



Cultural Principles & Protocols

Working with Indigenous Communities and Materials

Acknowledgement

We acknowledge the Traditional Custodians of all Nations past and present throughout our land and abroad, as well as our continuing connection to culture, community, land, sea and sky. We pay respects to Elders past, present and future. We would like to pay particular respects to the Gadigal people upon whose land these protocols were written.

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Introduction

These principles and protocols are for all UTS DAB School of Design staff proposing to work with Indigenous peoples and communities in their courses or other work. It is also relevant for staff intending to incorporate Indigenous cultural content into their curricula.

Whilst Indigenous cultures are immersed with thousands of years of heritage and continuing practice, they are also living, evolving entities, and not simply historical occurrences. Ways of being, knowing and doing differ from community to community and it is important to acknowledge and be aware of these differences and the protocols that exist within each community. Due to the diversity amongst Indigenous communities and their changing cultural reference points, it is not possible or desirable to prescribe universal rules for engaging with Indigenous peoples, however there are some fundamental principles that encourage respectful work.

Indigenous cultures are diverse, unique and contain knowledges developed over thousands of generations. Their rich cultural practices and stories reflect their connection to the lands that they have inhabited for millennia. Since colonisation, Indigenous peoples have borne the effects of prejudice, discrimination and misapprehension. Their rights and concerns have often been ignored or dismissed. Irrespective of the colonial processes, Indigenous communities have shown resilience in maintaining their

connections and relationships, keeping their knowledges safe for future generations, and are actively reclaiming cultural practices. Introducing these protocols is an important step towards respecting and acknowledging Indigenous worldviews from within the School of Design and ensuring effecting and respectful practice.

These protocols are ethical principles that guide behaviour and offer appropriate ways of engaging with Indigenous peoples, or using Indigenous cultural materials. Respecting these protocols will ensure Indigenous cultures are maintained and protected. Observing these protocols promotes interaction based upon mutual respect and encourages ethical, reflective conduct.

It is the responsibility of everyone involved in the project to ensure that these protocols are followed.

With Thanks To

These principles have been developed from within the School of Design with thanks to guidance from and consultation with the UTS Centre for the Advancement of Indigenous Knowledges, specifically in relation to their Indigenous Graduate Attribute Curriculum Model Curriculum Model and Jumbunna Indigenous House of Learning. They also rely heavily on Terri Janke's work for Australia Council for the Arts (Protocols for Working with Indigenous Artists and Indigenous Cultural Protocols and the Arts) and guidelines developed by AIATSIS (Guidelines for Ethical Research in Australian Indigenous Studies) as well as UTS's Ethical Guidelines.

It is recommended that anyone using these principles refer to these documents for further guidance, they provide comprehensive, discipline specific guidelines relating to the issues that apply to designers working with Indigenous peoples. Websites for these guides are mentioned in the Resources section.

Definitions

A few notes on the language used within the document. There is also some Terminology as recommended by UTS.

The capitalised word **Indigenous** refers to peoples who identify as being Aboriginal or Torres Strait Islander.

An Aboriginal and/or Torres Strait Islander is defined as any person who is of Aboriginal and/or Torres Strait Islander descent, identifies as an Aboriginal and/or Torres Strait Islander, and is recognised by the Indigenous community in which they live as an Aboriginal and/or Torres Strait Islander.

Country with a capital C refers to the nation or cultural group and land that Indigenous peoples belong to, yearn for, find healing from and will return to. Country includes the land, sky and water. Country soars high into the atmosphere, deep into the planet crust and far into the oceans.

Elders are deeply respected within Indigenous communities, and as a mark of this respect are usually referred to as Aunt or Uncle. Elder status is usually determined within and by a particular community. Traditional Owners are also capitalised within this document as a recognition of their ongoing relationships with the land. Traditional Owners are the only people who can perform a Welcome to Country, everyone else should do an Acknowledgement of Country.

Law with capital L relates to Indigenous Law or Indigenous Customary Law, which is “the body of rules, values and traditions which are accepted by the members of an Indigenous community as establishing standards or procedures to be upheld in that community. Indigenous customary law is observed and practised by many Indigenous Australians, and varies from community to community”. Law has been passed through the land and ancestors from the time Country came into being, and is related to Indigenous peoples’ identity and spirituality, as well as being principles by which they live.

Words such as **knowledges** or **learnings** are pluralised in this document to acknowledge the multiplicity of Indigenous nations all with independent values, customs, beliefs, traditions, histories and knowings across the continent.

Principles + Protocols



Respect

Act ethically and respectfully towards Indigenous peoples and cultures. Engage with diverse worldviews.

This principle relates to the rights of Indigenous peoples to own and control their heritage, both tangible and intangible, including art, designs, imagery, stories, dances, techniques, knowledges, etc. The principle respects that Indigenous peoples are the original inhabitants of the continent, and Indigenous cultures are living cultures.

It also recognises that many nations make up the continent all with different forms of expression, beliefs, knowledges, languages, customs, histories, lifestyles, Laws and protocols. As such this principle recognises the diversity and uniqueness of Indigenous peoples, including within communities and between individuals.

⁷ Tangible heritage includes creations such as physical artefacts and objects, artworks, built heritage like monuments and structures, and other physical or tangible products.

⁸ Intangible heritage includes cultural expressions, oral traditions, performances, skills or practices and knowledges such as dance, stories, designs and techniques.

Protocols for Implementing Principle

Acknowledgement of Country

- When organising a public event it is respectful to invite a representative of the Traditional Owners to attend and give a Welcome to Country.
- If speaking, acknowledge Country and custodians of the land at the site of the event.
- It is respectful to acknowledge local cultural or historical sites of significance. Local Elders should be consulted in relation to how to best make such an acknowledgement.
- If an ongoing exhibition/installation, it is common practice to consult and seek approval from the local Indigenous community.

Consult Local Communities

- Consult widely with the communities you are planning to work with across diverse types of individuals, for example, on the basis of gender, age, position within the community, etc.
- Consult with Indigenous staff at UTS prior to commencing the project.

- Where possible use an Indigenous cultural liaison to liaise with the communities involved.
- Talking and listening are equal.

Accept Diverse Worldviews

- Recognise the diversity of Indigenous individuals, groups and communities and the implications of carrying out a project with those communities.
- Identify diversity within a group.
- Do not generalise understandings from one individual or group to all Indigenous peoples, or even within a group. Every individual and group is different and have their own ways.
- Encourage a contemporary and adaptable view of Indigenous peoples.
- Do not apply stereotypes, and avoid inappropriate or outdated perspectives and terminology.
- Recognise there are individual responsibilities and ownerships, but also collective responsibilities and ownerships. Respect these may take precedence over the project.

Practise Points

- 1 Why are you undertaking this project? Why are you incorporating Indigenous materials? What perspective are you bringing?
- 2 Ask the peoples you are working with if they have protocols important to their communities.
- 3 How will the project acknowledge the Indigenous peoples, communities and groups that it comes into contact with?
- 4 How will the project acknowledge Country?
- 5 In what ways will the project acknowledge the diversity of Indigenous worldviews, lifestyles and Laws?
- 6 Does the project encourage or promote diversity of Indigenous cultures?
- 7 If your project involves a public (event such as an exhibition or talk), which Traditional Owner representatives will attend? Who will perform a Welcome to Country?
- 8 Have you included Indigenous peoples (including UTS staff) in all your planning and meetings?



Indigenous Agency

Acknowledge the rights of self determination and Indigenous control.

According to Article 3 of the United Nations Declaration on the Rights of Indigenous People⁹,

“Indigenous peoples have the right to self determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development”.

As such, this principle relates to the respect of Indigenous peoples owning their cultural and intellectual property (IP), and their means for protecting their knowledges, intellectual property, and cultural practices and expressions, is based upon the right of self determination.

This principle also reflects upon Indigenous peoples being recognised as the primary guardians and interpreters of their culture, and the regulation of how stories, images, knowledges, practices, innovations and information are transmitted. This is irrespective of whether it was created in the past or developed in the future.

It also acknowledges that projects involving Indigenous peoples, issues or cultural materials should incorporate Indigenous perspectives. The principle includes the requirement of full participation of Indigenous peoples in projects appropriate to their skills and experience.

⁹ United Nations 2008, United Nations Declaration on the Rights of Indigenous People, United Nations, Geneva, Switzerland.

Protocols for Implementing Principle

Encourage Indigenous Control


- Understand the meaning of self determination in relation to Indigenous peoples and their right to maintain, control, protect and develop their cultural heritage.
- Understand Indigenous peoples' definitions and perspectives on their intangible heritage.
- Discuss how Indigenous control over a project will be exercised, and put processes in place to ensure it is followed through.
- Ensure all participants of the project are aware of the inclusive nature of Indigenous traditional knowledges and cultural expressions, and set up systems to guarantee Indigenous agency over their cultural and intellectual property. This may include becoming aware of Laws, administrative arrangements, etc.
- Identify appropriate representatives from within the group to ensure correct authority is given to share Indigenous Cultural and Intellectual Property (ICIP). Also respect the right to refuse.

No Conversations About Us Without Us

- Include Indigenous people in all planning, meetings and communications.
- Make decisions collaboratively.
- Obtain advice and permissions from appropriate local organisations.
- Consider how else you can involve Indigenous peoples in the project, for instance local artists, knowledge holders, curators, musicians, etc.

Practise Points

- 1 What systems have you set up within your project to ensure Indigenous control over their ICIP?
- 2 Have you considered who can represent particular groups? Have you identified people who have authority to share knowledge, stories, locations, styles or designs, songs, imagery, etc? Can they give cultural clearances to use (for instance) traditionally or communally owned materials?
- 3 Have you involved Indigenous peoples, including staff at UTS, in all stages of the project?
- 4 If visiting Indigenous communities, have you obtained permission from the local land council/trust/relevant community?



Communication, Consultation, Negotiation + Consent

Develop effective, ongoing, professional relationships.

This principle acknowledges that Indigenous peoples require free, prior, informed consent for access to and application of their ICIP. It also recognises that effective and ongoing communications and consultations are essential, and that correct consents are received. Consent must be free, prior and informed, which means that agreements must be obtained free of duress or pressure, that all participants are fully aware of all details in relation to the project, and that everyone involved must be given time and sufficient information to consider the project.

Indigenous peoples may authorise or refuse the use of their cultural property according to their Laws. This principle recognises that there may be requirement to consult with Traditional Custodians and community members regarding materials that contains communal, secret or sacred, ritual, gender based knowledges, imagery or heritage. As such it is important to consult with and obtain consent from each individual, community or group affected by the project.

Protocols for Implementing Principle

Consult Widely

- Ensure proper consultation processes with appropriate and relevant group members. Discuss project aims, methods, timing and outcomes.
- Ensure consultations and negotiations are effective and professional, with the aim of building relationships and achieving mutual understanding.
- Ensure correct approvals and permissions are sought.
- Respect Indigenous groups often have communal social structures and decision making processes, as such meetings may need to be scheduled around cultural obligations and ability to travel.
- Understand that the consultation process may be prolonged as the community needs time to properly consult.

Be Honest and Talk Straight

- Share everything about the project and how it might impact the people and communities involved.
- Understand that the way you see a project is filtered through your own cultural references, which may differ from others. Endeavour to understand others' cultural perspectives.
- Be accepting if the answer is no, or minds are changed.
- Be honest about potential risks or adverse impacts of the project. Also explain without overstating potential benefits.
- Employ a local helper or interpreter if required, especially when language differences.
- Ideally talk should happen face to face, with negotiated agreements detailing protocols, understandings, ownerships of ICIP and IP and other arrangements in writing.

Responsibility for Consultation is Ongoing

- Keep people involved in the project up to date as it progresses.
- Clarify outcomes from the outset, but be flexible to change them and the processes or methodologies of the project. Outcomes should include specific results that respond to the needs of the Indigenous peoples or communities involved.
- Ensure those involved know who they can contact if they are unhappy with how a project is proceeding. Develop strategies for resolving differences that may arise. Be patient in resolving misunderstandings.
- Be prepared to change the project if consensus cannot be reached.
- Ensure any feedback provided to the communities is in a language and manner which are useful and easily understood.
- Ask throughout the project if you are working in the right way. Allow time for regular feedback, review and discussion.
- Maintain contact with the community – even after the project is complete.
- Celebrate successes together.

Practise Points

- 1 Does your project deal with communally owned materials such as ritual knowledge, creation stories, songs or traditional or tribal communal designs? If so, how will you seek consent from all relevant people and groups?
- 2 Have you informed all affected peoples and groups about potential implications of the project?
- 3 Have you asked if any participants require an interpreter?
- 4 Have you left sufficient time for obtaining cultural clearances?
- 5 Does your project contain secret or sacred materials or gender relevant works? Have you obtained special consent for these?
- 6 Have you discussed how your relationship will continue long term, and who will own the project outcomes?



Interpretation, Integrity + Authenticity

Ensure Indigenous peoples have control over how their cultural heritage is represented.

In the past Indigenous cultural material has been subject to interpretation by non-Indigenous people. Nowadays Indigenous people seek to reclaim control over their cultural heritage so aim to own and translate their works themselves. Besides, Indigenous interpretation of the material enhances the cultural significance of the work.

This principle considers Indigenous peoples' rights to control the recording of cultural customs and expressions, languages, cultural identity, knowledge, skill and teaching of culture. This includes their right to preserve, care for, protect, manage and control Indigenous cultural objects, ancestral remains, cultural resources (like food, ochres, stones, plants, animals) and expressions (such as dance, stories, designs, styles).

They also have the right to control the disclosure, dissemination, reproduction and recording of their knowledges, ideas and innovations. As such this principle acknowledges Indigenous peoples' rights to prevent derogatory, culturally offensive and unauthorised use of their ICIP. They also have the right to prevent distortions of their cultures and knowledges.

Protocols for Implementing Principle

Be Authentic

- Give Indigenous people working on the project the chance to interpret the materials, and discuss how they want them represented. Do not solely rely on non-Indigenous spokespeople.
- Maintain integrity of original works by avoiding alteration of cultural materials, including adapting, cutting, editing and enhancing the work.
- Be sure that all works used in the project were produced with proper regard to Indigenous Customary Laws.
- Be aware of cultural misappropriation of Indigenous art, designs, styles, stories, objects, images, etc and avoid it within the project.

Consider Representations

- Projects must not hurt or shame the communities or individuals involved. Consider how the representations within the project might affect the Indigenous peoples affected, including in documentation, writing, photography, film, etc.

- Do not reinforce negative stereotypes; all aspects of the project must empower Indigenous peoples and reflect their cultural expression and identity.
- Ensure materials do not depict confidential, personal or sensitive information prior to any publication, exhibition or event.
- When curating an exhibition, ensure Indigenous art and cultural materials are displayed appropriately through consultation with the creator or community.

Seek Permissions

- Discuss reproduction or publication of any materials with the Indigenous peoples involved, including how these processes may affect or alter their work. Be prepared to change your uses or processes if the communities involved do not agree.
- If including Indigenous cultural materials, negotiate use with artists or communities involved, and reference correctly.

Practise Points

- 1 Does your project reflect the cultural value of the subject matter?
- 2 Are you reinforcing negative stereotypes?
- 3 Are you using inappropriate or out of date perspectives or terminology?
- 4 If reproducing any Indigenous imagery, symbols, songs, stories or knowledges, did you discuss this with the community from which they originated, and gain consent?
- 5 Have you gained consent for any alterations made to the cultural materials by you or by processes?
- 6 Have you checked the authenticity of all work included in the project?
- 7 Have you checked biographies and other texts are current?
- 8 Have you given the opportunity for participants in the project to give feedback?
- 9 Have you ensured Indigenous participants are appropriately credited in all materials, events, etc?



Secrecy + Confidentiality

Indigenous peoples maintain the right to keep their sacred and ritual knowledge and other cultural practices secret.

This principle acknowledges that not all knowledges, stories and cultural practices can be shared; some are public, some are private. Indigenous peoples have the right to protect their secret and sacred cultural practices and knowledges, as well as sites including sacred sites.

Also considered within this principle is the right of privacy and confidentiality of Indigenous peoples' personal information.

Protocols for Implementing Principle

Respect Confidentiality

- Respect that some things may not be shared; it is the right of Indigenous peoples to maintain the secrecy of their knowledges and cultural expressions.
- Understand and respect that some secret and sacred materials may not be written down, photographed, filmed or recorded. Ask if you are unsure.
- Offer the chance for the people you are working with to change things, or request you remove aspects that are confidential.
- Be clear what can be talked about, recorded (including filming and photography) or written down. Get permission for any materials you want to show or distribute from the Indigenous community or people who provided it and are responsible for it.
- Be aware that some knowledges are gender specific, and even then may only be seen by initiated people of that gender.

- Be aware that in some communities, reproducing a deceased person's name and image is not permitted according to cultural practices. Ensure you consult with the family or community to ensure appropriate protocols are observed. This may include after a project has completed, for instance on websites, documentation, publications, etc.
- If you plan to represent an individual or community, ask first.

Practise Points

- 1 Does the project contain secret or sacred material? Have you discussed use and any relevant restrictions with the community or individuals involved?
- 2 Does the project contain any personal, sensitive or confidential information? Have you sought consent from those affected by the disclosure?
- 3 Does the project feature any deceased Indigenous people? If so have you obtained consent from their family or community? What future strategies do you have in place in regards to this should the project remain in the public arena?



Attribution + Copyright

Indigenous peoples must be given full and proper attribution for sharing their heritage.

This principle recognises that Indigenous peoples and groups should be given appropriate attribution or credit for their contribution to the project.

Protocols for Implementing Principle

Acknowledge Sources

- Acknowledge the sources of information and all who have participated in the project. Acknowledge information obtained from Indigenous peoples in any publications documentation, websites, films, etc.
- Attribute any groups, language groups, communities or organisations from which any imagery, knowledges, artworks, etc are used within the project.
- Be aware of copyright laws regarding moral rights and attribution. Where necessary seek appropriate advice about intellectual property and ICIP issues.
- Ask how Indigenous peoples want to be acknowledged in written or spoken materials. Ensure you use an up to date biography.
- Acknowledge continuing Indigenous ownership of traditional knowledge, cultural expressions and intellectual property rights in the design of the project, including in the documentation or other materials.

Practise Points

- 1 Did you attribute Indigenous custodians, Elders, individuals and communities for any contributions they made to the project, or for using their cultural materials?
- 2 Does an image, story, design, song, performance, etc used in the project originate from a particular group? How have you attributed them, noting if there is more than one artist/creative?
- 3 Have you asked how the Indigenous individual or group would like to be attributed?
- 4 Have you obtained a licence for the use or reproduction of copyrighted materials, including artwork, photography, knowledges or music? Are they due royalties for the use of their materials?



Benefit Sharing + Reciprocity

Indigenous peoples should benefit from, not be disadvantaged by projects.

This principle recognises that Indigenous people are the owners of their knowledges and cultural materials, and respects that they are entitled to a share of any benefits generated from their use.

Reciprocity is a key value within Indigenous communities; this principle acknowledges that it is important to give back to Indigenous peoples, groups and communities involved in the project.

Protocols for Implementing Principle

Make a Difference

- Projects must be important for the Indigenous people involved. It has to make a difference.
- Ensure Indigenous peoples are equal participants in the project, and have a share proportionate to their participation of any benefits arising as a result of the project. This may include financial payments such as royalties, but also training, employment or community development.
- Any knowledge that arises from the project must be shared. This may include co-ownership of intellectual property including in publications, recorded works and performances, and copyright. Make arrangements for future management of the resources.
- Recognise that some cultural information is owned and may need to be paid for.

Giving Back

- *Learning and sharing goes both ways.*
- *Consider ongoing benefits to Indigenous communities involved; aim to build an ongoing mutual relationship with those involved.*

Practise Points

- 1 Is anyone who took part in the project due royalties?
- 2 Were appropriate fees paid for any work that was commissioned?
- 3 Did you use written agreements for their parts in the project?
- 4 Are there any non-pecuniary benefits resulting from the project? How are you sharing those?
- 5 If you are arranging Indigenous speakers, have you paid them appropriately and considered issues such as transport or childcare? Ensure speakers have your contact details should they have any questions or concerns.
- 6 Have you considered how you intend to give back to the individuals, groups or communities involved in the project?



Continuing Cultures

Advocate for Indigenous futures and successes.

All cultures are dynamic and evolving. Indigenous cultures are diverse and within each community or group protocols will also change and adapt. This principle acknowledges the importance of celebrating Indigenous cultures as continuing and living cultures.

Indigenous peoples have a responsibility to make sure that knowledges and cultural practices, expressions and materials are transmitted to ensure benefits for future generations. This principle recognises that not only is it important to maintain relationships with communities after a project has completed, but that due to this relationship developed, a unique opportunity arises to advocate for Indigenous futures and successes.

Protocols for Implementing Principle

Consider the Future

- Remember that communication and consultation is an ongoing process, even after the project is complete.
- Consider how you will maintain relationships and future communications.
- Consider how you will incorporate learnings from the project into future projects.
- Ensure your project has lasting benefits for the future of Indigenous cultural heritage.

Practise Points

- 1 How will you maintain your relationship with Indigenous contributors and communities involved in the project?
- 2 Have you discussed future opportunities and uses for outcomes of the project with the participants?
- 3 Have you considered ways learnings from the project can be shared in the future? Are there any protocols you may want to incorporate in future projects? How will you share these with colleagues at the School of Design?



Recognition + Protection

Ensure respect and protection of Indigenous rights.

Once Indigenous knowledge is recorded (be that written down, filmed, audiotaped, or documented in other ways) it becomes 'property' as defined under Western laws and concepts. As such it is essential that the rights of the Indigenous peoples who are custodians of that knowledge are recognised and protected throughout the project, and in relation to the outcomes after the project.

This principle recognises that laws and policies in Australia should be implemented to protect Indigenous heritage, both tangible and intangible. In the instances where Australian laws are inadequate (such as communal ownership of cultural heritage protections), alternate processes should be developed within the project to protect them.

Protocols for Implementing Principle

Agreements and Acknowledgements

- Ensure protection of Indigenous peoples' communal rights in cultural expressions, designs, knowledges and performances by using written agreements, contracts or consent.
- Respect Indigenous knowledges in keeping with Indigenous peoples' viewpoints, protocols and cultural values by implementing processes to protect them within the project.

Practise Points

- 1 Have you used written agreements or contracts to ensure that rights are clear for the proposed uses?
- 2 Do you require special acknowledgements or protocols for ICIP?



Terminology

UTS¹⁰ recommends using the following language in relation to Indigenous peoples:

Aboriginal and Torres Strait Islander People

- ‘Aboriginal and Torres Strait Islander’ is the preferred term as it recognises the distinct identities of Aboriginal and Torres Strait Islander peoples.
- There are many Aboriginal and Torres Strait Islander students at UTS.
- Do not use the acronyms ‘ATSI’ or ‘TSI’.

Indigenous

- Capitalise when referring to Australia’s Indigenous peoples.
- UTS is committed to providing educational and employment opportunities for Indigenous Australian people.
- Lower case when generically referring to the original inhabitants of a country.
- The Koori people are indigenous to New South Wales.

¹⁰ As noted on this website <http://www.gsu.uts.edu.au/publications/styleguide/language.html#atsi>

Aborigine/Aboriginal

- Use 'Aboriginal people' or 'Aboriginal Australians' (not 'Aborigines').

Elders

- See also Elder in Residence.
- Capitalise when referring to Australian Indigenous Elders.
- Titles such as 'Aunty' and 'Uncle' are used as marks of respect for Elders in the Aboriginal and Torres Strait Islander community, however, do not use unless familiar with the person, have used the term with them previously or have been invited by the person or advised by a member of the Indigenous community to do so.

Elder in Residence

- Capitalise the 'e' and the 'r'.
- Use the title 'Aunty' or 'Uncle' and the Elder's first name when referring to UTS's Elder in Residence.

- Aunty Joan Tranter was appointed UTS's inaugural Elder in Residence.

Traditional Owners

- Use initial capitals.
- The Traditional Owners of the land that UTS is built on are the Gadigal people of the Eora Nation.
- Further information is available in the Guiding Principles for Welcome to and Acknowledgement of Country.

Welcome to Country

- Information is available in the Guiding Principles for Welcome to and Acknowledgement of Country.

Acknowledgement of Country

- Information is available in the Guiding Principles for Welcome to and Acknowledgement of Country.



Resources

Key Websites

UTS Research Ethics

<https://www.uts.edu.au/research-and-teaching/our-research/research-ethics/research-ethics>

Terri Janke and Company

<http://www.terrijanke.com.au/>

Australia Council Working with Indigenous Artists Protocols

<http://www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists/>

AIATSIS Guidelines for Ethical Research in Australian Indigenous Studies

<http://aiatsis.gov.au/research/ethical-research/guidelines-ethical-research-australian-indigenous-studies>

Referencing

UTS Indigenous Referencing Guide

<http://www.lib.uts.edu.au/help/referencing/harvard-uts-referencing-guide/indigenous-materials>

Sample consent forms and agreements are available.



References

Australia Council for the Arts 2007, *Protocols for Producing Indigenous Australian Visual Arts*, Australia Council for the Arts, Surry Hills, NSW, Australia.

Australian Institute of Aboriginal and Torres Strait Islander Studies 2012, *Guidelines for Ethical Research in Australian Indigenous Studies*, Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, ACT, Australia.

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and Materials

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*Studio Know-One is a group of Visual
Communication design students at UTS
that strive to create visually meaningful
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