

Museums as owners and users of IP

The Tate perspective

Alex Beard

The Context

- To increase knowledge, understanding and enjoyment of art

Achieved through

- Stewardship of the collection
- Its display
- Access for students & researchers
- Other means to promote public enjoyment and understanding

Tate's role

- Cultural repository
- Educational institution
- Artistic enterprise
- Publisher of ideas

Tate & IP

- Owner
- Custodian
- Creator
- User

Economics

- More than 50% self-generated
- Increasing audience demand
- Employing new technologies
- Tate ambition

Funding model

- Direct payments by end users
- Ancillary services
- Fees to partners
- Sponsors/donors
- Founded on IP

Changing environment

- Art practice
- Events & performance
- Digital media
- IPR changes

Wind back the clock?

- A world without copyright
- Hogarth and the printers
- A barrier to exchange
- An impossible dream

A balancing act for museums

- Minimising administrative burden of IPR clearance and use
- Maintain incentives for innovation and investments
- Generating income to support the mission
- Striking the optimum balance

Our approach

- Investing in rights clearance processes and training
- Seeking opportunities to manage rights more effectively
- Lowering economic barriers where practical
- Tate media
- MCG, MDA, NMDC

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