song' and 'Tiddalik'. Again, most visitors were from Australia, followed by the United States.

### ***Social Media (Facebook)***

Both ICTV and IndigiTUBE have distinct Facebook pages.

The IndigiTUBE Facebook page has a large following and is updated daily by the ICTV team. As soon as new ICTV videos have been played on the VAST service, they are featured on the IndigiTUBE online service (licensing permitting). While we have tried various ways of posting photos and coverphotos, we have settled for a new weekly cover photo profiling the five featured videos for the week, and a daily posting of each new video.

IndigiTUBE's Facebook 'likes' continue to grow organically and Facebook is an increasingly popular method by which our audience accesses IndigiTUBE content. The number of likes at 30 June 2013 was around 1,700.

The ICTV Facebook page has adopted a more targeted approach by engaging with 'friends' in remote communities who have everyday access to the ICTV television service. Facebook is a very real way for ICTV to get feedback from people in remote areas and to communicate programming information. The types of comments ICTV receives are about people enjoying seeing their own families and communities as well as seeing what is happening in other remote parts of Australia. The number of likes at 30 June 2013 for the ICTV page was 250. (This page was started in April 2013.)

In the future, Facebook and social media will be an increasingly important means by which ICTV viewer interaction occurs.



## 3.2 OTHER ORGANISATIONS

### Contributors

A key group of contributors has continued to provide quality content to ICTV. This group includes Goolarri Media Enterprises, PAKAM, NG Media, PAW Media and Communications, and PY Media, who have all been providing content to ICTV for over eight years.

Over the past three years, several new organisations have consistently contributed content, including: Central Land Council, Barkly Regional Arts, Top End Aboriginal Bush Broadcasting Association (TEABBA) and Warlpiri Youth Development Aboriginal Corporation (WYDAC). New contributors for 2012–13 are MacDonnell Shire Youth Development and Central Australian Youth Link-Up Service (CAYLUS). Content from both these organisations has been produced under youth programs.

Figure K shows how ICTV's key contributors provide the majority of video content, with some new organisations also making significant contributions.

### Stakeholders and Supporters

ICTV continues to work closely with the Indigenous Remote Communications Association (IRCA) and enjoys significant benefits from this relationship. IRCA, as the peak body for remote Indigenous media groups, has a significant role to play in representing the media interests of Indigenous groups in remote Australia.

ICTV has retained membership of the Australian Indigenous Communications Association (AICA) with Nelson Conboy (ICTV Chair) holding the position of Film and Television Director on the AICA Board.

In 2012–13, ICTV renewed its relationship with Imparja Television, who received federal government funding for the provision of playout and associated technical services for the new ICTV VAST service for a three-year period.

The federal government support for ICTV has continued, with increases in operational funding from the Indigenous Broadcasting Program of the Department of Broadband, Communications and the Digital Economy (DBCDE).

Indigenous Culture Support (ICS) of the Office for the Arts (OFTA) and the CBF have also supported ICTV over the past twelve months.

Other individuals who have provided support include Ian McGarrity and David Taffler. Ian McGarrity provided ICTV with invaluable support in negotiating arrangements for the new VAST ICTV service. David Taffler assisted ICTV with editing support for our 2011–12 Annual Report and publicity for the ICTV Launch

Facing page:

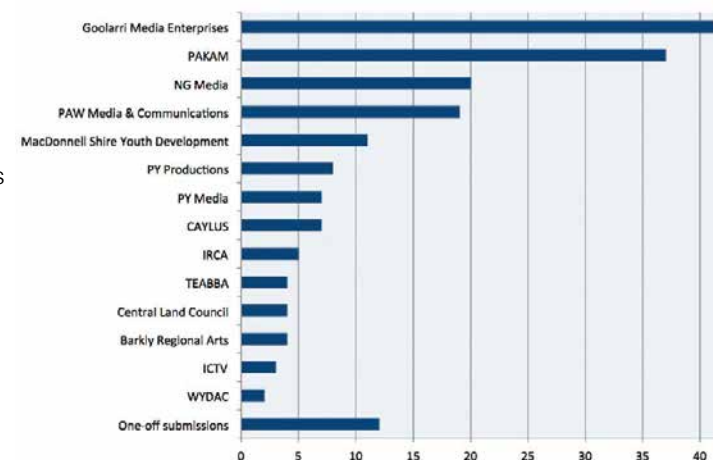
Left *Delegates at the final day of the 14th Remote Media Festival (RIMF) in Djarindjin, WA.*

Bottom right *Baamba (Stephen Albert) and Mick Manolis at the 14th RIMF finale concert Djarindjin, October 2012.*

*I was watching myself on ICTV. I was so proud of myself dancing at the Arlback Festival we had in Tennant Creek couple of years ago. I didn't know I can dance that good, but with the support of my good old friends the old ladies of Yuendumu. Love the old ladies and the children who have participated and supported our own Southern Ngarrli Warlpiri Dance Group.*

Madeline Dixon, Yuendumu

Figure K: Videos Received in 2012–13, By Contributor





### 3.3 14<sup>TH</sup> ANNUAL NATIONAL REMOTE INDIGENOUS MEDIA FESTIVAL

The National Remote Indigenous Media Festival is a valuable opportunity each year for the ICTV staff and board to renew relationships with contributors, stakeholders, members and audiences from communities throughout remote Australia, from the desert to the sea. The 14<sup>th</sup> Annual National Remote Indigenous Media Festival was held in Djarindjin, Western Australia in October 2012.

ICTV was responsible for coordinating the Video and Content awards and nightly screenings, and received funding from ICS for this purpose. Screenings were held on four nights, not including the opening-night screening of the award-winning documentary 'Coniston' by PAW Media. The awards ceremony was held on the final day of festival.

The festival was a huge success, once again demonstrating the vibrancy of video making in the sector. Highlights of the festival included:

- *The Life of the Red Kangaroo* by M'Bunghara School (NT), awarded People's Choice Award;
- *Minyma Kutjara Tjukupa* by the Central Land Council, awarded Best Cultural Video;
- *T'Bone Unified* by PAW Media, awarded Best Music Video;
- *Mermaid and the Mimi Spirits* by Sharing Stories, awarded Best Youth Video.

The range of communities represented in the videos, the range of subject matter and the quality of the material produced was an affirming celebration of the role of video in remote Indigenous Australia.







### 3.4 ICTV LAUNCH

The new ICTV service, Channel 601 on VAST, was launched in Yuendumu on 18 April 2013 and was co-hosted by PAW Media and Communications.

Yuendumu was chosen due to its historical significance for the remote Indigenous media sector and the high number of Warlpiri board members on the ICTV Board (three).

The launch was presented by Francis Jupurrurla Kelly (PAW Media and Communications Chair and ICTV Director) and Joel Ken (ICTV Programmer) and was well attended by over 300 community members and visitors. The evening included traditional dance performances, a barbecue, speeches and a music concert. ICTV staff recorded multi-camera coverage of the launch, which was broadcast within a week of the event.

Feedback from all those who attended was extremely positive. It was a great community location and a positive atmosphere to celebrate this most significant occasion.



Top left Noeli Roberts and Francis Jupurrurla Kelly, founding members of ICTV.

Top middle Dennis Charles and Shane White broadcasting Radio at the ICTV launch.

Middle left Tjupi Band, playing at ICTV launch.

Bottom Traditional dancing at ICTV launch.





## 4. OUR RESOURCES

OUTCOME: ICTV OPERATES EFFICIENTLY AND HAS AN EFFECTIVE ORGANISATIONAL STRUCTURE, APPROPRIATE TO A MEDIUM-SIZED NOT-FOR-PROFIT ORGANISATION.

### 4.1 DIRECTORS

The ICTV Board for 2012–13 year consisted of ten directors:

Bernadette Angus (Deputy Chair)

Henry Augustine

Nelson Conboy (Chair)

Jenni Enosa (Treasurer)

Simon Fisher

Francis Kelly

Bess Price

Jedda Puruntatameri

Annette Victor

Winnie Woods

The board met three times throughout the financial year and provided ICTV with clear strategic direction. It also revised, developed and endorsed policy in a range of areas including: Resources, Employment, Confidentiality, Programming and Code of Conduct.



ICTV Board standing: Jedda Puruntatameri, Annette Victor, Simon Japangardi Fisher, Rita Cattoni (Manager). Sitting: Nelson Conboy (Chairperson), Henry Augustine and Francis Jupurrula Kelly.

The board was involved in negotiations for the VAST ICTV service, meeting directly with the Imparja Television Board in November 2013.

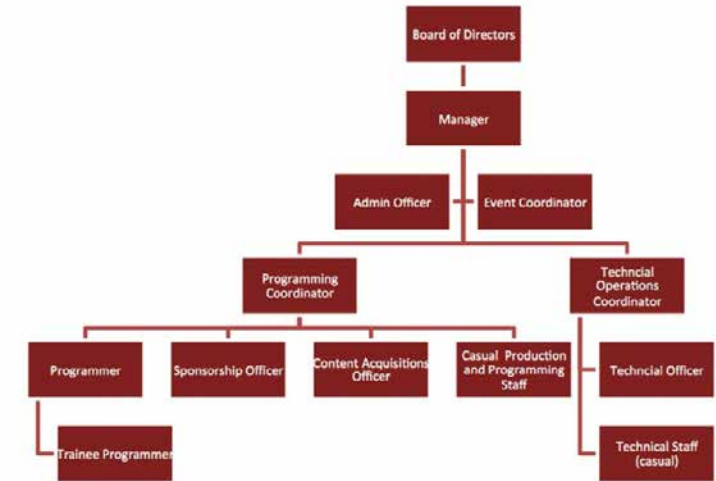
The board is currently considering adopting the Australian Subscription Television and Radio Association (ASTRA) Open Narrowcast Codes of Practice 2009 and the Australian Community Television Alliance (ACTA) Community Television Broadcasting Codes of Practice 2011.

### 4.2 STAFFING

The ICTV staff base has grown considerably during the 2012–13 year, from a small staff of three positions to twelve positions (although not all positions were filled at 30 June 2013).

The increase in staff numbers has been the result of an increase in operations with the introduction of the full-time VAST service. The organisation is now divided onto three departments including: Programming, Technical Support and Administration. Figure L shows both pre-existing positions (Manager, Programming Coordinator and Programmer) and new positions.

Figure L: ICTV Organisational Structure



Staff at end of financial year included:

Rita Cattoni, Manager

Jamie Balfour (on leave), Programming Coordinator

Joel Ken, Acting Programming Coordinator

Wanyima Wighton, Programmer

Ciara Buckley, Sponsorship and Acquisitions Officer

Edan Baxter, Technical Operations Coordinator

Regan Lawton, Casual Technical Staff

Vanessa Sim, Administration Officer.



## Training

ICTV staff undertook training with Grass Valley in relevant components of the K2 Edge playout system (purchased by Imparja) and additional areas. In-house training in ICTV customised workflows and database systems was delivered to new staff.

## 4.4 RESOURCES

ICTV continued to sublease rooms at 10b Wilkinson Street, Alice Springs from IRCA. The space is adequate but not ideal, with shared spaces for video editing, programming and technical support, and no reception area. Should ICTV continue to grow, we will need to consider options for expansion in the next eighteen months. Ideally, ICTV would have a reception area, dedicated editing rooms, small studio, technical support areas, meeting room and offices.

Funding was received from the DBCDE Indigenous Broadcasting Program (IBP) for a dedicated fibre link between ICTV and Imparja, a distance of approximately 1.6 km. While the data-line was installed prior to the end of the financial year, technical issues prevented the line from being fully operational. The line, when operational, will allow direct transfer of files between ICTV and Imparja.

A dedicated Network Attached Storage (NAS) unit was purchased to store ICTV files at Imparja. Given the high repeat of video material, having our own archive at the playout location has been essential.

*Top ICTV Staff from left: Regan Lawton, Rita Cattoni, Jamie Balfour, Joel Ken and Edan Baxter.*

*Bottom right ICTV Board of Directors: Nelson Conboy (Chair), Annette Victor, Henley, Simon Japangardi Fisher, Jedda Puruntatameri, Jenni Enosa, Bernadette Angus and Rita Cattoni (ICTV Manager) at the 14th Remote Media Festival in Djarindjin WA.*

## 4.5 DIGITAL RESOURCES

### ICTV Website

The ICTV website has continued to operate at [www.ictv.net.au](http://www.ictv.net.au), functioning primarily as a programming guide and to provide organisational information. A revised site is still being built at the end of this reporting period and is scheduled to go live in October 2013.

### IndigiTUBE

As mentioned previously in this report, ICTV is responsible for managing the video element of the shared (with IRCA) IndigiTUBE portal.

### Programming Database

ICTV has continued to develop the backend database of IndigiTUBE, which also functions as the primary database for all ICTV programming data. The browser-based resource stores a range of data, including in-house quality control data for all content, while also allowing contributors to control and modify their own records.



## 4.6 INTERNAL WORKFLOWS

ICTV has developed and implemented a range of operational workflows that optimise our limited resources, while reducing risk.

While these workflows have taken considerable time and effort to develop, they enable our two principal video distribution services (ICTV VAST and IndigiTUBE Video) to operate effectively within cultural and legal frameworks.



Second right Shane White at 'Milpirri', 2012.

Right Tubby Lang (PY Media), ICTV launch.

## 5. OUR FINANCES

OUTCOME: FINANCIAL VIABILITY IS SECURED THROUGH A PLANNED STRATEGY TO PURSUE FUNDING OPPORTUNITIES AND THE DEVELOPMENT OF GOOD RELATIONSHIPS WITH GOVERNMENT.

ICTV's financial position continues to be stable, with ongoing increasing operational income from government and a substantial rise in self-generated income through sponsorship campaigns.

### 5.1 Income

Income for ICTV has continued the upward trend of the last five years, with a higher comparative increase this year (as shown in Figure M) resulting from a substantial funding increase for 'Operational Support' from the Indigenous Broadcasting Program (DBCDE) and dedicated funding for the National Remote Indigenous Media Festival from ICS (OFTA). Funding was also secured for the next stage of development of IndigiTUBE from the CBF.

A breakdown of funding for the year includes:

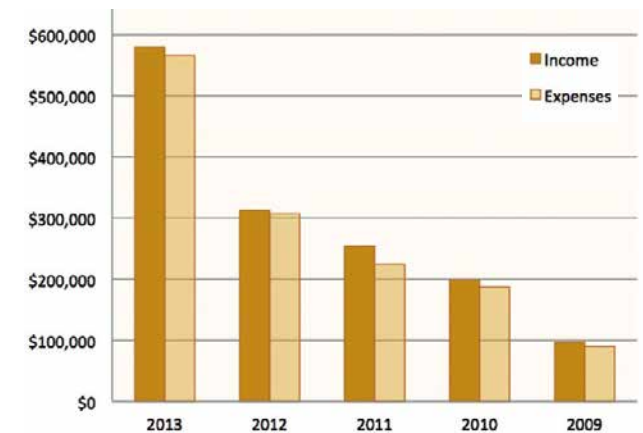
- Operational Support, Indigenous Broadcasting Program (DBCDE): \$400,000
- NT Jobs Transition (OFTA): \$53,414
- National Remote Indigenous Media Festival, Indigenous Culture Support (OFTA): \$20,000
- VAST Data Link, Indigenous Broadcasting Program (DBCDE): \$22,640
- IndigiTUBE Development (CBF): \$20,000

Income from sponsorship campaigns amounted to 7.4% of the overall income and ICTV has benefited from substantial in-kind support including:

- the weekend television service on Channel 23 Westlink, valued at \$125,400;
- funding to Imparja Television for the VAST uplink and playout services, valued at \$695,000.

In-kind legal support was received from Gilbert + Tobin Lawyers.

Figure M: ICTV Income and Expenditure 2009–13



### 5.2 Expenses

As shown in Figure M, expenses have continued to rise in line with increases in operations. Wages were the biggest expense at 51% of overall expenses (down from 54% in 2012).





Left *Tadam Lockyer, PAKAM.*

Right *'Whale Song' animated video, produced during workshops at the 14th Remote Media Festival.*

## 6. OUR FUTURE

With a committed television platform until June 2015, ICTV is in a strong position to build on the service and establish strong justification for its ongoing viability. The new Strategic Plan will build on the availability of this platform and focus on building up the sector to produce more content and improve the lives of Indigenous Australians in remote communities.



## YOUR SUPPORT

ICTV would like to acknowledge the support of the following organisations and individuals:

Indigenous Broadcasting Program, DBCDE	 Australian Government Indigenous Broadcasting Program
Indigenous Culture Support, OFTA	 Australian Government Indigenous Culture Support
National Jobs Package, OFTA	 Australian Government
Community Broadcasting Foundation	 Community Broadcasting Foundation Ltd
Western Australian Government	 GOVERNMENT OF WESTERN AUSTRALIA
IRCA	 IRCA Indigenous Remote Communications Association
Gilbert + Tobin Lawyers	 GILBERT TOBIN LAWYERS
Bess Price MLA	 BESS PRICE MLC
Imparja	 Imparja

Our Key Contributors:

PAKAM	
PAW Media and Communications	
NG Media	
PY Media	
Goolarri Media Enterprises	

and many others who are too numerous to list. Thank you!

Photos courtesy of Anna Cadden, Oliver Eclipse, CAAMA, PAKAM, WYDAC and IRCA.





For me, it's an excellent program. I watch ICTV all the time, it's deadly. It's doing it Our Way.

George Kulka, Wujal Wujal Qld.



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