TABLE OF CONTENTS

EXEC	TIVE SUMMARY	5
AUN		
PAF	I. SETTING THE SCENE: AN OVERVIEW OF ISSUES	Ç
	1. An Illustration: The Djalambu [Hollow Log] Ceremony	9
	2. What is the Issue?	10
	3. Building and Strengthening Relationships between Cultural Institutions and Indigenous Peoples	
1	and Traditional Communities	13
	4. Exploring the Intellectual Property Dimension	13
	Can intellectual property systems protect traditional cultural expressions?	15
	5. IP and TCEs - the Work of the World Intellectual Property Organization	16
	The Intergovernmental Committee	16
	The meaning of "protection"	18
	IP and TCEs — Context of misappropriations	19
	6. The objectives and nature of this publication	20
PAF	II. INTELLECTUAL PROPERTY AND TRADITIONAL CULTURAL EXPRESSIONS:	
ISS	S SPECIFIC TO MUSEUMS, LIBRARIES AND ARCHIVES	22
	COPYRIGHT	22
	1. Objects of Protection: What Does Copyright Protect and What Does it Not?	23
	Originality	24
	Database protection	27
	Idea/expression dichotomy	29
	Fixation	30
	Adaptations	31
	The public domain	32
	2. Authorship	34
	Orphan works	35
	Orphan works in the TCE context	35
	3. Duration of Protection	37
	4. Economic and Moral Rights	38
	Economic rights	38
	Moral rights	38
	Resale rights	41
	5. Exceptions and Limitations	42
	Exceptions and limitations in the TCE context	43
	Preservation, restoration and administrative uses of TCEs	45
	6. Ownership, Transfers and Licensing of Copyright	47
	Ownership	47
	First ownership, joint ownership	48
	Crown or government copyright	48
	Assignment	48
	Licensing	49
	7. Related Rights	51
	8. The Internet and Digitization	52
	9. Collective Management	55

TRADEMARKS, GEOGRAPHICAL INDICATIONS AND DOMAIN NAMES	57
1. Trademarks	57
2. Geographical indications	59
3. Domain Names	59
RISK MANAGEMENT STRATEGIES AND DISPUTE RESOLUTION	62
1. Risk Management Strategies	62
2. Dispute Resolution	62
Litigation	63
Alternative dispute resolution	63
PART III. CONCLUSIONS: GOOD PRACTICES	67
1. Good practices from Cultural Institutions – Research Ethics and Collection Policy	69
The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)	69
Agence de Développement de la Culture Kanak - Centre Culturel Tjibaou	70
PIMA Code of Ethics for Pacific Museums and Cultural Centers	70
ATSILIRN Protocois	70
A Framework of Guidance for Building Good Digital Collections by NISO	72
Museum policy of New Zealand's bicultural Te Papa Tongarewa	72
2. Good practices for Digital Archives - Protocols	72
Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC)	73
British Library Archival Sound Recordings	74
Musée du Quai Branly: Conditions for Placing Material on the Internet	75
Archives and Research Centre for Ethnomusicology, American Institute of Indian Studies	75
3. Good Practices from Indigenous Peoples and Traditional Communities – Codes of Conduct and	
Protocols for Behavior	76
HOPI Community – HCPO Policy and Research	76
Navajo Nation – Guidelines for Visitors	77
4. Examples of Current Practices by Cultural Institutions – Frameworks, Protocols, Guidelines	
and Agreements	77
Fiji's Indigenous Affairs Ministry	78
The Vanuatu Cultural Centre	79
Reproduction Rights Organizations	80
5. Standard Agreements, Consent Forms, Licenses and Undertakings	81
License Form, Consent to Access to and Use of Historical Materials by DISA and Aluka	81
The Laura Aboriginal Dance and Cultural Festival	81
Notes	83
GLOSSARY	100
FAQ	
BIBLIOGRAPHY	
INDEX	
ABOUT THE AUTHORS	
ACKNOWLEDGEMENTS	