

A thick, yellow arrow-shaped graphic pointing to the right, positioned horizontally across the middle of the page, behind the main title text.

# ANNUAL REPORT 2014-15

Indigenous  
Community  
Television  
Limited



Australian Government  
Department of the Prime Minister and Cabinet



## OUR YEAR



# ANNUAL REPORT 2014–15

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Cover photo: Cyril Moone and  
Tanitta Lorraine, Mornington Island.  
Photo courtesy of Rhett Hammerton.

Additional photos courtesy of:  
Rhett Hammerton, Anna Cadden,  
Willi Lempert, PAKAM and  
Barkly Regional Arts.

This annual report presents the Indigenous Community Television Limited (ICTV) operations and achievements from 1 July 2014 to 30 June 2015.

### GENERAL MANAGER'S REPORT

Welcome to the 8th ICTV Annual Report.

ICTV's principal objective is to improve the lives of Indigenous Australians, especially those living in remote communities and on traditional homelands. As a media organisation, we understand the importance of communicating our achievements to our members, audience, contributors, funding agencies, supporters and stakeholders.

The ICTV approach to improving lives for our principal audience is to provide a television service that affirms and celebrates the traditional and contemporary culture of Indigenous Australians in remote communities. Another major purpose of the service is to communicate important messages and information to Indigenous Australians in an accessible way, especially information that will have a significant impact on the lives of our audience members.

The ongoing occupation of traditional homelands and remote communities by Indigenous Australians has been a significant political issue during the past year. ICTV continues to support this choice by providing a culturally-appropriate television service. By broadcasting examples of the ongoing viability of our unique, living Indigenous cultures, ICTV believes the lives of all Australians are enriched.



The voluntary contribution of video content to ICTV continues to be the foundation of the service. With significant increases in the amount of new content received in 2014–15, we have been able to implement substantial improvements to programming.

ICTV has expanded its production capacity and introduced live broadcasts into its programming schedule, while maintaining a stable staff base. The ICTV television and online service continues to exemplify the very best of Indigenous life in remote Australia.

**Rita Cattoni**

## HOW ICTV IS RECEIVED

## OUR COMMUNITY

As a community television service, the audiences ICTV serves, and the level of service it provides, is key to operations. ICTV reaches its audiences through numerous avenues, predominantly its broadcast television service, internet interfaces, and community engagement. Figure A shows how ICTV is received.

## TELEVISION AUDIENCES

### Audiences in Remote Communities and Outstations

ICTV is available in almost every remote community in Australia on Channel 601, received in homes via a satellite dish and Viewer Access Satellite Television (VAST) receiver.

Using results from the May 2014 ICTV Audience Survey, in conjunction with the estimated population of Indigenous Australians living in Remote Australia (51,300) and Very Remote Australia (91,600) from the 2011 Census, we can estimate that the total number of Indigenous Australians in remote communities watching ICTV every day is 55,731, and every week is 105,746.

### Audiences in Roebourne and Broome

In Roebourne and Broome (WA), ICTV is received as a terrestrial service, which means you do not need a satellite dish and receiver. Instead, the television signal is transmitted by radio waves from a land-based transmitter and received in homes with an antenna. (This is how most audiences in urban centres receive television.)

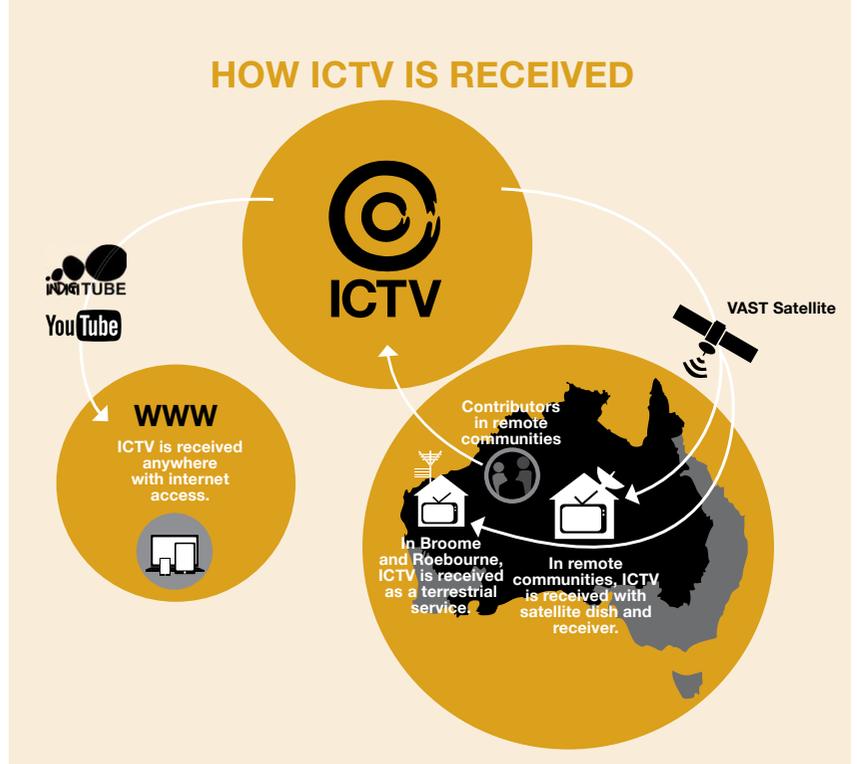


Figure A

### Potential Audiences in Alice Springs

No progress has been made toward the allocation of a digital television licence for Alice Springs, despite strong community support and ongoing communication with the Australian Communications and Media Authority (ACMA). As a result, audiences in Alice Springs cannot access ICTV, despite Alice Springs having one of the highest percentages of Indigenous Australians for a gazetted town at 19% of total population.

### Audience Feedback

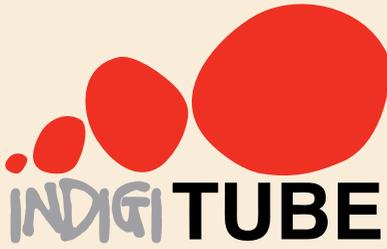
ICTV receives feedback through various sources, including Facebook, IndigiTUBE, in person and via the phone. The following comments provide a snapshot of this feedback:

‘Well done everyone, a great concept and a professional final product. Reinforced how much I miss the Island and its residents. Every day counts the Mornington Island way !!!’  
John Bosward, on Facebook

‘I really enjoy watching ICTV, especially seeing the dancing and culture programs.’  
Polly Jackson, Warakurna (WA)

‘I found the kids videos very funny. It’s such a unique service and we’re delighted to have our TVCs [television commercials] programmed on ICTV so people in communities know about trachoma.’

Fiona D Lang, Indigenous Eye Health Unit, Melbourne. *Fiona watched ICTV when she was visiting Mimili during a trip to Central Australia with the Indigenous Eye Health Unit.*



## INTERNET AUDIENCES

### IndigiTUBE

IndigiTUBE ([indigitube.com.au](http://indigitube.com.au)) exists as an online community for sharing and accessing media made by and for Indigenous people. This resource is co-owned with the Indigenous Remote Communications Authority (IRCA). ICTV operates the Video and Channels sections of IndigiTUBE, which currently functions as ICTV's on-demand service.

In the Video section alone, IndigiTUBE had 370,906 Pageviews over the past year. (A Pageview is recorded each time a visitor to the site loads a page.) As shown in Figure B, most viewers were within Australia, predominantly Western Australia, while just over 10% of viewers were outside of Australia.

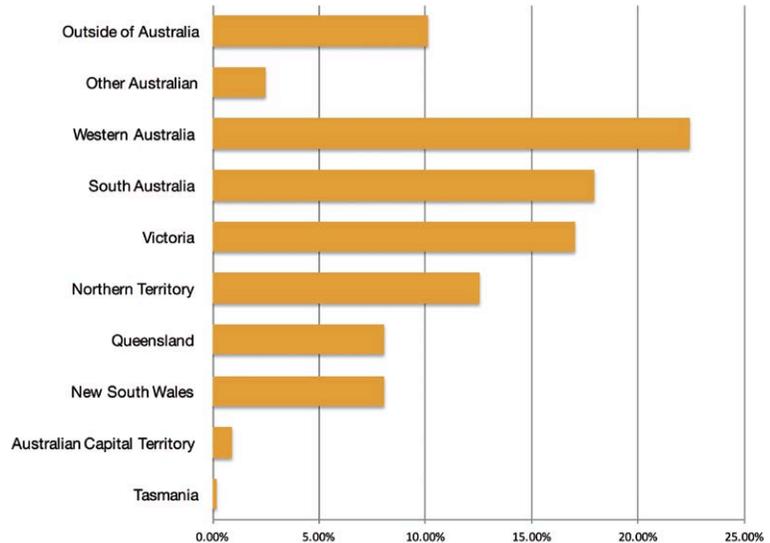
From May to September this year, IndigiTUBE is featured in a National Gallery of Victoria exhibition, 'Transmission: Legacies of the Television Age', which has already contributed to a higher-than-usual number of viewers from Victoria.

Figure C shows the number of IndigiTUBE Pageviews over the 2014–15 year, with steady increases towards the end of this period. These increases were the result of targeted social media activity.

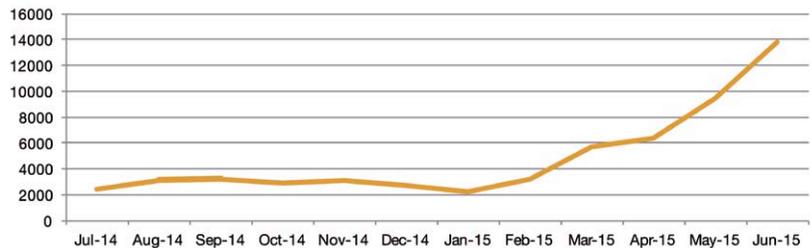


*PAKAM producer Trevor Ishiguchi recording ICTV promo with Balgo school children.*

*Yuendumu Sports Weekend 2014.*



*Figure B: Locations of IndigiTUBE users*



*Figure C: IndigiTUBE Pageviews*



Lynette Ellis, Marie Ellis, Warren H Williams and Roseanne Ellis at an ICTV-sponsored community barbecue, Amooangua.



Forum at the 16th National Remote Indigenous Media Festival (NRIMF), Bamaga.

## YouTube

There are currently 332 videos available on the ICTV YouTube channel, with 321,332 Pageviews recorded in the past year. The most popular videos are in the *Catch and Cook* series from Goolarri Media Enterprises. Interestingly, only 36% of ICTV YouTube viewers were from Australia, compared to 90% of IndigiTUBE viewers.

As YouTube has a global and established user group, maintaining content on an ICTV YouTube channel helps ICTV attract new users to IndigiTUBE, while also raising awareness of ICTV.

## Live Webcast

Two events were streamed on the ICTV website: the 2014 Yuendumu Sports Weekend AFL Grand Final and the 2015 three-day Easter Lightning Carnival. Feedback during these games, via the ICTV Facebook page and website, was received from all corners of the country including Ali Curung (NT), Tennant Creek (NT), Canberra, Melbourne, Sydney and Yuendumu (NT).

## ICTV Newsletter

ICTV developed and distributed seven online newsletters. The newsletters covered news, production updates, new videos on IndigiTUBE, upcoming events and festivals, contributor profiles, and technical tips and tricks.

## Social Media

ICTV used social media resources including Facebook (ICTV and IndigiTUBE pages) and Twitter to engage with audience members and other interested parties.

Interest in the ICTV Facebook page increased tenfold over the year, from 739 to 7797 'likes'. This interest has come largely from communities in Western Australia.

There has also been a significant increase in social media engagement on the IndigiTUBE Facebook page, this time from audience members in Victoria, most likely as a result of exposure through the National Gallery of Victoria exhibition.

There is a direct correlation between videos promoted on Facebook and the popularity of these videos on IndigiTUBE. For example, the top three IndigiTUBE videos for the year were: *Lil Lady*, by Trevor Ishiguchi; *You Understand, Don't You?*; and the *Our Place Trailer*. On days these videos had the most IndigiTUBE views, they had been promoted on Facebook.

## ICTV Website

ICTV has continued to maintain its organisational website at [ictv.net.au](http://ictv.net.au). As well as providing general information about ICTV, the website displays a TV Guide for Channel 601, featured videos and news items.



Neil Turner, winner of the Mr McKenzie Award at the NRIMF.



Children at Seisia during the NRIMF.

## COMMUNITY ENGAGEMENT

Attendance and visibility at key Indigenous events is essential to promoting ICTV. It also allows ICTV to gather vital feedback about the service.

### Alice Springs Show

ICTV ran a stall during the Alice Springs Show in July 2014. This was a first for ICTV and enabled audience members and other show visitors to speak directly with ICTV staff. It also allowed ICTV to gauge the level of interest in having ICTV available in Alice Springs as a terrestrial service.

### Darwin Aboriginal Art Fair

Given the increase in content being contributed to ICTV by art centres, an ICTV representative attended the Darwin Aboriginal Art Fair in August 2014. The fair showcased contemporary Aboriginal art from over 40 art centres across Australia, and provided a great opportunity for ICTV to speak with all these art centres under the one roof.

### Barunga Festival

A small ICTV crew attended the Barunga Festival in May 2015. ICTV ran an information stall where audience members could watch their favourite ICTV videos, participate in the production of station IDs (brief announcements identifying the station you are watching or listening to), and receive promotional giveaways. It was a great occasion for ICTV to raise awareness and make contact with new contributors and sponsors.

### Amoonguna Community Involvement

Amoonguna is a small community 16 kilometres east of Alice Springs. Over the 2014–15 year, ICTV held a number of events and activities in Amoonguna, including producing an episode of *The Fitness Show* and the *Our Place* series, while also holding community barbecues and the *Our Place* storytelling workshops. Several community members have since become members of ICTV, despite ICTV not being received in this community. Amoonguna has been very welcoming to ICTV and we look forward to a continued association with this community.

## NATIONAL REMOTE INDIGENOUS MEDIA FESTIVAL

ICTV supported seven delegates to attend the 16th National Remote Indigenous Media Festival (NRIMF), held in Bamaga (QLD) in September 2014. Delegates attended training workshops and forums. The ICTV Annual General Meeting was held during the festival and a small information stall was established in the library at Bamaga School, the site of the festival.

### Mr McKenzie Award

During the NRIMF major awards ceremony, ICTV board member Francis Jupurrurla Kelly presented Neil Turner with the prestigious Mr McKenzie award for lifetime achievement and contribution to the remote Indigenous community television sector. Neil said: 'I feel exceptionally honoured to receive this award, which commemorates the pioneering work and legacy of my dear friend and colleague Simon Tjiyangu McKenzie. I am proud to have contributed to the development of a strong remote media industry.'

### ICTV Video Awards

For the fifth year, ICTV managed the video screenings and awards at the NRIMF, which were rebadged as the 'ICTV Video Awards'. A record number of 140 entries was received. Judges for the twelve award categories were drawn from the pool of festival delegates. Trophies were designed and fabricated by the Alice Springs Correctional Centre.

Sean Bahr-Kelly on location at Marlinja for the Heywire video postcard series produced by Barkly Regional Arts' Media Mob.



Highlights included:

- a collaborative animation project by Erub Erwer Meta (Darnley Island Arts Centre), using ghost nets to create animated characters recounting the story of *Dauma and Garom*, which won the People's Choice Award and Best Collaborative Video.
- the rich storytelling and authenticity displayed by the joint winners of Best Cultural Video: *Keeping the Language*, by Pilbara and Kimberley Aboriginal Media (PAKAM), and *Ochre Dig – Waramungu and Warlmanpa Women of Tennant Creek*, by the Central Land Council (CLC). Henry Augustine, producer of *Keeping the Language*, said he was 'overwhelmed and happy and relieved ... glad that people were moved by my video. Finally people know what we've been through.'
- nineteen-year-old Sean Bahr Kelly, from Tennant Creek, winning the craft award for Best Editing. Sean said, 'It's cool to get recognition for the hard work and good to tell other people's stories. Small places have big stories.'

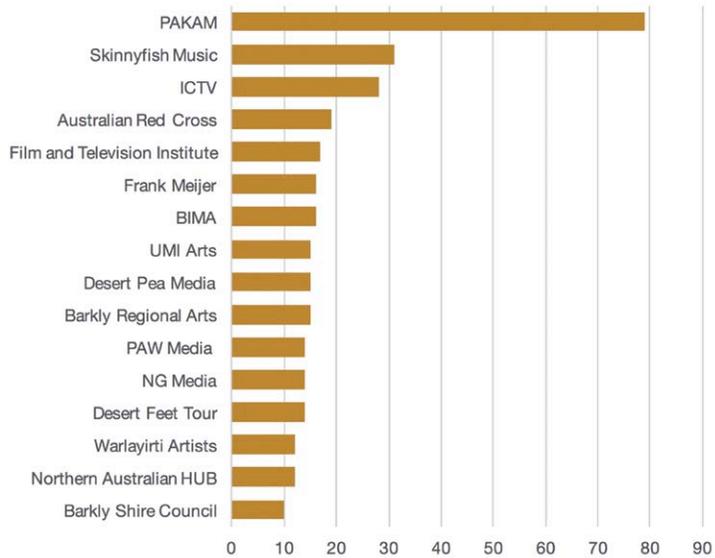


Figure D: Videos received, by contributor (10 videos and over)

## MEMBERSHIP

ICTV had 71 current members as at 30 June 2015, including five associate members.

## CONTRIBUTORS

During the past year, 90 organisations and individuals submitted content to ICTV. This is the largest number of

contributor organisations ICTV has ever worked with in one year. (A full list of contributors is included at the end of the report.) As shown in Figure D, PAKAM was once again the principal contributor, with an outstanding 79 videos submitted for broadcast. Other significant contributors included Skinnyfish Music, the Australian Red Cross, the Film and Television Institute and ICTV itself.

## OTHER STAKEHOLDERS

ICTV deals with a number of other organisations and communities who may not be contributors or sponsors. These include IRCA, the Australian Indigenous Communications Association (AICA), Alice Springs Town Council, academics and more.

# OUR PROGRAMMING

The core of ICTV's service delivery is its video content, produced by and for Indigenous Australians in remote communities. To meet its broader aims and specific programming commitments, ICTV sets targets for the amounts and types (genres) of video content acquired. This year, ICTV also contributed to this content with several in-house productions.

## TELEVISION PROGRAMMING

Video content is played out on Channel 601, on the VAST network, for 18 hours per day, 365 days per year.

The ICTV approach to television programming is to make maximum use of its existing and expanding video library, which has been acquired over the thirteen years ICTV has operated. This approach ensures ICTV's television content and programming is 100% Indigenous Australian. We also aim to ensure different content is playing at the same time each day. This approach utilises specific formulas for repeating content within the week, and over the year.

The foundation of ICTV's programming is its cultural content, with a high percentage of programming in language.

### Programming Genres

Video content is scheduled according to its allocated programming genre. Genres include: OUR CULTURE, OUR WAY, YOUNG WAY, OUR MUSIC, OUR TUCKER, SPIRITUAL WAY, OUR COUNTRY, OUR SPORTS and OUR NIGHT TIME.

### Programming Grid

The programming grid (see Figure E) determines the types of videos that will be programmed at specific times, and the number of times each video is repeated throughout the week (the repeat rate). The grid is designed to reflect ICTV's priorities for cultural content, as set by the Board of Directors. It also accounts for the amount and type of new content acquired. The aim is to reduce repeat rates within the week, and within the year.

The 2014–15 programming grid introduced a new OUR SPORTS slot and significantly reduced program repeat rates within the week, from six to four.



Greg George (Junior) and his horses at Tennant Creek for the Heywire video postcard series.

Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday		
Young Way 1	Young Way 2	Young Way 3	Our Culture 2	Young Way 1	Young Way 2	Young Way 3		
Our Way 1	Our Music 2	Our Culture 1		Our Music 2	Our Tucker	Our Culture 3		
Our Culture 2	Spiritual Way	Our Way 2	Our Way 3	Our Culture 2	Our Way 3	Our Way 3		
	Our Culture 1		Spiritual Way		Our Culture 3	Our Music 3		
Our Music 1	Our Culture 1	Our Tucker	Our Way 2	Our Music 3	Our Country			
Our Way 2		Our Music 1	Young Way 2		Our Way 3	Our Culture 1		
Young Way 3	Young Way 1	Our Way 1	Our Sports	Young Way 3	Our Music 3			
	Our Country		Our Tucker	Our Way 1	Young Way 1	Young Way 2		
Our Music 2	Our Sports	Our Culture 3	Our Music 1	Spiritual Way	Our Sports	Our Way 1	PRIME TIME	
Our Sports	Our Tucker				Our Culture 1	Our Culture 2	Our Way 1	PRIME TIME
Spiritual Way	Our Music 3	Our Way 2		Our Music 2		Our Music 1	PRIME TIME	
Our Culture 3	Our Night Time							PRIME TIME

Figure E: Channel 601 programming grid

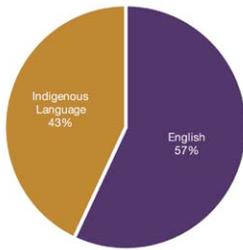


Figure F: Daily programming in language on ICTV

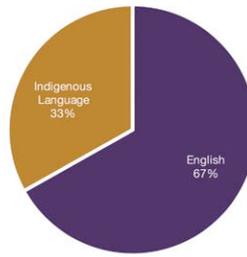


Figure I: Number of new language videos

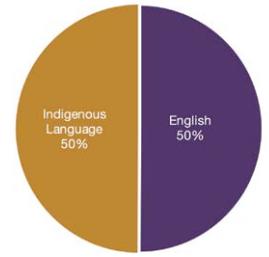


Figure J: Duration of new language videos

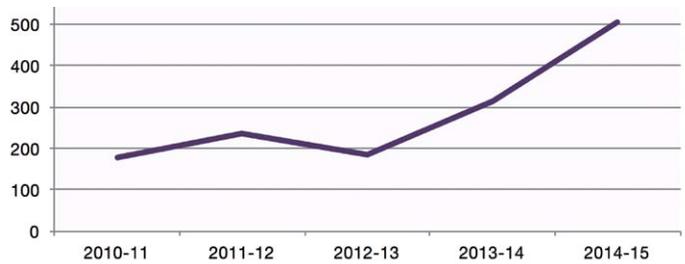


Figure G: New videos received, 2010–15

I'm a huge fan of what ICTV is doing, and we're very happy to be working with ICTV by providing content from Top End Australia.

Mark Grose, Skinnyfish Music, Darwin.

## Programming in Language

Programming in language is an integral element of the ICTV vision. As shown in Figure F, on average, 43% of ICTV daily programming in 2014–15 was in an Indigenous language.

The main language groups broadcast on ICTV continue to be Warlpiri, Pitjantjatjara and Yolgnu.

## Record Keeping

A web-based database holds records of all videos programmed on ICTV, and also serves the IndigiTUBE video service. A significant advantage of the database being web-based is the existence of a Contributor Portal, which allows contributors to control the data and usages associated with their content.

## CONTRIBUTOR CONTENT

Annual targets for new content are drawn from the programming grid. To achieve these targets, ICTV actively seeks out new content from a range of organisations and individuals, most of whom have long-term relationships with ICTV and a firm commitment to the service's objectives. However, there is increasing competition for this group, with other broadcasters able to offer budgets to produce content. Increasingly, ICTV is relying on new contributors, and needs to develop strategies to continue acquiring content from existing contributors.

## New Content

ICTV acquired 504 new videos during the year, exceeding the target of 416. All these videos conform to ICTV's programming policy, which means they were approved for programming. Figure G shows new videos received over the last five years. The sharp increase over the last two years reflects ICTV's growing popularity on Channel 601 and the engagement of an acquisitions officer, whose role is to acquire content.

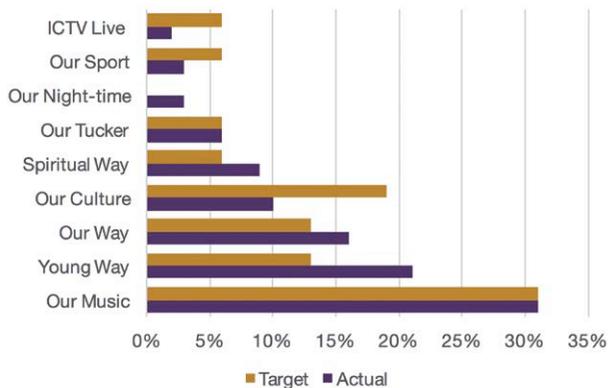


Figure H: Genres of approved new videos against targets

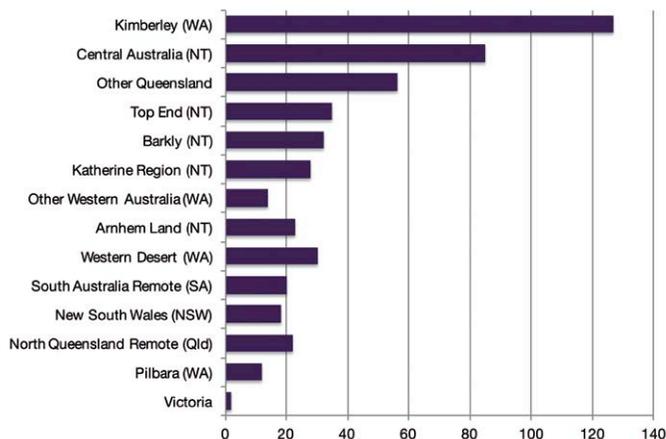


Figure K: Videos received, by contributing region

### Programming Targets

As shown in Figure H, targets for the YOUNG WAY, SPIRITUAL WAY and OUR WAY genres were exceeded; and targets for OUR MUSIC and OUR TUCKER were met; while contributions for OUR CULTURE, OUR SPORTS and ICTV LIVE fell short of target.

The greatest variances were in the YOUNG WAY and OUR CULTURE genres, indicating a replacement of cultural content with youth content. The retirement of older Indigenous media workers, and a change of focus to ‘youth’ within remote communities, could be contributing to this reduction in cultural content. We hope communities and organisations recognise the importance of recording cultural stories and find a way to combine both youth and traditional culture for future programming.

### New Videos in Language

Of the 504 new videos received, 167 were in an Indigenous language. While this equates to a third of new videos, as shown in Figure I, the statistics are significantly different when considering durations: as shown in Figure J, of the 94.92 hours of content ICTV received, half was in an Indigenous language. This is largely due to the longer durations of OUR CULTURE videos, which is the programming genre with the most language content. These figures do not include the daily language news.

### Contributing Regions

As in previous years, the Kimberley region contributed the most content; this is due to the ongoing and outstanding support of PAKAM (see Figure K).

Organisations and individuals from Central Australia were also significant contributors.

A new result for this financial year was ‘Other Queensland’, which contributed 11% of content, through organisations including the Australian Red Cross and Desert Pea Media.

### News

In partnership with ABC Radio, ICTV introduced a nightly Yolgnu and Warlpiri news segment. While the segment is an audio-only retransmission of the daily radio news show with a photographic still, it has enabled ICTV to deliver important news in language to its audiences.

Since May 2015, CAAMA Radio has contributed a weekly video news roundup.



*Anna Cadden (on camera), Micha Bartlett, Lady Morton and Marie Ellis during the workshops for Our Place, Amoonguna.*



*Thomas Saylor and John Hodgson on camera with presenter Charmaine Patrick and supporting cast from Amoonguna for ICTV's production The Fitness Show.*

## IN-HOUSE PRODUCTIONS

The production of content by ICTV for ICTV has introduced a new operational element this year. Production of content has been driven by the need to maintain our programming formulas, particularly for cultural and language content, and to introduce new types of programs: drama and fitness.

### Our Place

As an alternative to expensive information campaigns, ICTV can produce programming with extremely high viewership potential, and with the content and messages specifically designed for Indigenous audiences in remote communities.

ICTV received funding under the Remote School Attendance Strategy to develop and produce such content, the result of which is a four-part drama series plus four Community Service Announcements (CSAs).

*Our Place*, the drama series, tells the story of Napanangka and her extended family as they manage the ups and downs of everyday life in the (fictional) remote Indigenous community of Alangkwa Valley.

The plot lines, characters and setting were developed through a community workshop held in Amoonguna (NT) in December 2014, facilitated by feature film director Elissa Down and Indigenous performer Derik Lynch. Written and directed by Micha Bartlett and Warren H Williams (both Indigenous), the series was produced in April 2014 and was still in post-production at the end of the financial year.

### The Fitness Show

ICTV produced three 20-minute episodes of *The Fitness Show* with funding support from the Community Broadcasting Foundation's (CBF) TV Content Production Grants. The pilot program, hosted by marathon runner Charmaine Patrick, presented a range of exercises tailored to Indigenous Australians plus a range of tips for healthier living. The theme song was composed and performed by Indigenous musician, Thomas Harold Saylor. *The Fitness Show* was programmed on Channel 601 and on IndigiTUBE in April 2015. In addition to the positive feedback received about the show, it had high levels of Indigenous engagement during production.

## Stories from Country

ICTV worked in close partnership with Warakurna Artists to produce a series of six cultural videos: *Stories From Country*. The videos were shot on location in Patjarr, Warakurna and Wanarn (WA), and were facilitated by Anna Cadden. Anna worked closely with media workers, as well as artists and workers from Warakurna Artists, to provide training and production support. The final videos encompass traditional stories and bush medicine. They were programmed on ICTV in June 2015. The videos were produced with funding from the CBF's TV Content Production Grants.

### Bush Bands Bash

ICTV recorded and edited the Alice Springs Bush Bands Bash in September 2014, producing eight videos for broadcast under the OUR MUSIC programming genre.



*Janelle Jacob, Marie Ellis, Sophie Williams and Sherene Williams on the set of the ICTV drama series Our Place, Amooonguna.*

*Micah Williams on camera during live broadcast of the 2015 Easter Lightning Carnival, Alice Springs.*

## LIVE BROADCASTS

Following the purchase of the Appear TV system in the previous financial year, ICTV was able to broadcast five live events on Channel 601 during the 2014–15 year.

ICTV produced and broadcast three days of live football coverage from Traeger Park, Alice Springs over the Easter Weekend in 2015. The production was almost entirely funded through event sponsorship.

Four other events were broadcast live from remote locations and produced by other organisations: the Yuendumu Sports Weekend 2014 and the Yuendumu Christmas Concert (PAW Media and Communications), Bands on the Lands (NG Media), and the Harmony Day Festival (Barkly Arts). The live broadcasts varied in terms of technical quality due to variations in available bandwidth, and a decision was made to only broadcast events with a guaranteed bandwidth.

*I watch ICTV before I go to work and I really love it.  
I love the song that's on the music line up.  
I've watched it when I visit Arurukun too.*

**Neil Fourmile, Yarrabah (QLD)**

## COMMUNITY BULLETIN BOARD

Each week, ICTV has promoted a range of community events on its Community Bulletin Board. Events have ranged from health checks to sports weekends.

## WEB CONTENT

ICTV continued to utilise IndigiTUBE video as its primary video on-demand service. At 30 June 2015, 1451 videos were available for viewing on IndigiTUBE. This means 89% of the ICTV library is now accessible through this resource, an increase from previous years (from around 75%).

## COMMISSIONS

ICTV commissioned the production of four CSAs addressing the issue of remote school attendance. Videos were produced in Ernabella (SA), Mornington Island (QLD), Bidadanga (WA) and Wangkatjungka (WA). The CSAs were programmed during times of high viewership, such as the Easter Lightning Carnival and in the week prior to school commencing.

## PRODUCTION FUNDING

The CBF continues to be the sole provider of funding for ICTV content, with eight projects approved for funding in June 2015.



ICTV staff. Top row: Jamie Balfour, Ben Pridmore, Joshua Davis, John Hodgson.  
Bottom row: Rita Cattoni, Kiara Bailey, Ciara Buckley.



Bernadette Angus (sitting), with Annette Victor filming on iPad.

## OUR OPERATIONS

To meet its targets and achieve its objectives, ICTV utilises a range of resources and organisational infrastructure. In the past year, as production has increased, so too has our income and expenditure, and our engagement of short-term staff and contractors. The training and support of Indigenous staff has remained a key principal in our staffing approach, and the all-Indigenous Board of Directors continues to operate with high levels of fiduciary conduct.

## STAFFING

### Permanent Staff

The ICTV staff base has reduced to a fixed staff of seven, including Rita Cattoni (General Manager), Jamie Balfour (Station Coordinator), Ben Pridmore (Technical Support Officer), Josh Davis (Web Officer and Programming Officer), Ciara Buckley (Acquisitions and Sponsorship Officer), Kiara Bailey (Administrative Trainee), and John Hodgson (Programming Trainee).

### Other Staff

ICTV engaged other staff during the year, including Thomas Saylor, Anna Cadden, Vanessa Sim and David Slowo.

## PRODUCTION

ICTV's in-house productions provided the opportunity to engage Indigenous cast and crew in meaningful employment.

The Lightning Carnival crew included eight Indigenous Australians (in a total crew of fifteen).

*The Fitness Show* had an entirely Indigenous cast of fourteen, and five Indigenous crew members (in a total crew of fifteen).

The *Our Place* workshop engaged twelve Indigenous participants. During production, all principal cast members were Indigenous, and 61 Indigenous cast members were engaged as extras; all the cast members were from Alice Springs and surrounding remote communities. Five crew positions, including key creative roles, were held by Indigenous workers (in a total crew of fourteen).

## TRAINING

### Workplace

Two Indigenous trainee positions were filled during the year, with trainees attending local workshops, undergoing on-the-job training, and attending additional workshops at the NRIMF. Both trainees will move into non-trainee positions in the new financial year.

### Our Place

To fully support the *Our Place* writers and directors, this project included a significant training component. Three people attended a one-week writing workshop in December 2014, delivered by Elissa Down. The two writers were then well-supported during the writing phase by both Elissa (Script Editor) and Anna Cadden (Script Producer). Prior to pre-production, Warren H Williams attended a directing course at the Australian Film Television Radio School (AFTRS) in Sydney. Elissa mentored both directors during pre-production and Trisha Morton-Thomas was engaged as a dramaturg and mentor during the production stage.



*ICTV Board of Directors.*

*Standing: Bernadette Angus, Jedda Puruntatameri, Warren H Williams, Rita Cattoni (General Manager).  
Sitting: Henry Augustine, Francis Kelly, Shane White, Elizabeth Katakarinja.*



*ICTV Director Annette Victor.*

Watching ICTV is really good, helps to teach the children. The culture that is showing is so important to us. It's similar to our way. Love seeing all the communities showing us our culture, and language, it's really good.

**Sandra Sebasio, Bamaga (QLD)**

## GOVERNANCE

### iPad Training

ICTV directors attended a three-day iPad training workshop in Alice Springs in April 2015, delivered by Jan Cattoni. The workshop was funded through the CBF and auspiced by Goolarri Media. It built on an earlier workshop and focused on developing skills in capturing ICTV broadcast-quality video using an iPad, basic editing, and using add-on applications to enhance storytelling.

### RESOURCES

A small amount of outside broadcast equipment was purchased for live broadcasts and in-house productions. All equipment was purchased using self-generated income.

### 2014-15 Board of Directors

Nelson Conboy, Chairperson (Wujal Wujal, QLD)  
Bernadette Angus, Deputy Chairperson (Djarindjin, WA)  
Warren H Williams, Treasurer (Alice Springs, NT)  
Annette Victor (One Arm Point, WA)  
Jedda Puruntatameri (Melville Island, NT)  
Shane White (Lajamanu, NT)  
Francis Kelly (Yuendumu, NT)  
Henry Augustine (Beagle Bay, WA)  
Elizabeth Katakarinja (Yuendumu, NT)  
The board met six times during the year, with a quorum reached at every meeting.

### Policy

During the April 2015 meeting, the board developed and endorsed new policy in the areas of risk management, employment, financial management and grievances. Existing policy was also reviewed at this meeting.

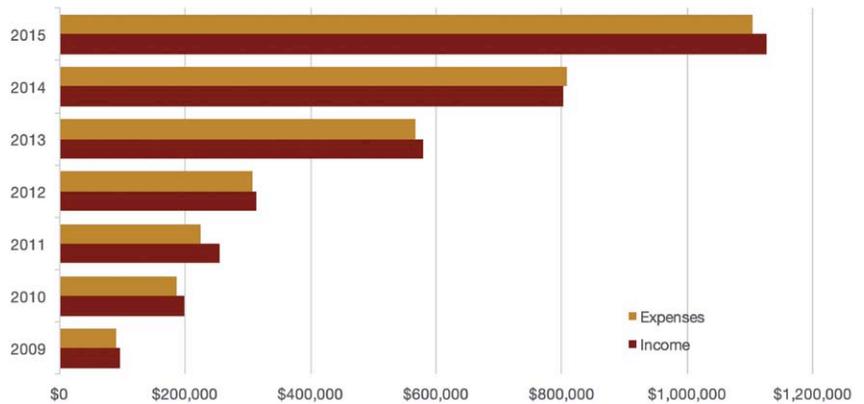


Figure L: Income and expenditure, 2009–15

## FINANCES

With the increase in operations during 2014–15, ICTV income and expenditure also grew. Sound financial policy and clear accountability procedures have ensured the organisation continues to enjoy a stable financial position.

### Audit

The Statement of Comprehensive Income, on the audited Financial Report, shows a surplus of \$22,527.

The overall financial position shows equity of \$63,942.

As shown in Figure L, ICTV expenditure continues to grow in line with income. This figure exemplifies the upward trend of income and expenditure since ICTV commenced independent operations in 2009. The main reason for this year's increase is the funding received for producing the *Our Place* series.

### Expenses

As shown in Figure M, wages and contractors continue to be the main area of expenditure at 61%. This is consistent with the organisation's operations and the results of previous years.

### Income

The principal source of income for ICTV continues to be government funding, although 11% of the annual income was generated through television sponsorship campaigns, technical support donations and other services (see Figure N).

The percentage of self-generated income is consistent with previous years. Self-generated income has been essential for ICTV operations this year and has contributed to wages and general operations, and enabled the purchase of live broadcast equipment. Stable self-generated

income is vital for ongoing planning and will enable the payment of royalties to contributors in future years, if growth is continuous.

### In-Kind Support for ICTV

ICTV has received substantial in-kind support this year from a range of businesses in Alice Springs and beyond. Support has included legal services, equipment hire, catering, room hire and much more. A list of sponsors and supporters is included at the end of this report.

### In-Kind Support by ICTV

ICTV provided in-kind support through free air-time on Channel 601 and production support to the following organisations: NPY Women's Council, Barkly Regional Arts (Desert Harmony Festival), Central Australian Show Society (Alice Springs Show), Music NT (Bush Bands Bash), Reconciliation Australia.

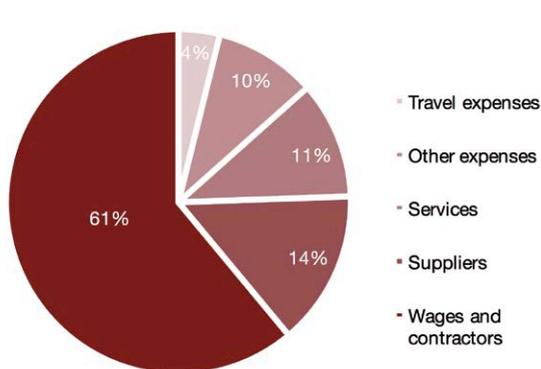


Figure M: Expenses, 2014–15

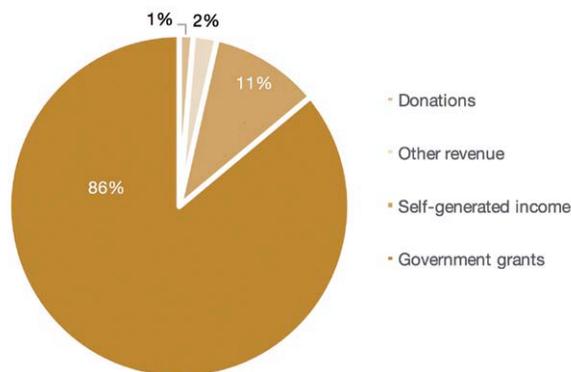


Figure N: Income, 2014–15

## STRATEGIC PLAN

The activities outlined in this report meet the objectives of the four-year Strategic Business Plan (2013–17) as follows:

**ICTV PROGRAMMING IS DRIVEN BY THE PRIORITIES AND INTERESTS OF THE COMMUNITIES AND REGIONS WHERE ITS PRIMARY AUDIENCE IS LOCATED.**

Indigenous organisations and individuals from all the designated remote regions have submitted content for broadcast on ICTV. That the audience and contributor groups are one and the same ensures the interests and priorities of our Indigenous audience are reflected in their self-generated content.

**ICTV OPERATES AS A MULTI-PLATFORM VIDEO SHARING SERVICE, UTILISING NEW ACCESSIBLE TECHNOLOGIES THAT ARE AVAILABLE TO INDIGENOUS AUSTRALIANS IN REMOTE COMMUNITIES.**

ICTV operates on three platforms:

Channel 601 VAST, IndigiTUBE and YouTube. Channel 601 continues to be the most accessible of these platforms to Indigenous Australians in remote communities; however, as accessible internet services roll out to remote Australia, this position could change.

**THE PRODUCTION OF CONTENT IS A MEANS FOR MEANINGFUL EMPLOYMENT AND/OR INCOME GENERATION IN REMOTE COMMUNITIES.**

With 90 organisations and individuals submitting content to ICTV in 2014–15, video production in remote communities continues to grow as a small but sustainable industry. The payment of royalties and licence fees, and the existence of an ICTV content production fund, would further strengthen and develop this industry

**ICTV IS THE SUM OF ITS PARTS, AND IS SUPPORTED BY A STRONG MEMBERSHIP AND STAKEHOLDER GROUP OF SUPPORTERS.**

Ongoing membership requests and

applications, plus positive engagement with our ever-expanding stakeholder group, demonstrates ICTV's success in maintaining and growing its community.

**ICTV OPERATES EFFICIENTLY AND HAS ADEQUATE RESOURCES TO UNDERTAKE CORE AND EXPANDING OPERATIONS AS PER THIS STRATEGIC PLAN.**

ICTV operations remain extremely lean and barely adequate for the operations outlined in this report. In 2014–15 there has been a strong reliance on in-kind support for equipment hire. Office spaces at 10b Wilkinson Street are not optimal. Without committed funding, ICTV has not been in a position to pursue more appropriate accommodation; however, this situation will vastly improve in 2015–16.

**ICTV IS FINANCIALLY VIABLE.**

See Page 14 for an outline of ICTV's ongoing viability.

## OUR FUTURE

### CHAIRPERSON'S REPORT

From here in Wujal Wujal, Far North Queensland, I see that more and more people are watching ICTV and they are telling me what they think. Audiences view ICTV as belonging to them, and at the same time a new type of community is developing as people see others on TV and they realise that could be them.

Audiences want to see more language programming and are wanting to make their own language videos. The recording of stories in languages is becoming extremely important as our old people die and these stories are lost forever. I am really proud to see how much of the programming on ICTV is in language. There is no other television broadcaster in Australia that can claim to have this level of commitment to maintaining Indigenous languages and culture, and yet we still need to find ways to increase and

strengthen this element of ICTV.

While we have to adapt our programming to reflect what we are receiving, we also need to be strong in our commitment to language programming, and push for incentives such as a content production fund and payment of royalties. Incentives such as these will go a long way to increasing the amount of language content being produced in communities.

Other ways of supporting communities is through workshops to develop production and storytelling skills. iPads and other similar devices are efficient, affordable production tools and we would like to see more communities and organisations being supported to develop the skills they need to use these devices for production.

As directors come and go, commitment and participation needs to be maintained. We have built a strong foundation but need the ongoing



involvement of the community to keep culture strong and to make sure language is available for future generations. I want to sincerely thank everyone for their support.  
*Yalakubada esso – thank you.*

**Nelson Conboy**

## YOUR SUPPORT

ICTV acknowledges the support of the following departments, organisations and individuals:

### Funding Agencies

Department of the Prime Minister and Cabinet

Community Broadcasting Foundation  
Screen Territory (an agency of the NT Government Department of Arts and Museums)

### Sponsors

Indigenous Eye Health Unit,  
MediaCom, Spots & Space,  
Department of the Chief Minister  
(NT Government), Power and Water  
Corporation, Territory Insurance  
Office, Anyinginyi Health Aboriginal  
Corporation, NPY Women's Council,  
Ingkerreke Commerical, AFL Northern  
Territory, Traditional Credit Union,  
Amity Community Services Inc,  
Yeperenye Shopping Centre,

Skinnyfish Music, Central Australian  
Show Society (Alice Springs Show),  
Music NT, Barkly Regional Arts (Desert  
Harmony Festival), Brisbane Blacks,  
Grunt Media, Cairns Indigenous Art Fair.

### Donations & In-Kind Support

Brindle Films, Centrecorp, Gilbert+  
Tobin Lawyers, Rocky's Pizza, Imparja  
Television, YMCA, Coles, IGA, Colemans  
Printing, Chifley Alice Springs Resort,  
CAAMA Radio, Alice Springs Desert  
Park, Budget, Thrifty and IRCA.

# Contributors

ABC News	Fremantle Freelance	PAKAM
Aboriginal Interpreter Service	Goolarri Media Enterprises	Papunya Tjupi Arts
Alice Springs Womens Shelter	HITnet	PAW Media
AMRRIC	Ian Wilkinson	Perth Region NRM
ANKAAA	ICTV	Pitjantjatjara Bible Translation Project
ARDS	IRCA	Purple House
AUM PR + Creative	italk library	Respect Records
Australian Red Cross	Kakadu Tourism	Rebel Films
Barkly Regional Arts	Katherine Christinan Convention	Relationships Australia NT
Barkly Shire Council	Kick up Dust Productions	RHDAustralia
Bible Society Australia	Kimberley Land Council	Ronin Films
Big hART	Knierim Brothers	Shane Howard
Bradley Hall	Konect-A-Dot	SharingStories Foundation
Brisbane Indigenous Media Association	Laynhapuy Homelands	Skinnyfish Music
BushMob Media	MacDonnell Shire	Social Family Records
CAAMA	Marrma' Rom Foundation Two Worlds	Thaylia
CAAMA Music	Millner Primary	The AHED Project, Why Warriors
CAN WA	NAILSMA	Tjarlirli Art
Carclew	Nelson Conboy	Top Didj & Art Gallery
Caylus	NG Media	UMI Arts
Central Land Council	Nganampa Health	Wadeye RIBS
Creative Tracks	Ngkurr Language Centre	Warlayirti Artists Aboriginal Corporation
Desert Feet Tour	Ngurratjuta Itja Ntjarra / Many Hands Art Centre	Warmun Arts Centre
Desert Pea Media	Ninti Media	Warnayaka Art Centre
Durrmu Arts Centre	Northern Australian Hub	Wavely Morta & BIITE
East Journey	Nothern Territory Library	Wurli Wurlinjang Health Service
Erub Erwer Meta	NPYWC	WYDAC
Film and Television Institute	Nungalinya College	Yarnin' Pictures
Finke River Mission	One Blood Hidden Image	Yarrenyty Arltere Artists
Frank Meijer	Outback Stores	Yubulyawan Dreaming Project



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