Digital engagement and the ATSILIRN protocols: Indigenous Australian experiences and expertise guiding the use of social media in Libraries

Introduction

The successful deployment of social media and online services can lead to effective digital engagement between cultural heritage institutions and the wider community. Tools like the *Digital Engagement Framework* (Richardson and Visser, 2014) can assist in designing strategies to connect assets with audiences, while the *Aboriginal and Torres Strait Islander Library Information Resource Network (ATSILIRN) protocols* (2012) provide additional guidance in digital engagement with Indigenous[1] communities and in the appropriate use of collection materials relating to Indigenous communities and our shared history.

A vital part of the successful assimilation of new technologies is the ability of library staff to acquire new skills, to anticipate and innovate (Katirikou and Sefertzi, 2000). The culture within organisations can support or stifle innovation, particularly where staff are required to reconceptualise the delivery of library services to clients (Halbert, 2010). In piloting new social media tools at the State Library of New South Wales, the *ATSILIRN protocols* (2012) were adopted within the procedures for all staff using social media tools and the *Digital Engagement Framework* (Richardson and Visser, 2014) was used to plan specific strategies for the Indigenous Unit delivering services and engaging with communities in New South Wales and further afield.

Indigenous collections held in libraries and archives can be a vital source of information for Aboriginal and Torres Strait Islander people to connect with their history and cultural heritage (Thorpe and Galassi, 2014). Government reports such as the *Royal Commission into Aboriginal Deaths in Custody* and *Bringing Them Home*, the report of the National Inquiry into the Removal of Aboriginal Children from their Families, emphasise the significance of libraries and archives for Aboriginal people affected by past government policies (Australian Government,1991; Wilson,1997). Collections documenting the experiences of the colonial era, the management of Aboriginal reserves and missions, and the interactions between Indigenous and non-Indigenous people provide important insight into Australia's national history.

The State Library of New South Wales established an Innovation Project from 2012-2014 to pilot social media services and an Indigenous Unit in 2013, to provide a focus for action for the development of Indigenous library services. The unit is building relationships with Indigenous people and communities to discuss protocols concerning access, and expand contemporary collections relating to the experiences of Aboriginal and Torres Strait Islander people in NSW today. By incorporating Indigenous perspectives and protocols into the design and delivery of services, the Library aims to be a best practice cultural institution when managing Indigenous cultural heritage information. The unit is aiming to connect Indigenous people to their collections, and to share these significant resources with the wider community to increase their knowledge and understanding of Indigenous history and experiences.

This paper will explore how the State Library of New South Wales has adopted the ATSILIRN protocols in its use of social media to engage with Indigenous communities and in sharing Indigenous material with the wider community. It will provide case study examples of ways in which staff have built capacity and made informed decisions about utilising Indigenous content in social media. The paper aims to inspire others to deliver client services that incorporate the user needs of Indigenous people and communities.

Methods

The Innovation Project at the State Library of New South Wales was a temporary project (2012-14) with the aims of expanding social media-based services, and developing and evaluating a service model and structure to support and enable service delivery innovation. Four project deliverables were identified:

1. Sustainable new services using social media

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[1] The term 'Indigenous' will be used in this paper to refer to Aboriginal and Torres Strait Islander people.

2. Staff trained and experienced in using social media to deliver services
3. Client engagement with the collection
4. Guidelines and protocols for developing and delivering services in online world.

The project also included building staff capacity for online engagement, building capacity for change through new ways of working together across the organisation, building partnerships around the world and capturing social media content as part of the Library's digital collecting priorities. (Joseph, 2013) The *ATSILIRN protocols* were applied to both the training of staff and the development of procedures for using social media tools in consultation with the Indigenous Services team at the Library. The following questions were at the heart of the discussions of how Indigenous collections could be utilised through social media:

- Do library staff know how to share information through social networks, whilst respecting cultural protocols and sensitivities?
- Could we increase access to collections relating to Indigenous people through the use of social media?
- How do we incorporate the client needs of diverse communities?

The ATSILIRN protocols

The ATSILIRN Protocols are a guide to good practice for libraries, archives and information services when working with Indigenous communities. First published in 1995, the protocols included 11 key areas for guiding engagement. The protocols were thoroughly reviewed in 2005 (Nakata et al 2008) and in 2012, a working group convened by ATSILIRN made an addition of protocol number 12 which referenced the digital domain.

The ATSILIRN Protocols covers key areas for guiding libraries and archives to work respectfully with Indigenous Australian communities. They are:

1. Content and perspectives
2. Intellectual Property
3. Accessibility and Use
4. Description and Classification of Materials
5. Secret or Sacred Materials
6. Offensive Material
7. Governance and Management
8. Staffing
9. Education and Training for Professional Practice
10. Awareness of Aboriginal and Torres Islander Peoples and Issues
11. Copying and Repatriation of Records
12. The digital environment (Byrne, 1995; ATSILIRN, 2012).

Each of the protocol statements are aimed to inspire action, and as such are not prescriptive. Libraries, archives and information services are encouraged to adapt each protocol to suit their own local, legislative and operational frameworks.(Garwood-Houng and Blackburn, 2014)

Procedures to guide and empower

Both the *ATSILIRN protocols* and their inclusion in staff procedures serves to provide guidance for library staff and to empower them to handle collection material and engage with the Indigenous community sensitively and appropriately. A characteristic of the Library's social media procedures is a simple mnemonic "yes / maybe / no" in which different examples and the rationale behind the decisions are used to guide staff in decision making. The aim is to encourage staff to pause and consider the potential impact before acting. Some of the information shared includes the fact that many Indigenous people are unaware that collections have been created that relate to themselves and/or their families, and often these were collected without their informed consent (Nakata and Langton, 2007). Examples of images that are not to be used include ceremonial images including some images of carved trees, recently deceased persons, children in institutional care and persons in detention. There are also examples of content that can be used, for example, images taken by staff of visitors or researchers where permission had been gained in writing.

As a tool for respectful engagement, the ATSILIRN Protocols are considered to be a high level set of principles or guidance (Thorpe, 2013). The building of case studies, or scenarios to bring issues to light was an effective way of guiding and empowering staff to make informed decisions about the use of Indigenous content. Anecdotally, library staff express nervousness about working with Indigenous people or content for fear of offending. This path potentially immobilises people from taking action, and engaging with content in a way that sees it made accessible more broadly. The Innovation Project's use of the ATSILIRN protocols provided a framework - through "yes / maybe / no" - that encouraged staff to make informed decisions. This reduced the need for reactionary decision making, or decision making that erred on the side of caution, which may inadvertently end up shutting down or censoring material without due consideration.

The Library seeks feedback from Indigenous communities about the appropriate management of collections. In cases where a person, family or community is not clearly identifiable the Library approaches sensitive content with a two step test. Firstly, does it appear likely that the material would violate cultural protocols. Secondly, is there an overriding public interest that would apply? If the answer to the first is yes and the second no, then the Library would restrict access in some way but still permit access with appropriate justifications and permissions (Byrne, 2014). The management of sensitive materials in library and archival collections, is often messy territory for staff to navigate. Building procedures to guide and empower decision making assists staff to weigh up the two sets of responsibilities, that is providing access and protecting the rights of individuals and communities documented in collections. Establishing a clear pathway for making, and also recording decisions, ensures that the Library demonstrates due diligence in providing access to material online and through social media. These conversations fit into the broader context of best practice with Indigenous research (AIATSIS, 2012) and other high level statements such as the 2008 *United Nations Declaration on the Rights of Indigenous Peoples* (UN, 2008).

Transferrable skills

At the Library a model to assess, explore, engage and evaluate a social media tool for library purposes was developed and implemented in projects including Historypin, Pinterest, Wikipedia, Wikimedia Commons, Instagram and Tumblr (Joseph, 2013). Each of these projects included training in online engagement as a Library representative as well as developing a transferrable skill set via a focus on implementing a specific social media tool. Staff volunteered to participate in small working groups and development of procedures for using social media tools was part of the work they undertook. The procedures for using each social media tool were workshopped with the team from Indigenous Services, exchanging information about how the tools work and what types of content are shared (eg. images, text, etc.) and including thinking points for staff to consider in decision making.

In a similar way, learning how to apply the ATSILIRN protocols to the use of social media should also inform other areas of library work and increase understanding and awareness of the issues and concerns associated with archival and contemporary collections for Indigenous communities. Working in this way also modelled a consultative process seeking expertise and guidance from colleagues in the Indigenous Services team. By creating an open and supportive learning space, staff were able to discuss ideas and decide on the most appropriate pathway for action.

Digital engagement objectives

In piloting new social media tools at the Library, the *Digital Engagement Framework* (Richardson and Visser, 2014) was used to plan targeted strategies for engaging with diverse communities who were Library stakeholders. It became clear that the Library uses social media in four distinct ways to deliver on organisational objectives:

1. Developing markets (audiences) and promoting Library events, exhibitions, products, collections and services
2. Promoting discovery of library assets (including collections, services, events, exhibitions, online services, physical spaces and staff expertise)
3. Engaging with clients and the community in their preferred channels and online communities (conversation and service delivery) and

4. Collecting social media content for the collection (including social meta data and community created content)" (Joseph, 2013)

In the following section of the paper, we will explore these four areas in relation to planning specific strategies for Indigenous Services and with engaging with Indigenous communities and the broader community.

Developing markets (audiences) and promoting Library events, exhibitions, products, collections and services

The most common use of social media in many organisations is marketing and promotion, translating more traditional activities like media releases into broadcasting and publishing on social media. Awareness of the need for careful brand management is evident and incident management policies, procedures and staff training form part of this promotional strategy. The vision of the Library's Indigenous Services team is to ensure that "*Indigenous people are connected, engaged and represented within the Library, its collections and services.*" Within this, the team have a role in promoting their services and collections broadly, with an aim of not only connecting Indigenous people to their culture and heritage, but also in celebrating Indigenous history, culture and experiences with the wider community.

As a part of the Library's Innovation Project the team increased Indigenous content on the Library's social media platforms. Examples include a Tumblr blog[2] featuring the variety of services and activities undertaken in the Indigenous Services team, Instagram images[3] to promote the Library's activities and participation in events around NSW, interstate and onsite. The use of social media has provided the team with an opportunity to informally showcase the consultation and connections taking place with communities. For example, using Instagram to promote participation at conferences, and visits to schools with Treasures from the Library Collection, including Indigenous word lists, as part of the Library's Far Out! program.

There are some important considerations in applying the ATSILIRN protocols to developing audiences for Indigenous services. The use of these tools may have positive or negative impacts depending on the choice of content that is being developed and disseminated. Positive examples can be seen in using hashtags to raise awareness of programs and collections. The *Rediscovering Indigenous Languages* project which is currently underway at the Library has highlighted the role that libraries can play in assisting Indigenous communities with language and cultural revitalisation. By identifying and making accessible archival collections relating to Aboriginal word lists and vocabularies, the Library is increasing awareness of Indigenous people and history to the wider public. The use of hashtags #language #revitalisation connect the Library's work to an international community of Indigenous people who are involved in similar restorative programs.

Other scenarios may however negatively impact the Library's profile. Examples of use of social media, where potential harm may be caused, include posting historic images on platforms where contextual information is not easily made accessible. A situation that caused much discussion at the Library was when a historic image of an Aboriginal woman was placed on Instagram from the JW Lindt collection. The image, which was used to promote an upcoming Library seminar portrayed an Aboriginal woman seated topless in a studio. This image had already been made accessible online through many Library catalogues nationally, however it was deemed not be suitable for use on Instagram because of nudity and lack of context. When introducing ATSILIRN Protocol 7, which provides guidance on offensive materials held in libraries and archives, Mick Dodson (1993) is quoted stating: *No person is likely to willingly go to a place which portrays or displays them in a way that is alien and degrading.* The Protocol goes on to suggest that cultural institutions need to recognise that their collections may contain materials that would be considered to be offensive to Indigenous people, and that "such materials may be racist, sexist, derogatory, abusive or offensively wrong" (ATSILIRN, 2012). The negative impact of getting these things wrong, can affect the Library's brand and its reputation with communities. In addition, the Library risks releasing material that might have a personal impact on individuals or families.

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[2] (2014). Indigenous Services at the Library. Retrieved September 3, 2014, from http://Indigenous-services-slnsw.tumblr.com/.
[3] (2014). Instagram @statelibrarynsw Retrieved September 3, 2014, from http://instagram.com/p/lqLcTjGa7Z/?modal=true

Building this understanding in the Innovation project, and being able to provide examples of materials that might in the "yes / maybe / no" scenario be considered as a "maybe or no", built awareness of the complex relationships that Indigenous people have with collections because of the ways in which they were collected. It raised the important question of: what role does the Library have in understanding the user needs of more diverse audiences?

Promoting discovery of library assets (including collections, services, events, exhibitions, online services, physical spaces and staff expertise)

As the volume of material online, born-digital and turned digital increases, the challenge of discovery becomes a focus for cultural institutions. Social media increases the visibility of library and archive assets online and also has an indirect impact on search rankings. "It's not the actual social activity that matters, but what happens *as a result* of that activity. Optimizing and maximizing creator impressions increases the chance of obtaining links from the group of people who power the link graph influences search signals and can also be used to highlight individual items."(Kohn, 2014)

But a considered process needs to be used to identify what library assets with Indigenous content should be made more broadly accessible. The use of a reference group, or guidance from a specialist team may provide direction to identify priorities in this area. Developing ethical professional practice in this area is a priority. Nataka et al (2008) discussed strategies utilised by libraries to manage and minimise risk with the digitisation of Indigenous collections. They suggest a range of consultative measures and development of policies such as:

- gaining verbal permission where possible if written permission is too difficult
- notifying Indigenous individuals, families, communities
- acknowledging permissions on the webpage
- where the copyright holders or cultural custodians cannot be found,
  - acknowledging copyright or cultural interests on the web page and asking for people with information to come forward
  - using Indigenous professionals, community contacts and researchers for guidance
  - inviting Indigenous people in to view digitised exhibitions and responding to any concerns raised; and
  - employing an Indigenous liaison person to encourage interaction between the collection management or heritage sections and Indigenous people. (Nakata et al, 2008, p.228)

Other examples of managing sensitivities, and taking measures to explain the potential for distress to be caused from access to collections, might be made possible through clients signing or acknowledging the potential for "pain and embarrassment". Examples of cultural sensitivity statements on entry to website and catalogues containing Indigenous collection materials are becoming more prevalent.[4] Translated into a social media environment where content is shared on third party hosted websites, the need for cultural institutions to handle Indigenous materials with particular care increases as there may be fewer opportunities to apply appropriate controls and procedures on these platforms and to moderate the behaviour of other contributors.

The exhibition created by the NSW State Archives and State Records NSW, managed access to the historic image of the Aborigines Protection and Welfare Boards, 1883 - 1969 through community consultation. The images capture the lives and experiences of Aboriginal people under the control of the Boards, including children who were removed from their families as part of the *Stolen Generations.* The images caused mixed emotions when accessed, and many people who encountered them discussed the issues around informed consent - both in terms of people knowing that the images existed, and for any ongoing publication or use. To

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[4] Examples in Australia can be seen at: AIATSIS with entry to the catalogue Mura: http://www.aiatsis.gov.au/collections/muraread.html; Storylines, an initative of the State Library of Western Australia: http://storylines.slwa.wa.gov.au/archive/index.php; and South Australian Museum Cultural Sensitivity Statement: http://www.samuseum.sa.gov.au/collections

manage these multiple interests, and the sensitivities that related to access and use, the exhibition team attempted wherever possible to gain retrospective consent for use of the images. (Janke and Iacovino 2012; Haskins 2011). The process of doing this became a pathway for healing for the community, rather than cause for ongoing tension.

In setting out to identify ways to promote Indigenous collections at the Library, the Innovation team scanned Wikipedia for possible connections to Library assets. The biographies of Indigenous community leaders, historical events and information about Indigenous knowledge of the Australian landscape and environment in Wikipedia is limited. Wikipedia articles about Indigenous people and historical events initiated and edited by Indigenous Services staff include Douglas Grant[i], while articles initiated by non-Indigenous staff in consultation with Indigenous Services colleagues include Governor Davey's Proclamation[ii], Ningali Cullen[iii] and Mary Jane Cain[iv].   Library staff noted the article about the First Fleet[v] did not mention the people they encountered on their arrival, a gap that was subsequently addressed by staff and the new article created by a group of library staff about the Journals of the First Fleet[vi] includes many references highlighted from the journals about the experiences of the English settlers arriving in the country of the Eora people[vii] (Sydney Cove) and their interactions with them. This type of editing is undertaken in line with Wikipedia's policies about biographies[viii], neutral point of view[ix], notability[x] and paid editing[xi] as well as in consultation with Indigenous Services colleagues to select a balanced range of reliable published sources to use as references, avoiding the risk of relying on privileged voices (Schwartz and Cook, 2002) and thereby perpetuating prejudice, bias and misunderstanding.

Engaging with Wikipedia as a tool, a number of questions were raised about representation and voice of diverse communities including:

- Who are the people and personalities in Aboriginal history, in cultural heritage collections, that should be more widely represented or acknowledged for their contributions to society?
- What if gaps exist in official and published sources? How do we give voice to these people without privileging only published or well known resources?
- Can social media assist?

Engaging with clients and the community in their preferred channels and online communities (conversation and service delivery)

Determining which social media tools are popular in a community is a key part of developing an effective and targeted digital engagement strategy to reach existing audiences and new audiences (Richardson and Visser, 2013). While figures are available to monitor popularity via "unique Australian visitors" (Cowling, 2014) this provides limited insight into the social media tools that are used within Indigenous communities and the ones that would be effective platforms for cultural institutions to use to engage with these communities. Research indicates that social media is very popular, "according to recent McNair Ingenuity survey…. six in ten Indigenous adults are using Facebook on a daily basis as opposed to 42 percent Australian adults who are on the social media network. But Professor Ellie Rennie, Deputy Director of Swinburne Institute for Social Research, argues the elders are missing out from the online conversations." (Wilkinson, 2014)

As indicated by the protocols, direct consultation with community members is the best way to identify effective strategies and the social media tools that are popular and appropriate for use. The focus for action articulated in the Indigenous Services team's Business Plan (2014) is described as outlined in the table below. By developing a Digital Engagement Strategy to support this focus for action, the Library has an opportunity to develop a trusted presence online to connect with Indigenous people through their preferred channels and online communities.

Collections	Further collection discovery is undertaken to expose the collection.
	Indigenous Collections are digitised to enable greater access.
	Contemporary Indigenous collecting is a priority.
Collaboration	The Library is a best practice cultural institution in implementing culturally responsive programs for Indigenous Australian communities.
	Meaningful relationships with Indigenous communities are built and nourished to promote the Library as a cultural hub for Indigenous people.
	The Unit is highly engaged with external partners and stakeholders across government and industry to achieve common goals with Aboriginal people and communities.
Connections	Library services are culturally responsive and staff are capability rich when interacting with Indigenous programs, people and communities.
	Positive, clear and client focussed services are developed for the Indigenous community and wider public.
	Indigenous keeping places are established by enhancing Indigenous services and collections in public libraries.

Table 1 - Indigenous Services, Focus for action (2014)

It is likely that a cultural institution would have many target audiences when engaging around Indigenous matters. The potential for two-way conversations, for new ways of engagement could be realised through various types of objectives including:

- **Consultation with communities** - identifying new ways of consulting through your preferred channels. It may be possible to connect in more sustainable ways by using social media to ask questions about priorities and access to Indigenous collections. Being able to hear many voices makes for a different kind of conversation, using a hashtag can draw conversations together from different users and across a range of social media channels.
- **Generate conversation and ask questions** - Projects such as the *Rediscovering Indigenous Languages* project invite people to generate conversation about the accuracy of the language lists, and to ask questions about where and when the materials were collected. Through dialogue content may be corrected, disputed or amplified, applying contemporary and traditional perspectives to archival materials and thereby expanding understanding. The ability to generate conversation and ask questions responds to current affairs, and can align programs with other government or community initiatives.
- **Community led collecting initiatives** - Inviting communities to engage in knowledge sharing. Disseminating information on collections and inviting a response through digital repatriation initiatives.
- **Advocacy and awareness raising** - connecting with existing advocacy networks, for example through the use of Twitter. Accounts like @IndigenousX raise awareness of Indigenous issues to a broad network.
- **Proactive moderation** - active management of user contributed content, for example establishing a workflow to approve comments, or to block comments may be appropriate on some social media channels like YouTube where rant videos and comments that may be racially vilifying occur frequently. (Lange, 2014)

The Library can utilise social media to engage with clients using their preferred channels to generate conversation and bring to light contemporary issues and experiences. The Library can also increase its visibility and connect itself to other community initiatives through social media. Social media can play a role in language

revitalisation initiatives (Emmanouilidou, 2014) and facilitate interactions with projects from other agencies. The Indigenous Services Tumblr blog posts http://Indigenous-services-slnsw.tumblr.com/ are an example of making content easily shareable and the community management features are user friendly.

Collecting social media content for the collection (including social meta data and community created content)

Collecting social media content, community created content, and social metadata (Smith-Yoshimura and Holley, 2012) provides the potential for diverse voices to be captured in collections, and for existing collections to be enriched. Social media also allows new stories to be told and contemporary perspectives to be shared. It has democratised the flow of information, and the ability for people to tell their version of events. For example the various Indigenous perspectives on issues and current affairs are highlighted in the @IndigenousX Twitter account with a rotation of curators. (Dudgeon, Pearson and Sweet, 2013).

The Innovation Project included trialling the collection of a sample of social media content for the Library's heritage collections (Barwick, Joseph, Paris and Wan, 2013). This activity requires attention to the issues of licences, permissions, access and the assignment of metadata. Tim Sherratt reminds us to consider archive records as not "the remnants of bureaucratic processes, but as windows onto the lives of people"(Sherratt, 2011) which prompts consideration of the issue for contemporary collecting of naming metadata fields and catalogue records as they have the potential to perpetuate historic discrimination. A number of topics were identified for collecting a sample of public social media conversation relating to key Indigenous events and topics, including #indigneousallstars, "Corroboree Festival" and some social media accounts like @IndigenousX, @IndigenousDX were identified as relevant. This kind of capture of material, also allowed the Library to respond quickly to current events on social media. Being physically close to NSW Parliament House, the Library teams were alerted to community protests taking place around the 10th Anniversary of the death of T J Hickey (Barrett, 2014) and captured a sample of the Twitter and Instagram conversations associated with the commemoration and the public protest march.

Despite the public nature of these social media interactions, the challenge still presents itself of how a cultural institution manages the tensions around permissions to collect / deposit and provide access to this content into the future. Where the content shared includes traditional knowledge from Indigenous communities or is of a sensitive nature there are some additional thinking points:
- How do cultural institutions manage these collections?
- Should warning statements be applied to some collections that may contain sensitive material?
- How does ownership in perpetuity work?
- Could community loans to institutions be considered?
- What are the ongoing implications for ownership of copyright, or moral rights of groups and individuals?
- How do cultural institutions manage the risks associated with inappropriate re-use of Indigenous online content?

Warnings for the reader

Providing access to Indigenous knowledge, stories and images in the online world is complex. In an environment of digital abundance where "the standard economics of scarcity do not apply. Digital files can be copied unlimited numbers of times without diminishing in quality" (Perry and Kupper, n.d.), yet the challenge of protecting knowledge that is owned by a community remains. The development of licences and labels to protect traditional knowledge is a complex challenge. Anderson and Christen point out that "The notion that "a copyright"—or other types of legal frameworks—might aid in the preservation and protection of Indigenous cultural materials as they circulate outside of Indigenous communities in both their analog and digital forms is quite prevalent and also quite misunderstood by all parties involved (2013). Where social media content is to be collected for archives and library collections the copyright of both the contemporary content creator and the community, if traditional knowledge is included, may need to be considered.

The Traditional Knowledge licences and labels developed by Mukutu.org have similarities to Creative Commons licences, in that they guide discussions about ongoing access, use and attribution of content created. Creative Commons Aotearoa New Zealand (2014) is exploring the development of a notice (not a licence) for Indigenous knowledge to communicate the freedoms and restrictions that producers of cultural works wish to apply.

A related challenge is the need for warning statements, like those discussed in the ATSILIRN protocols, to alert the reader to the possible issues or sensitivities associated with the content collected. The Innovation Project adopted warning statements to sample collections of social media content modelled on statements produced in response to the ATSILIRN protocols. "WARNING: This collection of social media conversations may contain materials that are offensive to Aboriginal and Torres Strait Islander peoples and others. Such materials may be racist, sexist, derogatory, abusive or offensively wrong." While such warnings can prepare users for content which they might find confronting, their use does not obviate the need to consider carefully the appropriateness of the content.

A further challenge is the distant reader, the digital scholar, who may access online data sets without understanding the cultural sensitivities associated with any Indigenous material it may contain and the permissions and protocols involved access and any further use of the material.

Reflecting

Aligning the ATSILIRN protocols to Library policies and procedures has been shown to be an effective way to develop services for the Indigenous community. Developing a Digital Engagement Framework (Richardson and Visser, 2014) and procedures to assist with workflows and decision making has provided the groundwork for Library to promote our collections and services.

The National State Libraries Australasia (NSLA) have formed an Indigenous project group to discuss matters concerning the management of Aboriginal and Torres Strait Islander collections and services throughout their library networks. The group is part of a broader network who aim to share knowledge and develop common policies around community consultation, digitisation and access of Indigenous materials (NSLA, 2014)[5]. Although these high level policy statements set the direction and institutional commitment, it is often the detail and advice on procedures that practitioners are looking for. The experiences of the Library, in bringing teams together from the Innovation Project and Indigenous Services, is that the importance of developing a strategy and linking this to other existing organisational policies, for example the *Code of Conduct & Terms of Use for Interaction with State Library of New South Wales Forums*[6]. It was also important to have endorsement and support for the initiative, and identify champions within the organisation who could bring the ideas to life.

Building skills and capacity in the profession to be aware of diversity, and an understanding of different ways of people using knowledge, should be a priority. Developing a space to have conversations about complex issues and encouraging thinking and discussion was one of the clear benefits of the Library discussing the ATSILIRN protocols and social media. It encouraged shared responsibilities and a pathway for staff to think sensitively and respectfully about access to collections. Importantly, it also provided a framework for staff to take action, and moved people away from a place of being immobilised for fear of getting things wrong and causing offense. The "yes / maybe / no" approach was an effective tool to define the space, impacts and risks of engaging with Indigenous content on social media.

If your Library has considered the use of Indigenous collections through social media, we would encourage you to look at the ATSILIRN protocols and create links with your current policies and procedures. This model of drawing together protocols with other procedures and training, we think is applicable to other areas of Library work. Utilising social media as a tool to connect with Indigenous people and communities has the potential to

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[5] For more information on policies developed by the NSLA Indigenous project group visit:
http://www.nsla.org.au/projects/Indigenous
[6] Code of Conduct & Terms of Use for Interaction with State Library of New South Wales Forums
http://www.sl.nsw.gov.au/about/policies/docs/code_conduct_terms_use.pdf

be transformative for the delivery of library services and building of contemporary Indigenous collections. The nature of social media publishing and ability to cite social media, are powerful tools that provide an opportunity for new stories to be told.

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