

Created as an initiative of the SBS RAP Committee

The Greater Perspective

Protocols and Guidelines for the Production
of Film and Television on Aboriginal and
Torres Strait Islander Communities



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SBS Corporate Plan 2016-17

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Introduction



SBS wishes to set industry leading protocols for telling Indigenous¹ stories across all of its platforms. These Supplementary Guidelines have been created to assist Content Makers in reaching and setting this best practice standard.

SBS acknowledges the special and unique place of Aboriginal and Torres Strait Islander people in Australia's history, culture and society – and has a proud history of producing compelling Indigenous content which promotes cultural understanding and social cohesion. SBS is a multi-platform media company which shares Indigenous stories on television, on radio, online and in new and emerging platforms and technologies. Since 2012, NITV, Australia's dedicated national Indigenous television service, has been operating as part of SBS. This move reinforced SBS's commitment to work with Indigenous communities to create powerful and distinctive Indigenous content.

SBS was an industry leader when it commissioned cultural protocols for working with Indigenous people in 1990. SBS has been using The Greater Perspective: Protocols and Guidelines for the Production of Film and Television on Aboriginal and Torres Strait Islander Communities, (last updated in 1997) (The Greater Perspective). The Greater Perspective sets out SBS' guidelines for complying with its obligations, and sets out ethical principles and protocols for working with Aboriginal and Torres Strait Islander communities. For example:

- Content Makers should challenge their own prejudices, stereotypes and beliefs when producing Indigenous content;
- non-Indigenous people should consult with Indigenous people when making programs about Indigenous people;
- dealings with Indigenous people should be conducted openly and honestly; and
- Content Makers should not use information gained in making a program in a way that would harm the people or communities where the information came from.

The Greater Perspective contains the industry leading obligations for Content Makers working with Indigenous Elements. Content Makers working with Indigenous content are required to refer to the Greater Perspective under the SBS Codes of Practice (the SBS Codes). Code 8 of the SBS Codes, which relates specifically to NITV, covers many of the issues addressed in the Greater Perspective and these Supplementary Guidelines. In addition, the SBS Editorial Guidelines cover similar matters in respect of NITV's children's programming where children and young people are employed or participate in making content (7 NITV Guidelines).

1 SBS acknowledges that Aboriginal and Torres Strait Islander peoples represent a range of communities, nations, and cultural backgrounds. In these Guidelines SBS has used the term 'Indigenous' to refer to all Aboriginal and Torres Strait Islander peoples and groups.

General



Who should apply this perspective?

The Greater Perspective should be used by anyone dealing with Indigenous Elements for SBS and NITV content. We refer to these people as ‘Content Makers’ in this Guide. Content Makers include people creating and producing content across all platforms, such as:

- Factual and dramatic TV programming
- News and current affairs
- Radio programming
- Online content
- Social media publications
- New technologies such as virtual reality.
- Advertisements, sponsorship announcements and promotions

The Greater Perspective applies both to in-house SBS and NITV Content Makers, as well as to anyone working with us who is producing content with one or more Indigenous Elements.

When to Use The Greater Perspective

The SBS Codes require that Content Makers must refer to The Greater Perspective when making or producing content relating to Aboriginal or Torres Strait Islander peoples. Examples include when:

Indigenous Elements

- working with Aboriginal and/or Torres Strait Islander people;
 - depicting Aboriginal or Torres Strait Islander people in a program;
 - depicting or using Aboriginal or Torres Strait Islander concepts, stories, artwork, music or other cultural elements in a program;
 - filming or working on Aboriginal or Torres Strait Islander land; or
 - using Indigenous Cultural Intellectual Property (ICIP)
- (See Section 5 for more detail on ICIP).

These list of examples are referred to as ‘Indigenous Elements’ in these Guidelines, and cover a wide range of areas. If you are covering at least one of these Indigenous Elements in your program, you need to comply with the Greater Perspective and the SBS Codes.

Nature and Sensitivity of Indigenous Content Differs

Different Indigenous Elements attract different levels of sensitivity. Content Makers will need to confirm the nature and sensitivity of the content in determining how to comply with the Greater Perspective. Content will be considered more sensitive where it relates to:

- Indigenous people in vulnerable situations;
- deceased Indigenous people;
- Indigenous stereotypes;
- Indigenous stories;
- Indigenous dance, ceremonies, songs or artwork;
- sacred men's or women's business;
- sacred sites or artifacts; and/or
- traditional practices or customs.

What to Do If You're Unsure about the Nature and Sensitivity of Your Content

Sometimes it may be difficult to tell if content contains sensitive material. SBS has an Indigenous policy and stakeholder relations advisory unit in its Corporate Affairs Division which you can contact to discuss protocols or consultation plans. SBS contact details for protocol related questions are listed in Section 6 of these Guidelines. Alternatively you may wish to speak to your Indigenous colleagues, contacts in the relevant Indigenous community, or talk to an experienced Indigenous media practitioner or consultant.

How to Approach Making Content With Indigenous Elements

Context is important in considering the appropriate approach to take in relation to protocols. The approach may vary depending on the channel, platform, intended audience, program genre, whether there is a public interest element and the control SBS has over production.



▲ Kimberly Benjamin in *Owning Your History* from the series *'From The Western Frontier'* produced by Metamorflix in association with NITV with assistance of Screenwest & Lotterwest. Photographer Sabine Albers.



▲ Sisters Ali and Mitch share their love of local food on *Kriol Kitchen*, produced by Wawili Pitjas Pty Ltd.



▲ *First Contact Season 2* produced by Blackfella Film Pty Ltd in association with NITV.



▲ Filming with the NITV Northern Territory Crew, photographer Carla Orsatti.

Examples of Where SBS and Indigenous Protocols Can Conflict

i. Channel, Platform and Audience

SBS produces content across a range of platforms, including TV, radio and online. Each service may have different factors to consider in applying the Greater Perspective Protocols. For example, NITV has its own specific Code 8 as part of SBS' overall Codes of Practice. In balancing a range of editorial considerations, such as the SBS Charter, the Codes, public interest and protocols, different SBS platforms may apply the Greater Perspective with different results. However, all platforms must adhere to the best practice standards set out by the Greater Perspective and as required by the Codes.

For example, SBS platforms may report on the death of a high profile Indigenous Australian in different ways. For example, NITV may choose not to show the image and name of the deceased until it has confirmation of the appropriate custom. Other SBS platforms should seek guidance from NITV on what their options are in relation to this story. NITV contact details for cultural mourning questions are listed in Section 6 of these Guidelines.

Content Makers and decision makers should consult with internal Indigenous stakeholders when considering their approach to Indigenous protocols where a conflict of obligations may exist. A list of Who to Contact in SBS is included in Section 6 of these Guidelines. Content makers should consider making upward referrals within their team if unsure about which approach is best for SBS.

ii. Genre

Genres with public interest or factual elements (e.g. news and current affairs and documentaries) may give greater emphasis to public interest and accuracy in dealing with Indigenous Elements. However, all Content Makers must still follow The Greater Perspective principles in order to meet their Codes obligations. For example, you should avoid stereotypes, and seek Indigenous perspectives on stories which contain Indigenous Elements.

iii. Control

Internal and commissioned content are developed to reflect SBS's editorial values and Charter objectives. This is content over which SBS has a high level of control relative to acquired programming. SBS imposes best practice compliance with the Greater Perspective principles for internally produced content. SBS requires contractual commitments from commissioned content producers that they will comply with the Greater Perspective principles as well.

Aboriginal and Torres Strait Islander Perspectives

There is not one singular definitive Indigenous position on any particular issue. Aboriginal and Torres Strait Islander Australia is made up of multiple and distinct nations, cultural practices and community groups. There can also be diverse points of view within communities. Ideally, you should canvass a range of views within Indigenous communities if you are aiming to present Indigenous perspectives.

Be mindful that Indigenous people have opinions on a variety of issues – not only ‘Indigenous issues’. An effective way to combat stereotyping is to include a range of Indigenous perspectives on topics that are not Indigenous specific.

Impact on Communities

Content Makers should consider the impact their program may have on Indigenous communities – whether it be on Indigenous subjects, participants or communities in general. This does not mean avoiding difficult or confronting subject matter. Highlighting difficult issues can and often does, on balance, have an overall positive impact on a community.

Content Makers should act with genuine respect and an open mind to try and minimise any detrimental impact, and maximise the positive outcomes for Indigenous communities. You should not place unbalanced focus on negative elements/traits of communities in a way that could promote stereotypes and racist attitudes. For example, when creating content about historical Australian policies such as the White Australia policy, slurs and other derogatory language used to refer to Aboriginal people at the time should always be minimised or placed in historical context when used.

If you are unsure about the impact of your content on Indigenous communities, you can contact someone on the Who to Contact list in Section 6 for guidance.

Indigenous Protocols and Digital Media

The Greater Perspective sets out editorial requirements and ethical principles that can apply to cross-platform content and communications. These have the potential to adapt as norms change. The growth of access to a range of media platforms means that for a large portion of the Indigenous community, media interaction and literacy is high. However assumptions about knowledge of media practices, media literacy and access should be avoided.

When consulting with Indigenous peoples in relation to content, each person should be engaged on a case-by-case basis. The nature of their participation and intended use of the content or information they provide should be clearly explained. The application of The Greater Perspective and Indigenous protocols is relevant for digital content. Digital Content Makers should always refer to vThe Greater Perspective for content that has Indigenous Elements.

Engaging with Communities

If your content contains Indigenous elements



When to Engage

i. Early Engagement

Generally, if a program contains Indigenous Elements, it is good to conduct initial engagements with affected family or community members as soon as possible. Early engagement can help determine the level of sensitivity. This helps identify requirements for further engagement throughout production. Early engagement can help avoid complaints and disputes, as well as to help tell a story in a culturally appropriate way. It can also help avoid costly changes further on in the process to address cultural issues.

Early engagement will differ depending on the program genre. For content with short production cycles (e.g. breaking news and current affairs) Content Makers should use best efforts to contact relevant Indigenous people at research or early consultation phases or otherwise as soon as practicable.

For content with longer production cycles (e.g. drama, comedy, documentaries, long form journalism or investigations) it is important to engage with the relevant Indigenous people or communities in the early research and development phases.

Content Makers working with Indigenous Elements should consider building 'triggers' in to the production process to apply Indigenous protocols and The Greater Perspective at an early stage. Often problems can arise when Indigenous protocols are considered as an afterthought rather than properly addressed throughout the production process.

ii. Ongoing Engagement

The level of ongoing engagement will generally be informed by the nature and sensitivity of the content, as well as the scale of distribution. Indigenous media practitioners or Indigenous consultants can assist you to decide the best approach for consultation.

If content contains sensitive Indigenous Elements, it is a good idea to conduct ongoing engagement throughout the development of your content. This will help ensure cultural aspects are properly managed and represented in the program.

iii. Minor Indigenous Elements

Engagement and consultation may not be required where Indigenous Elements are minor, for example Indigenous people appearing incidentally in a drama program, or a news story which features quotes from an Indigenous politician about matters of general public policy. If in doubt, it is best to err on the side of caution and conduct initial enquiries to confirm.

You should engage with communities as early as possible in the production process. Make sure to build in feedback loops into your schedule. It can be difficult to invite feedback late in production, particularly if it's too late to modify or reflect comments/feedback in the program.

Level of Engagement

The level of engagement and consultation will depend on the sensitivity of the Indigenous Elements. In general, where content is sensitive, the consultation and engagement should be broader (i.e. family, community groups, elders etc.). Less sensitive content or programs may only require more targeted engagement (i.e. immediate family).

i. Appropriate Cultural Authority

Content Makers should ensure they speak to the appropriate people with cultural authority when discussing Indigenous Elements. You should not assume that every Indigenous person has cultural authority within the community to speak about a matter. In the same way you would check any other expert speaker's credentials, it is important to confirm an Indigenous speaker's cultural authority. This should be done in a respectful manner. It is not uncommon for communities to be divided in their opinions as to who has the relevant cultural authority. It is best to determine a person's authority to speak on a subject via wide consultation with relevant people, groups and organisations (see section 2 (c)) within the relevant community.

ii. Consultant

Content Makers should consider engaging an experienced and connected external Indigenous consultant to assist in consultations for content with sensitive and substantive Indigenous Elements. Whether it is necessary or appropriate to engage an external consultant might depend on the nature of the content. For example, they may be appropriate for long form documentary, drama or comedy but not necessarily for news and current affairs. SBS and NITV have a number of experienced Indigenous media practitioners who may be able to assist internally on smaller consultation matters. For queries about working with Indigenous consultants, contact the appropriate person on the Who to Contact list in Section 6.

iii. Editorial Control & Community Feedback

For sensitive or dedicated Indigenous programming, it is good practice to seek input from Indigenous people with the relevant expertise. This expertise can include cultural authority within the community, as well as expertise on topics such as politics, business or international affairs – as appropriate to the story.

Content Makers should hold closed pre-broadcast screenings for key community members to invite feedback and recommendations for how to approach or depict an Indigenous Element in the most culturally appropriate way. This process is strongly recommended for content which includes sensitive or substantial Indigenous Elements. Alternatively, Content Makers could invite feedback from Indigenous people with relevant cultural expertise (i.e. the consultant if attached) to help to identify and navigate cultural issues.

Who to Engage

As a starting point, the following people, groups and organisations are useful to consult in relation to protocols: family (primary and extended) – must consult for children and young people;

- local Indigenous service organisation;
- local Indigenous community organisations;
- local Aboriginal Land Councils;
- local Community Elders; and
- local Indigenous media and businesses.

Please see Section 6 for a list of Who to Contact if you have any queries.

(Note: this list is only a starting point and who you contact will depend on who is best placed to talk about the topic/area/community/person/group you are featuring).



Consultation and Consent



Consultation

Consultation (i.e. engaging with communities and inviting feedback) should be conducted in relation to content that contain Indigenous Elements (except in relation to minor elements). Consent may be required where an Indigenous person or group asserts a right or interest in a particular Indigenous Element.

i. Legal

Permission/consent may be legally required in relation to certain situations. For example, access to designated Indigenous land and use of intellectual property (recognised under Australian law e.g. copyright works, designs, patents, trademarks etc.) created by Indigenous people.

It is important to note that Indigenous people assert rights in their Indigenous Cultural Intellectual Property (ICIP) that may not be recognised under Australian law – including rights in oral traditions, stories and ceremonies, ancient artworks, access to sacred sites, materials and artifacts.

You can read more about ICIP in Section 5 below.

ii. Cultural

A key difference between rights provided under Australia law and rights asserted by Indigenous people is that Indigenous people assert community interest in their ICIP. In practice, this means that you may need to obtain consent from a number of different people to use ICIP material in a culturally appropriate way as outlined in Section 5 below.

It may not be appropriate to seek consent from one particular individual only on the assurance that the person is authorised to provide consent on behalf of the whole community. This is particularly relevant if you do not have good grounds for believing the person is actually empowered by the community to give that permission. Relying on consent and assurance from one person can lead to community conflict if the individual is not authorised by the community.

Content Makers should use best efforts to obtain consent to use ICIP material in their program – particularly in relation to more sensitive Indigenous material.

Informed Consent

It is important to consider language barriers and differences in communication styles when seeking consent from Indigenous people/communities. Content Makers must ensure Indigenous people aren't agreeing out of politeness or cultural protocols and that they clearly understand what is being asked of them.

If you are asking an Indigenous person to sign a legal document (e.g. a release form) you should consider the following:

- time should be taken to clearly talk through the document outlining all rights and obligations;
- language barriers and communication differences should be taken into account;
- participants should be encouraged to seek further advice (legal or cultural) before signing;
- avoid putting pressure on participants to agree or consent to particular requests; and
- participants should be given a reasonable period of time to consider the request and make a decision;
- participants have a full understanding of the intended use of the content; and
- at the signing stage, you should be confident that the participant has fully understood the intended use of the content and the terms in the form or agreement.

Cultural consultants can be particularly useful in the process of gaining informed consent. If you have been given permission to use ICIP materials and wish to apply the use of these materials to a new use, you may need additional consultation and consent.

If Consent Is Refused or Support Is Not Unanimous

If cultural consent is refused, you should immediately give notice to the relevant SBS escalation point (e.g. executive producer or commissioning editor). The content maker and relevant SBS person should consider the reason/need/justification for use of the Indigenous Elements and consider the harm that would be caused to Indigenous people or communities. For example, whether there is a public interest or some other compelling need to use the elements, and whether, on balance this justifies use of the Indigenous Elements without consent. You should also consider whether substitutable material could achieve the desired outcome. If substitute material with Indigenous Elements is used, you will have to consult on that material as well. If you are unsure about the decision you should upwardly refer the decision within your reporting line and team.

If there is no justification and no alternative material, the content maker and SBS should consider proceeding without use of the relevant Indigenous Element. If the element is fundamental to the program, SBS should consider whether the program or project should proceed assessing the reputational risk that may arise due to the perception of the content being culturally inappropriate. Content Makers should follow SBS's upward referral process if it is considering using sensitive Indigenous Elements without consent.



▲ Journalist Rachael Hocking. (NITV)

There are times when Indigenous communities disagree as to who the appropriate person or people are who are able to provide consent to the use of an Indigenous Element. Unanimous support is desirable, but sometimes not achievable. To manage the risk of division in consent, it is important to consult as widely as possible and speak to relevant cultural experts. A wide consultation should indicate the level of the risk in proceeding without unanimous support. In this situation, a risk call or decision may be upwardly referred within SBS for a decision.

At all times, you should be mindful of the impact on the Indigenous community, and seek to minimise any harmful impact.

Note: Indigenous people/communities may assert economic rights in certain ICIP material and consent may be refused on the grounds that fair remuneration has not been offered. If this is the case, reputational risk may be managed by payment of an agreed fee.

Depicting Deceased Persons



Depicting Deceased Persons

There is no single standard cultural mourning protocol amongst Indigenous communities. Different families, clans and communities have differing views on how and when it is culturally appropriate to refer to deceased people in the media.

Commonly, the community will not want to show the image of a deceased person during mourning and grieving periods. However the appropriate mourning protocol is to be determined on a case-by-case basis in consultation with family members or the community as appropriate.

It is best practice to not broadcast the image or name of a recently deceased Indigenous person until you have confirmation, directly or indirectly, of the family's wishes in terms of how reference to the deceased person should be made.

This can be difficult with high profile Indigenous people – particularly those well known in the wider Australian community. Different approaches may be taken as outlined in section 1(c) - though it is always best cultural practice to observe the relevant protocol. SBS has guidelines of best practice examples for Indigenous warnings when referring to deceased people which can be adopted across the business. For example, the following notice is commonly used within SBS:

SBS wishes to advise that the following program may cause distress to members of the Aboriginal and Torres Strait Island communities. It may contain images or voices of deceased persons.

Due to the sensitivity in these circumstances, it may be intrusive and unwelcomed by the family for each media outlet to seek direct consent from an immediate family member. It may be appropriate to rely on indirect consent, provided it is from a trustworthy source aware of the protocol issues. Trustworthy sources may include a family member from the wider family group or an Indigenous media service (see Section 6 for a list of Indigenous media services) with ties to the affected family/community.

Please contact the Executive Assistant of the NITV Channel Manager for any queries relating to cultural mourning protocols.

Indigenous Cultural Intellectual Property (ICIP)



What is ICIP?

Indigenous Cultural and Intellectual Property (or ICIP) are the rights Indigenous people assert in their cultural heritage in accordance with traditional lore. This includes all forms of cultural knowledge and cultural practices that have been passed down from generation to generation. Cultural heritage is defined by, and belongs to, Indigenous communities collectively. It is important to note that Indigenous cultural heritage is dynamic and evolves over time.

What Rights do Indigenous People Assert in ICIP?

Indigenous people claim the right to own and control their ICIP, similar to the way the Australian law protects other forms of intellectual property. For example:

- the right to maintain, control, protect and develop;
- the right to control commercial use;
- rights to benefit from exploitation;
- rights to proper attribution/credit;
- rights to protect sacred sites;
- rights to prevent offensive use of heritage material; and
- rights to control use of traditional knowledge.

Protection Under Australia Law

ICIP rights are not always enforceable under Australian law. It is only enforceable if it fits within the rights granted under Australian law. For example: an Indigenous community's right to protect their traditional artwork and symbols in accordance with customary lore is not recognised. However, a contemporary artwork by an Indigenous artist featuring traditional symbols may be protected by copyright. Examples of ICIP rights not fully recognised or protected under Australian law include rights with respect to:

- sacred/secret material;
- ancient artworks;
- oral traditions /ceremonies;
- community rights/interests; and
- connection to land.

Key differences between IP and ICIP rights

Intellectual Property	Indigenous Cultural Intellectual Property
Protects expression of an idea	Protects the knowledge itself
Owned by individuals	Owned by the community as a collective
Legal rights	Cultural rights
Assignable or sellable	Handed down through cultural practice
Limited duration of protection	Perpetual

Who to Contact



Internal SBS Who to Contact List

If you have any queries related to the Greater Perspective and these Supplementary Guidelines, you may contact the following stakeholders within SBS.

For general protocol queries:

Please contact SBS Corporate Affairs (Indigenous Engagement Unit)

For queries relating to Cultural Mourning Protocols:

Executive Assistant to NITV Channel Manager

External Indigenous Media Services

The following external media services may be able to provide assistance in managing your obligations under the Greater Perspective and the Supplementary Guidelines.

Media	Location	Phone	Email
NITV	National	1800 500 727	digitalmedia@nitv.org.au
NIRS	National	07 3226 4200	editor@nirs.org.au
Koori Mail	National	02 66 222 666	editor@koorimail.com
National Indigenous Times	National	1300 786 611	mail@nit.com.au
CAAMA	Alice Springs	(08) 8951 9700	caama.com.au
3KND	Melbourne	(03) 9471 1305	www.3knd.org.au
Koori Radio	Sydney	(02) 9384 4000	www.kooriradio.com
Noongar radio	Perth	(08) 9228 0606	www.noongarradio.com
4AAA	Brisbane	07 3892 0100 2	info@989fm.com.au
2TLP	Taree	02 6551 3131	mibaac@bigpond.com
2CUZ radio	Bourke	(02) 6872 1065	muda@muda.com.au
4MOB-FM	Mt Isa	07 4749 1338	Mob-fm@miama.com.au
4KIG	Townsville	(07) 4772 5466	officemanager@4k1g.org
4MW	Thursday Island	(07) 4069 1524	https://www.facebook.com/4MWRadio
4RR	Charleville	(07) 4654 1112	manager@4rr.com.au
4US	Rockhampton	07 4936 2463	
Bumma Bippera	Cairns	07 4052 1155	
5UMA	Port Augusta	(08) 8642 2422	vince@umeewarramedia.com
6GME	Broome	08 9195 5333	reception@gme.com.au

6DBY	Derby	(08) 9193 1966	manager@6dby.com.au
6FX	Fitzroy Crossing	08 9191 5132	
6PRK	Halls Creek	08 9168 6416	prkradio@bigpond.com
6WR	Kununurra	08 9168 2214	wmac-admin@westnet.com.au
Radio Larrakia	Darwin	(08) 8948 2711	voice@radiolarrakia.org
RIMOs	Remote media orgs		
CAAMA	Alice Springs	(08) 8951 9711	caama.com.au
PAKAM	Kimberley/Pilbara	08 9195 5310	
PY Media	APY Lands	08-89548177	
PAW Media	Walpiri	08 8956 4100	info@pawmedia.com.au
NG Media	WA Western Desert	(08) 8956 7307	info@ngmedia.org.au
TEABBA	NT Top End	08-89390400	Teabba.admin@teabba.com.au
TSIMA	Torres Strait	(07) 4069 1524	https://www.facebook.com/4MWRadio
GRAM	Cape York	07 4032 5022	manager@qram.com.au

Additional Resources

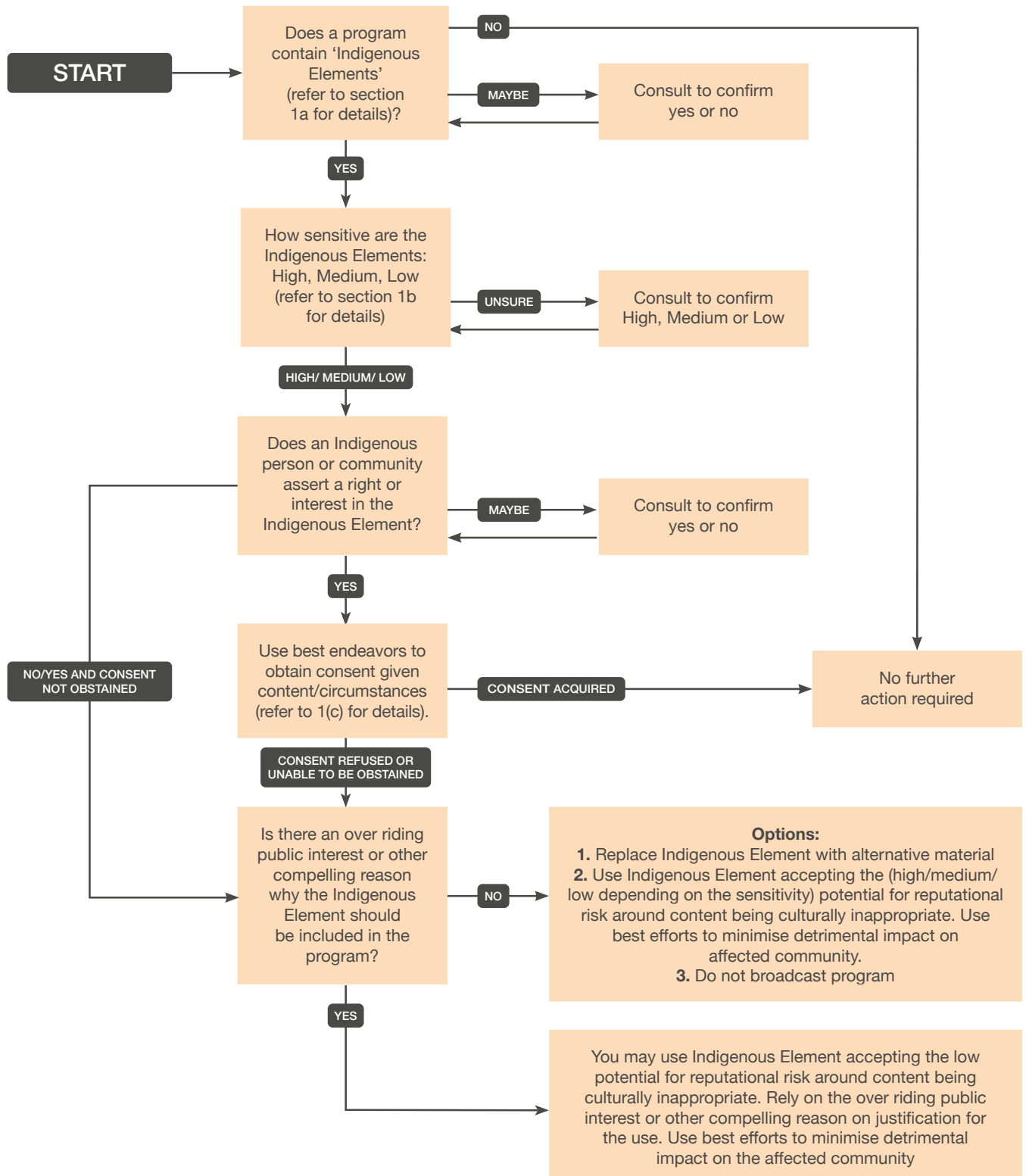
The following documents and other resources may be useful as additional resources in interpreting your obligations under the Greater Perspective and Supplementary Guidelines.

Name	Org	Date	Location
SBS Editorial Guidelines	SBS	2016	
Practical Supplement – Business Reference Guide to the UN Declaration of the Rights of Indigenous People	United Nations	2015	https://www.unglobalcompact.org/docs/issues_doc/human_rights/IndigenousPeoples/Case_Examples.pdf
SBS Codes of Practice	SBS	2014	http://media.sbs.com.au/home/upload_media/site_20_rand_1967090148_sbs_codes_of_practice_2014.pdf
Guidelines for Ethical Research in Australian Indigenous Studies	AIATSIS	2012	http://aiatsis.gov.au/sites/default/files/docs/research-and-guides/ethics/gerais.pdf
Pathways and Protocols – A filmmaker's guide to working with Indigenous people, culture and concepts	Screen Australia	2009	http://www.screenaustralia.gov.au/getmedia/e601f1b9-0394-4c83-9a62-c20939d9ab30/Indig_Protocols.pdf
Working with Aboriginal People and Communities – A Practical Resource	Dpt of Community Services	2009	http://www.community.nsw.gov.au/__data/assets/pdf_file/0017/321308/working_with_aboriginal.pdf
SBS Indigenous Acknowledgement Protocol	SBS	2008	SBS Legal
Protocols for producing Indigenous Australian media arts	Australian Council for the Arts	2007	http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=bed1086ea0f531a7fa0ce11804002e5d.pdf
Protocols for producing Indigenous Australian music	Australian Council for the Arts	2007	http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=8d8f0324581a5b06f6b9fe916f498072.pdf
Protocols for producing Indigenous performing arts	Australian Council for the Arts	2007	http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=42f208904890560b1eb1194724637ee6.pdf
Protocols for producing Indigenous visual arts	Australian Council for the Arts	2007	http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=daaf1afd6d719315db5e5e174a1da961.pdf

Protocols for producing Indigenous writing	Australian Council for the Arts	2007	http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=fc8a5cc73467cb405e8943ae14975da7.pdf
Our Culture Our Future – report on Australian Indigenous Cultural and Intellectual Property	Terri Janke and Company	1999	http://www.terrijanke.com.au/img/publications/pdf/24.culture.pdf
The Greater Perspective protocols and guidelines for the production of film and television on Aboriginal and Torres Strait Islander communities	SBS	1997	http://media.sbs.com.au/home/upload_media/site_20_rand_1000072370_the_greater_perspective_sbs.pdf

Protocol Compliance Flowchart

Note: this is a simplified representation of the protocol compliance process only. Content Makers should refer to the supplementary guidelines and The Greater Perspective for details.



Notes



