The current concerns relating to Indigenous image ethics in the context of digital forms have re-calibrated the debates in contemporary scholarship. From a period of initial speculation about the need for the protection of how Indigenous images are publicly used to current copyright legislation, this paper foregrounds issues that demonstrate the enactment of moral copyright as an articulation of political and economic power through a model of shared custodianship.

The paper considers the meanings of moral copyright, assesses the test case of the Strehlow collection and reflects on the mediations of moral rights within the larger concerns of Indigenous image ethics.