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Copyright for Museum Collections: Is Respect Enough, or Should We Manage Them?

ABSTRACT

This article investigates whether museums are shifting from having users respect the copyright to their collections towards becoming intellectual property managers. Based on interviews and surveys, I answer additional research questions: What is the awareness of the importance of copyright to museum collections? Do museums create copyright management policies? What difficulties do they face when acquiring copyright to collections? I study this issue using the example of Polish public museums. The research shows that despite the importance of copyright, museums in Poland do not undertake any actions to manage this area. The difficulties in implementing strategic solutions include shortages in human resources (and the related lack of time and competence) and indecisive management.

KEYWORDS: management, copyright, intellectual property, museums

STRESZCZENIE

Prawa autorskie do zbiorów – wystarczy je szanować, czy należy nimi zarządzać?

Celem niniejszego artykułu jest próba diagnozy, czy muzea zmieniają się z użytkowników, którzy szanują prawa autorskie do zbiorów, na zarządzających własnością intelektualną. Na podstawie wywiadów oraz badań ankietowych autorka odpowie na dodatkowe pytania badawcze: Jaka jest świadomość znaczenia praw autorskich do zbiorów muzeum? Czy muzea tworzą politykę zarządzania prawami autorskimi i z jakimi trudnościami zmagają się na etapie nabywania praw do zbiorów? Temat ten zostanie omówiony na przykładach publicznych muzeów w Polsce. Z badań wynika, że mimo znaczenia praw autorskich muzea w Polsce nie podejmują działań o charakterze zarządczym. Wśród trudności we wdrażaniu strategicznych rozwiązań należy

wskazać głównie braki kadrowe (oraz związane z tym: brak czasu i kompetencji), a także brak woli kadry zarządzającej.

SŁOWA KLUCZE: zarządzanie, prawa autorskie, własność intelektualna, muzea

Introduction

Most perceive the experience of the global COVID-19 pandemic as an unfavorable time that threatened the previous ways of functioning adopted by many organizations. On the other hand, we may perceive the pandemic crisis as an additional opportunity, because it can change perspectives and force new solutions. In stable times, the introduction of innovative, systemic solutions occurs rarely, mainly because there are insufficient incentives for change (Murray et al., 2010, p. 109). Although the role of copyright in collections management has been discussed for several years (Association of Art Museum Directors, 2017; Marciano & Moureau, 2016), the pandemic has made it clear that copyright is an essential resource at the disposal of institutions – not so much to facilitate, but more importantly to enable museums' mission. Thus, copyright management today is not just a fleeting requirement, but a lasting necessity (Pluszyńska, 2021).

Copyright – as part of the intellectual property (IP) family – is an intangible good (e.g., artistic, literary, or scientific works) that exists independently of things. In other words, things are not a condition for the existence of a copyright. Of course, intangible property may exist in commerce thanks to the tangible media on which it is recorded, thus making it available to be learned and enjoyed. However, copies of such property (i.e., books, facsimiles of paintings, or records) are subject to separate protection. Thus, we may approach copyright from three different perspectives:

- (1) as a set of regulations governing the protection of literary, artistic, and scientific creativity, which define the rules of using such work;
 - (2) as an individual's subjective right, which is a set of rights authorizing the creator to decide on and benefit from the use of their work;
- or
- (3) as intangible goods and resources that can be managed and traded on the market.

Notably, legal regulations related to the creation, use, and protection of works influence the whole process of resource management in an organization. However, out of respect for the adopted legal solutions, I do not intend to discuss copyright reform. My considerations originate in the conviction that a museum's copyright for its collections is a valuable intangible

resource that condition the museum's ability to use and provide access to its collections and, consequently, allow it to fulfill its mission as a public cultural institution. This mission is an expression of sustainable development because, on the one hand, museums should be bastions of heritage requiring protection from destruction, contamination, or misunderstanding (Folga-Januszczyńska, 2011, p. 12), while on the other hand, museums cannot separate art from life: they must take steps to educate and even encourage or inspire audiences to be creative and innovative (UNESCO, 2021; Sanderhoff, 2014). It may be difficult to strike a balance in implementing the institutional mission – and the obstacle often lies in copyright.

When museums acquire a work of art for their collection, they first and foremost gain ownership rights to the copy. However, it is the copyright status of a work that translates into the ability to use that work (Pluszyńska, 2021). In the Polish legal system, once a museum acquires ownership of an artwork (e.g., a museum object), the use of the work (e.g., a photographic reproduction of a sculpture) and of the museum object itself (e.g., the exhibition of the sculpture) require appropriate, separate legal bases. The Polish regulations do not provide that the work's (object's) owner obtains additional rights to use the copyrighted work from the ownership right itself (Łada, 2019, pp. 39–40). The only exception is fair use, under which the owner of an artwork may display it in public without any financial gain. However, the scope of fair use includes only exhibition, which should be understood as the traditional use of a work of art; it excludes other uses, including dissemination online (Łada, 2019, p. 82). Therefore, it is often the copyright status of a given work that determines a museum's activities, namely, dissemination for educational purposes, digitization, sharing online, marketing, or publishing.

The World Intellectual Property Organization (WIPO) has for many years emphasized the importance of copyright in museums by accentuating their role in the management process (Pantalony, 2007; 2013). The key issue in the copyright management process is to turn intellectual assets into financial results or other profits, such as social relations, openness, or cooperation. From the perspective of museum institutions, the essence of management is to coordinate the use of copyright in collections to achieve specific goals. Intentional management of intellectual property involves adopting appropriate legal, technical, and communications solutions, considering the institutional mission, the needs of the team, and the effect the institution wants to have on its audience (Pluszyńska, 2020).

There is no shortage of publications that address the matter of intellectual property management in business, but it is much less frequently addressed from the perspective of cultural institutions (Lis-Gutiérrez et al.,

2016). There are also many analyses of the legal aspects (Drela & Gredka, 2014; Gwoździewicz-Matan & Jakubowski, 2019; Łada, 2019; Martinet, 2020; Young, 2019) or descriptions of the “collections management” process, with an emphasis on managing things, that is, the works’ material nature (Matassa, 2011; Johnson, 2009). Considering the above, this article aims to diagnose whether museums are changing from users who respect the copyright to collections into managers of intellectual property? This is particularly relevant in the face of current technological changes (e.g., digitization of collections and online sharing [Bertacchini & Morando, 2011]), social changes (e.g., the changing modes of cultural participation [Drabczyk et al., 2020; Sacco, 2020]), and possible crises (e.g., the COVID-19 pandemic [Pluszyńska, 2021]).

In this article, the main reference point will be the activities of public museums in Poland. This is because in this area it is possible to talk about the specificity of Poland, where public museums are treated “as special cultural institutions, thus custodes, meaning guardians of collections” (Zalasińska, 2013, p. 17). Although the article is based on Poland, the aim is to present research results which may begin reflection on the increased need for copyright management of museum collections and inspire other exhibition institutions around the world.

Materials and Methods

I root my considerations in the conviction that copyright for collections are an important resource of a cultural organization, allowing collections to be made available and, consequently, helping realize the museum’s mission. The article diagnoses whether museums are changing from users who respect the copyright to collections into managers of intellectual property. The key questions I try to answer are as follows:

- What do staff members believe is the importance of copyright for a collection in museums’ day-to-day operations?
- Do public museums in Poland have a copyright management policy and what are the barriers to creating one?
- How does the process of acquiring copyright for collections proceed? What problems do public museums in Poland have to face in this respect?

To answer the above questions, I used qualitative research to describe the phenomenon and gain insight into the employees’ interpretation of the phenomenon (Glinka & Czakon, 2021). I conducted the study as part of a broader project called “Copyright Management in Public Museums” and supported by the Priority Research Area Heritage under the program

“Excellence Initiative – Research University” at the Jagiellonian University in Krakow.

I used two research techniques to collect data, namely, interviews and questionnaires. The research sample consisted only of public museums in Poland, excluding private institutions. I conducted 11 in-depth interviews with employees of public museums and one interview with an employee of a cultural institution that provides museums with access to collections. The interviews took place between November 12, 2021 and February 4, 2022 via Microsoft Teams; they lasted between 40 and 90 minutes. The interviews were mainly intended to identify model copyright management activities worthy of further analysis in quantitative research. The selection of museum employees for the study took into account such characteristics as the institution’s size, the organizer, and the location.

I encountered various difficulties during the preparation for the interviews. Some potential interviewees refused to be interviewed due to a lack of time or knowledge about the topic. Among those who agreed to be interviewed were museum directors, accountants, and workers in the departments of inventory, digitization, and dissemination of museum collections. In the end, I managed to interview employees of the following cultural institutions:

- Museum of the History of Photography in Kraków
- POLIN Museum of the History of Polish Jews
- Muzeum Historyczne in Sanok
- Culture Institution of the Małopolska Region
- Adam Mickiewicz Museum of Literature in Warsaw
- National Museum in Gdańsk
- National Museum in Poznan
- National Museum in Warsaw
- National Museum in Wrocław
- Muzeum Okręgowe in Tarnów
- Muzeum Sztuki in Łódź
- Muzeum Tatrzańskie im. Dra Tytusa Chałubińskiego in Zakopane

The interviews were anonymous. All quotes presented herein are labelled with “W” and the number of the interview. I conducted the interviews according to a predetermined script. Next, I transcribed the recordings and then coded them using qualitative data analysis software.

The next stage of the research was to conduct surveys among museum employees. I developed a CAWI survey in the application Microsoft Forms. To distribute the questionnaire to museums, I used the list of state and local museums created by the Ministry of Culture and National Heritage. I sent survey requests to 378 institutions via email and social media (Facebook and Instagram). The survey was anonymous and selected quotes

presented herein are labelled with “A” and numbered. The questionnaire was available from February 8 to March 7, 2022. Fifty-six institutions completed the survey, which constitutes a 15% response rate.

Results

Copyright Importance

In both their statements and the questionnaires, the institutions’ employees stressed the importance of copyright and indicated that the copyright status of a work of art translates into the possibility of using the artwork. This determines the extent of the institution’s activity, for example, exhibitions, online accessibility, promotion, or publishing. This is illustrated by the following examples:

Copyright is essential and fundamental in terms of being able to make use of collections. I mean, storing can be done de facto without copyright at all. However, making these collections public, whether in the form of exhibitions or publications, that is generally showing them to the public, unfortunately, cannot be done without copyright. (W_3)

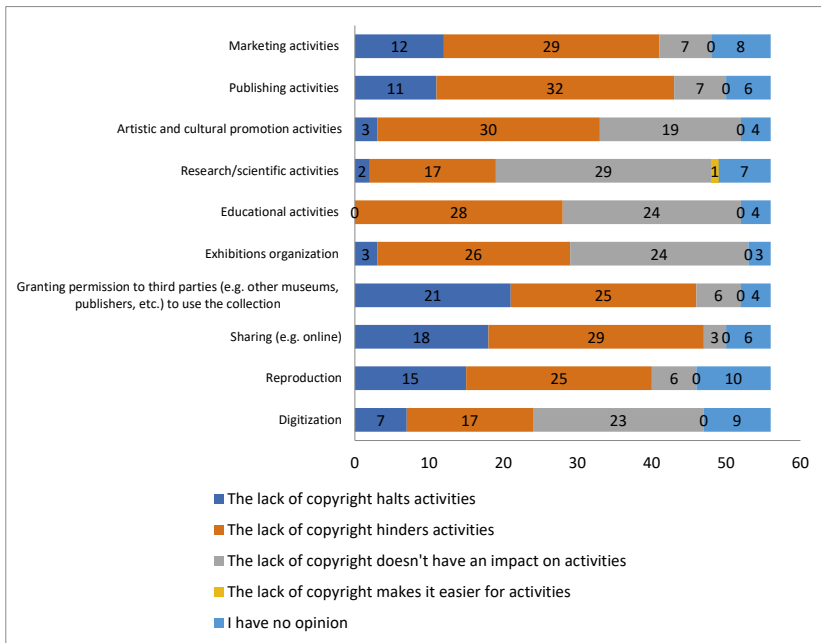
They are certainly very important, because under Polish law we can do very little with objects. The museum’s statutory goals and their realization assume that we can exhibit the works, we can inform the press about the exhibitions, and we can print catalogs of these works, but we cannot do anything that goes beyond these activities. ... So it is important to acquire copyright so that the museum can achieve its goals in the 21st century. (W_15)

Copyright is very important. It appears in virtually every aspect of operation – not only in our inventory department, but also in our marketing department, promotion department, and publishing department. From my point of view, having a copyright allows you to actually manage the collection fully. If this matter is flawed or “vulnerable,” then at the same time the collection management starts to fail and we can’t fully exploit the collection’s potential. This is one of the key things nowadays, especially when it comes to sharing or using images of objects. Even the question of loaning an object for a temporary exhibition can be problematic, which means that such basic activities of a museum can be hindered if these copyright issues are not in place. (W_13)

In the survey, I asked the respondents for their opinion as to whether museum activities are limited in some way if the institution does not hold the copyright to a collection (Figure 1). They indicated that the lack of

a copyright hinders or even halts certain activities, especially sharing (e.g., on the Internet), granting permission for use to third parties, reproducing, publishing, or marketing. On the other hand, according to the respondents, the lack of rights has less of an impact on research/scientific activities. In the case of some museum actions, the respondents were divided. Some considered educational activities, exhibition organization, and digitization to be difficult if the museum holds no copyright to a collection, while a similar number of people indicated that such activities were not affected by the lack of copyright.

Figure 1. The influence of copyright on selected museum activities (n = 56)



A similar, though variously expressed belief in the strategic role of copyright in museum activities surfaced from the survey results. Both interviewees and respondents emphasized that copyright are a necessary resource for the institution in the sense that many activities implemented by museums require that they be obtained in advance.

Copyright Management Policy

One important step in the copyright management process is to formulate policies for intangible resources; procedures are then created. Let us not confuse policy with procedure, as a policy

is a set of statements of principles, values, and intent that outline expectations and provide a basis for consistent decision-making and resource allocation in respect to a specific issue (Zorich, 2019).

On the other hand, a procedure is a particular method for performing a task. As Zorich (2019) aptly notes, in many museums procedures are created in the absence of policies. Few museums have policies regarding intellectual property, but most have procedures for rights and reproduction checklists, fee and usage schedules, gallery filming, and photography, for example. However, it would be helpful if procedures did emerge from a policy. While it is possible to indicate examples of policy formulation and implementation of copyright management processes in museums around the world (Porter, 2002; American Association of Museums, 2000; Pluszyńska, 2021), this remains a rare practice.

The interviews suggest that only some institutions developed copyright management procedures, in the form of internal ordinances, for example. None of the interviewees confirmed that the museum has a policy prepared for managing copyright for collections. Interestingly, only a few people emphasized that such activities were organized bottom-up by the employees:

We don't have a written management policy, a comprehensive one covering very different aspects. It's more fragmented into various internal management orders, which have been developed over the years by individual departments. (W_13)

I think that standards and procedures should be decided top-down, that from now on the institution will do all things in such and such a way. There is no such decision, so in fact, the way we implement these standards is actually bottom-up, by the employees and some arrangements between them. I would say that these actions are heavily proscribed, which works against the customer service standard, to use corporate slang. But at least we all know what the action paths are. ... I would also like to add an asterisk, because as an institution with many branches, we sometimes have to deal with the fact that these branches do something on their own, which for example, disagrees with what we have agreed at the main branch, or is completely opposite to what we have agreed at the main branch. (W_15)

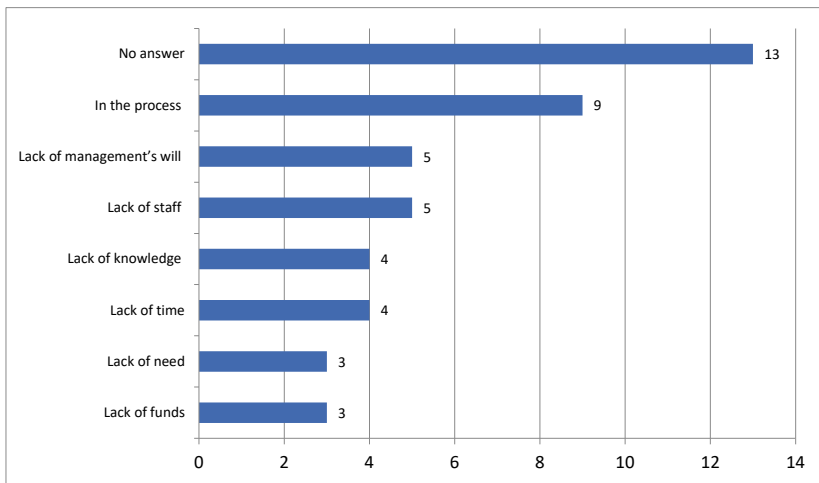
The survey was intended to verify whether the development of copyright management policies is indeed uncommon. Only 27% (n = 56) of museum representatives declared having a written/formalized internal policy or other document regulating the management of copyright for collections. Interestingly, mainly small museums (with up to 10 employees; 46% [n = 15]) and

medium-sized museums (with up to 50 employees; 40% [n = 15]) declared having internal regulations. At the same time, only four institutions (out of 15) stated that there is a publicly available document that anyone can read. Respondents from those museums that had not developed an internal document (procedures) to regulate copyright management (73% [n = 56]) mentioned various reasons, such as staff shortages and a lack of knowledge and time (see Figure 2 for more details). Moreover, the respondents felt that developing a copyright management policy was the management's responsibility. The following statement is significant:

My impression is that the copyright issue has never been a topic that the management wants to address globally or to delineate and implement procedures and workflows for. The topic sometimes comes up during ongoing exhibitions/events and then quiets down afterward. (A1_6)

Some institutions (32% [n = 41]) are in the process of developing a document that could be described as a copyright management policy.

Figure 2. Reasons why museums do not have a written/formalized internal policy or other documents that govern the process of managing copyright for collections (n = 41)



The Process of Acquiring Copyright for Collections

The interviewees unanimously indicated that the entire copyright management process begins with the desire to acquire an object for the collection. It is not uncommon for a committee to be appointed to assess whether

acquiring a given work of art is consistent with the museum's collection policy. Once the decision is made, copyright issues are also addressed during the negotiations for the acquisition agreement. The interviewees described this stage as follows:

The process of acquiring copyright is parallel to building and managing the collection. It's a complicated and long-term process, and it doesn't end because it's happening all the time. (W_13)

We begin with something unobvious, namely, establishing the scope of the copyright and identifying the copyright holder of specific works. From negotiations – describing the intent of the projects in which the work will be used – to the formal issues – of course, meaning signing a contract with the organization or individual who holds the copyright. (W_7)

Sometimes, the interviewees stated that their museum tries to simultaneously acquire copyright for newly acquired works and to successively address copyright issues for works previously acquired without proper authorization.

Of course, we try to acquire rights successively. The situation is simpler in the case of donations or acquisitions. Then contracts provide for the transfer of copyright in one form or another. However, when it comes to contracts that were signed many years ago – that is, before the current law, before 1994 – then I suspect that most museums have to deal with it. Unfortunately, even if the old contracts included the transfer of rights, usually the fields of use were not indicated. So we are trying to gradually acquire rights from heirs or directly from artists. (W_5)

However, one interviewee noted that in her experience museums rarely approach copyright management strategically and have only recently begun to consider the matter:

Copyright is not a priority; it often recedes into the background. It only becomes a priority when things get messy, when we're making an exhibition, or when someone wants to produce gadgets. Museums have only recently started to think about copyright in a systematic way so that when, for example, they buy an object from an artist to add to their collection, they immediately acquire the copyright as well. (W_15)

The interviewees indicated that museums seek to acquire rights broadly, as this is the only way they will be able to utilize the work's full potential:

Generally speaking, we acquire copyright for works in order to carry out the museum's statutory activity, that is, all activities related primarily to the dissemination of the collection – whether in exhibitions, publications, through online activities, or in the online collection catalog or social media – but also to make them available to others as part of searches, both researchers and even for commercial purposes, as we also receive such requests. So we try to write these agreements accordingly so that we can use these works relatively freely. Of course, promotional activities concerning the museum, or the production of gadgets connected with exhibitions are also important. So this scope is quite wide. When concluding an agreement, we try to cover all possible fields of use, including, of course, dependent rights and sometimes also the issue of potentially supervising personal copyright. (W_6)

At the very beginning of my work, we always proposed transferring the copyright to the museum, but that scares artists a lot. That's why now we propose only a license. ... A license for an indefinite period and without territorial restrictions. We try to explain thoroughly what we need this license for. ... When it comes to fields of use, we list ones that will allow us to document the object fully, so they're written down in great detail: we can multiply it, copy it, and record it on a disc, like a CD or Blu-Ray. The agreement also includes provisions that we can use the objects ourselves for promotion, advertising, and publishing. We secure the right to merchandise, such as producing gadgets on various other materials, not only on paper. We also secure the right to reproduce the work with changes, so we can modify it. We also secure the right that allows us to make the work available on the Internet, which sometimes meets with resistance from licensors. (W_15)

Interviewees often emphasized that negotiating the acquisition of copyright to a work is time-consuming and requires an individual approach:

The way the negotiations work is that I contact the heirs and the artists, telling them that I represent a museum and we are interested in obtaining a license. ... Then, I send this person our model agreement, and then I get feedback, whether they understand it or not, what they agree to, what they don't agree to. It's a bit like a ping-pong match because I must consult a lawyer again with each of these changes. I'm a bit of an intermediary. ... And when we manage to agree on the final contract, we sign it. (W_15)

During the interviews, one particularly prominent point was that museums seek to acquire the copyright for works at no cost:

The museum does not acquire copyright with money. That's also something that I always say at the very beginning, talking to heirs and

artists, that we don't offer money for them because we don't have a budget for it. The inventory department has a budget for acquisitions ... whereas there is no such thing as a copyright budget. (W_15)

We try to finalize these things free of charge. When acquiring objects for the collection, we explain that for the author, especially if he or she is still alive, it should be an honor that the work is in the museum. After all, museums are also non-profit public institutions, and, in fact, both parties are interested in making the work in the museum's collection available to the public so it can be used fully ... There is a growing awareness among artists that copyright is necessary for museums to function. Besides, as a museum ... we put a certain obligation on ourselves to make the object available later. ... After all, museums serve people and do not just collect objects in storage. (W_13)

The interviewees took this opportunity to mention the subtleties of discussions with copyright holders. Two people noted differences in the approach to this topic among creators and heirs.

It seems to me that it's easier to talk, after all, to artists who – I have the impression – realize that the dissemination of their work also matters to them. I'm not belittling the heirs, but the artists are working for their own cause. It's a little easier to talk to artists and we get a lot of sympathy from them. Sometimes, of course, there are also some nuances that extend the process, because it all depends on the artists' awareness. (W_11)

Another interviewee said that in his own experience, the approach to copyright differs from practices in other Western countries:

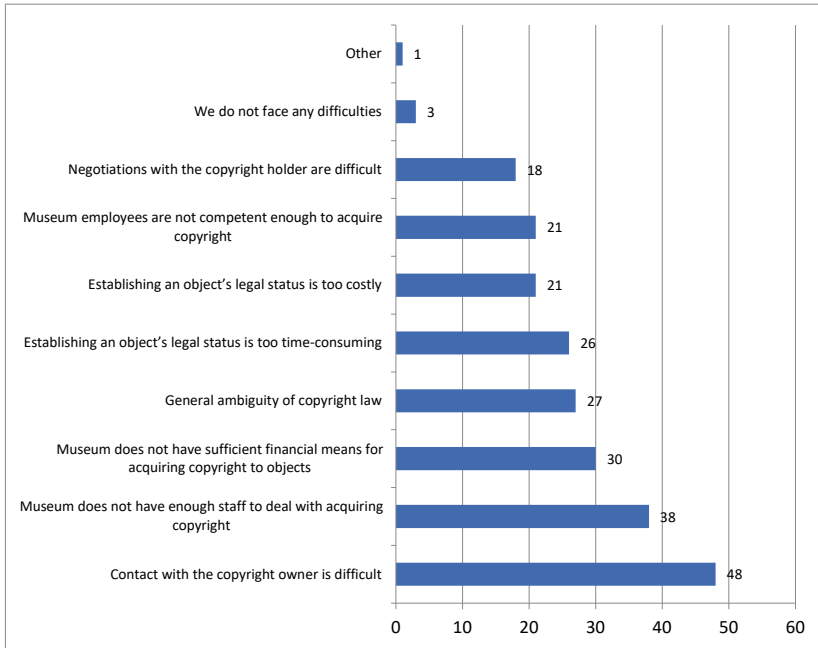
The standard is different in the West, especially when it comes to modern artists. Just because we own some objects, for example, a Picasso, it doesn't mean we can print postcards with them. In the West, the whole procedure works better. There are, for example, foundations that manage the rights to particular artists, and this is much more formalized. There are no solutions like in Poland, where the museum has a model license and applies it to the artist or his heir to acquire rights for an unlimited time. ... In the West, the museum, having an idea, applies to the foundation and obtains consent only for this specific idea at a given time, in a given edition, from a given object. You can't get an open license and whatever you want. No. This western model is very goal-oriented. We pay for it, and with Western money. ... Unfortunately, they have money that Polish museums cannot procure. (W_15)

Moreover, interviewees highlighted numerous barriers to rights acquisition, including a lack of legal awareness and difficulties reaching rightsholders.

The first problem is the lack of contact with the rightsholder, which can be for various reasons. Sometimes it's simply not having the address, sometimes it's not knowing about heirs. Sometimes it's also the bidders' ignorance about the rightsholder. Several times, I've encountered a situation in which a person was convinced that they could grant permission to use or licenses, while this was not the case. After investigating the matter, it often turned out that there was a simple misunderstanding about the essence of the copyright. A lack of documentation of these rights is another problem. Sometimes we know that we're dealing with heirs, but there were no inheritance proceedings. It's also hard to convince someone to take the trouble just because of our needs. ... Sometimes there is just such a basic difficulty because it's difficult to determine the subject of protection, that is, whether the object is a work within the meaning of copyright law or not. This concerns, for example, photographs and the rights created before the current law, when there was a requirement to claim copyright. So these are the main problems. (W_6)

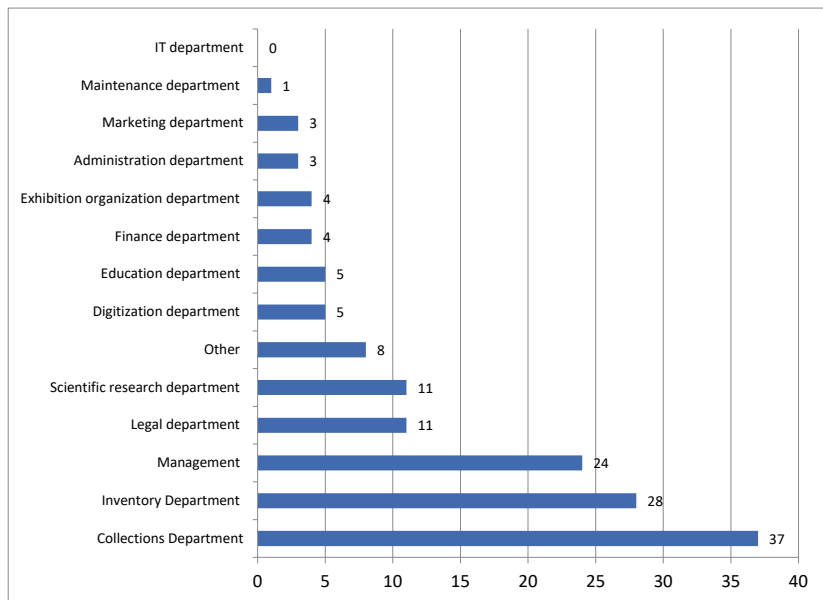
Moreover, I also asked the respondents what difficulties a museum faces when trying to acquire economic copyright to new or already owned objects. The participants were able to indicate several answers at the same time (Figure 3). The analysis showed that one of the main difficulties is establishing contact with the copyright owner (86%). The respondents also indicated a deficit of human resources and funding, with barriers to acquiring copyright for collections such as staff shortages (68%), insufficient staff competence (38%), and insufficient funds for acquiring rights (54%). Moreover, the respondents indicated that establishing the legal status of an object is not only time-consuming (46%), but also expensive (38%). They cited vague copyright law (48%) and the process of negotiating with rightsholders (32%) as other difficulties. Only 5% of the respondents indicated that copyright acquisition is smooth. One person added that there is a lack of nationwide guidelines for the use of copyrighted works by museums.

Figure 3. Difficulties museums face when trying to acquire copyright to new or already owned objects (n = 56)



The participants often pointed out that the responsibilities related to acquiring rights are shared among employees of different departments. It is hard to find a model for such work. This is also confirmed by the surveys, which show that the employees of the collections department (66%), inventory department (50%), and management (43%) are most often involved in the process of acquiring rights and negotiating contracts (Figure 4). Among the “other” responses, respondents noted that it is difficult to identify which department a person works in or that an outside person (e.g., a lawyer) is involved. Notably, this question was multiple-choice, and the results indicated that the vast majority of museums (73%) involve employees from at least two different departments in the rights acquisition process. If employees from only one department are involved, it is generally from the collections department (9%) or inventory department (7%).

Figure 4. Involvement of employees from various departments in the process of acquiring copyright for objects (n = 56)



Discussion

The aim of the article is to diagnose whether museums are changing from having users who respect copyright for collections towards becoming managers of intellectual property. To summarize the results of this analysis, we should state that museum employees know that copyright is an indispensable resource at the disposal of the institution, which does not so much facilitate but, above all, makes possible the museum's mission, especially in terms of disseminating cultural heritage. However, my study showed that despite the importance of copyright, it is usually a minor issue. Museums' actions are not strategic in nature. They tend to develop procedures for buying and selling rather than a well-informed policy that would be the main tool of copyright management. The museum staff members indicated numerous challenges related to copyright management. Both respondents and interviewees emphasized the lack of time for such activities and of staff to oversee the entire process. Further difficulties result from the insufficient funding of public cultural institutions. Many years of neglect in acquiring copyright, time- and cost-consuming digitization, and various risks connected with

displaying collections have resulted in the marginalization of the copyright management process.

In Poland, the argument has already been raised for several years that the sense of uncertainty regarding copyright law precludes the use of the full potential of institutional resources (Buchner et al., 2015; Bosomtwe et al., 2018) – not to mention the lack of additional staff familiar with copyright and free licensing (Buchner et al., 2021). The uncertainty and fear that museum employees will break the law – for example, by making content available online – negatively influences museum goers. In fact, institutions completely avoid certain actions out of fear of litigation risk. “Thus, society’s access to cultural resources is limited, while exhibiting institutions should provide it, following their mission to collect and make available cultural heritage” (*Prawne aspekty digitalizacji i udostępniania zbiorów muzealnych przez internet*, 2014, p. 5). These arguments and the results of the study confirm that, today, it does not suffice that one respects the copyright of collections, but one must strive to consciously manage these intangible resources. Considering the above, allow me to formulate some key recommendations with which museum institutions could begin their adjustments:

- Develop an internal copyright management policy that considers the museum’s capacity and the needs of its internal and external environment; involve staff from different departments in the process of formulating the policy; develop internal procedures that should include information on who will implement the policy, as well as when and how.
- Designate (or sometimes hire) a person responsible for coordinating the implementation of the copyright management policy.
- Conduct regular copyright training for staff in various departments, especially in the collections, inventory, exhibition organization, management, digitization, education, and marketing departments.

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