



## NHM Intellectual Property Policy

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## **1. Scope**

The Natural History Museum is a world-class visitor attraction and leading science research centre, caring for more than 80 million specimens, as well as an unparalleled collection of natural history literature, artwork, maps and manuscripts, from the 15<sup>th</sup> Century through to modern serials and monographs. The collections are maintained and developed to promote the discovery, understanding and responsible use and enjoyment of the natural world. The nature of the Museum's collections and activities means it must appropriately manage third party Intellectual Property Rights (IPR), as well as IPR created and owned by the Museum itself.

In response to the role and importance of IP, the Museum has developed this policy and associated procedures to provide a framework which reduces the risks of infringement and ensures that IPR owned by the Museum can be better identified, shared or exploited.

The Museum endorses the Intellectual Property (IP) legislative profile for the United Kingdom as published in the WIPO Guide to Intellectual Property Worldwide to ensure that it respects third party rights and can appropriately allow use of its own IP. It recognises the importance and role of the 'Acts Permitted in relation to Copyright Works', detailed in the Copyright, Designs and Patents Act 1988 and in particular those relating to Fair Dealing, Education, Libraries, Archives and Museums. It also honours its obligations under the relevant legislation, various international treaties, conventions, directives, and regulations including the Berne Convention, the Convention on Biological Diversity, and the Public Sector Information Directive

The aim of this policy is to create a balanced framework, supported and embedded within the Museum's governance, whereby the Museum can provide access to its collections for education and research, respecting third party rights and the importance of 'exceptions' to monopoly IP Rights whilst protecting its and third parties' confidential information, trademarks, and economic rights, and the moral rights of creators. The Museum further aims to retain the freedom to publish, share and use its own intellectual content in the future, as well as embracing Open Access principles in research outcomes.

## 2. Governance

The Trustees and the Director delegate the following authorities and responsibilities:

- This policy applies to all Museum employees, volunteers, formal visitors, contractors and public visitors. Compliance with the terms of this policy is a condition of employment and of access to the Museum.
- The Intellectual Property Officer shall ensure that this policy is implemented, monitored and managed.
- The Information Management Group shall provide high level direction and support to the Intellectual Property Officer.
- Divisional Directors, or delegated authority, are responsible for the management of rights and assets created by employees in the course of their employment, and created by volunteers, contractors and formal visitors.
- The Museum must identify a process to explore all commercial benefits and opportunities arising from use of its own IP, including opportunities to register trademarks.
- Employees, volunteers, formal visitors and contractors are required to familiarise themselves with the contents of this policy and to ask line managers/supervisors for explanations if they have difficulty in understanding this policy. Line managers and supervisors are responsible for reporting any violation of the NHM Intellectual Property Policy to their Head of Department or Human Resources.
- The Museum's Audit and Assurance Office shall maintain an overview of risks associated with IP on its Risk Register.
- Senior Responsible Officers and Project Managers shall, in consultation with the Head of Intellectual Property Development and the Intellectual Property Officer, identify and evaluate risks relating to use of third party rights, ownership and protection of the Museum's rights as well as access and use. Consideration should be given to background, foreground, sideground and postground intellectual property. Risks include loss of Museum IP to third parties as well as infringement by the Museum of third party IP.
- Divisional Directors, or delegated authority, are responsible for and authorised to determine the ownership of rights in works and research outcomes produced by employees, volunteers, formal visitors and contractors to the Museum.
- Divisional Directors are accountable to the Trustees for ensuring that the ownership of rights in works and research outcomes produced by employees, volunteers, formal visitors and contractors to the Museum is fully recorded.
- Senior Management and Heads of Department are responsible for the protection of rights and reporting cases of suspected abuse of the Museum's Intellectual Property and where the Museum's name is brought into disrepute to the Information Management Group.

- All staff, volunteers or formal visitors have a responsibility to report suspected or alleged infringements of Museum or third party Intellectual Property Rights in accordance with internal procedures.
- The Museum will give due consideration to suspected or alleged infringements of its own or third party Intellectual Property Rights by employees, volunteers, contractors and formal visitors or third parties which are brought to its attention. Employees, volunteers, contractors and formal visitors have a responsibility to report suspected or alleged infringements of Museum or third party Intellectual Property Rights to the Intellectual Property Officer.
- Disputes and grievances on matters included in this policy will be dealt with under the Museum's formal grievance procedure in the Staff Handbook.
- Employees, volunteers, contractors and formal visitors who wilfully disregard the Museum IP Policy do so at their own risk and assume all liability. Failure to comply may result in disciplinary action under the Museum's disciplinary procedures or withdrawal of visiting rights and access to facilities for visitors.

### **3. Ownership**

#### **IP created by employees in the course of their employment**

- The Trustees of the Museum shall own the copyright and related rights in all works, performances, data, databases, software, designs or other Intellectual Property created by Museum employees in the course of their employment. The Head of the Department to which the employee is attached, is authorised and responsible for any considerations of the transfer of ownership of rights with prior written permission.
- The Trustees of the Museum shall retain the right to apply for and register worldwide any patent for an invention, any trade mark, or design right. The Trustees of the Museum will name creators in patent applications related to work undertaken by Museum employees in the course of their employment. The Museum will become the proprietor of any intellectual right that is in consequence granted or registered.

#### **IP created by Museum employees outside their contract of employment**

- Museum employees shall own the copyright and related rights in works, performances, data, databases, software and designs or other Intellectual Property created by them outside the course of their employment, where Museum collections and/or facilities have not been used. In the event of ownership disputes *prior* to the IP being created Divisional Directors are authorised to decide on behalf of the Museum and shall refer to the Museum's grievance procedure as outlined in the Staff Handbook, where appropriate. In the event of ownership

disputes *after* the IP in question has been created, Divisional Directors shall refer to the IP Officer or the Museum's Legal Advice Service for advice.

### **IP created by volunteers, research students, freelancers, commissioned/contracted parties**

- The Museum shall ensure that it has appropriate written agreements in place with volunteers, research students, commissioned parties, freelancers and other contracted parties to negotiate the right to apply for and register worldwide any patent for an invention, trade mark and secrets, designs and confidential information and will name creators in such applications. In cases where this is not possible the Museum shall explore possibilities of shared royalty provisions.
- Volunteers, research students, commissioned parties, freelancers and other contracted parties shall assign their copyright and related rights to the Museum in writing as well as waive their moral rights. Where this is not appropriate, arrangements shall be made to ensure that the Museum can retain the rights to reproduce the material for its own purposes. The Head of the Department to which the person is attached, is authorised and responsible for any negotiations.

### **IP created by formal visitors, or those participating in Museum-funded projects or research**

- The ownership of copyright and related rights subsisting in all works, performances, data, databases, software, and designs or other Intellectual Property produced by formal visitors or people who are participating in Museum-funded projects or research, or contributing work to the Museum, shall be negotiated with the Museum in writing. The Museum shall negotiate full ownership or royalty payments wherever appropriate, or at least negotiate an irrevocable, worldwide, non-exclusive and royalty-free licence to reproduce the material for the Museum's own purposes.

### **IP resulting from collaborative projects and initiatives**

- The ownership of copyright and related rights subsisting in all works, performances, data, databases, software, and designs or other Intellectual Property resulting from collaborative projects and initiatives shall be negotiated with the Museum and documented in writing at the start of all projects. The Museum shall negotiate full ownership where appropriate, or at least permission to reuse content and explore shared royalty provisions.
- Any transfer of ownership or licensing of Museum IP must be approved by the Divisional Director or delegated authority.

## **IP created by public visitors**

- The ownership of copyright and related rights subsisting in works created by public visitors as a result of their visit to the Museum shall belong to the creators of such works, subject to any underlying rights ownership or to terms of entry.

## **IP subsisting in material acquired for the Museum's permanent collection, including that acquired by bequest, purchase or donation**

- The ownership of copyright and related rights or other IP subsisting in items formally accessioned into the Museum collections shall be assigned in writing to the Trustees of the Natural History Museum, London. Material accessioned into the modern collections of the Library is an exception to this. Where this is not appropriate / possible, arrangements shall be made to ensure that the Museum has the appropriate licences in place to reproduce the material for its own purposes, including the provision of copies to third parties for the purpose of research or education.

## **General**

- In cases where the Museum does not retain or obtain full rights ownership, the Museum must ensure that it reserves the right to reuse the IP for its own purposes and that its ability to make the work available for the purpose of research or education is not unduly restricted.
- Where the Museum is the contracted party and rights have been assigned to the client, the Museum shall only reuse the IP subsequent to permission from the client or in accordance with any licence agreement.

## **4. Use**

Employees, volunteers, contractors and formal visitors must respect and honour the Museum's and third party rights, trade secrets and confidential information made available during the course of the Museum's operations.

### **Use of third party Intellectual Property**

The Museum will ensure it holds collective licences with CLA, MPLC, Filmbank, NLA, PRS, and PPL or other collecting societies as necessary to allow limited copying from newspapers, published materials, or the public playing or showing of performances, sound recordings, and films (subject to the limitations of the respective licences). Library and Archive and other qualifying Museum staff may make copies of published or unpublished works from the collections for employees, volunteers, contractors, formal and public visitors, or other libraries subject to internal procedures, the relevant legislation and licensing agreements. Library and Archive and other qualifying Museum staff may

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make copies of published or unpublished works from the collections for preservation purposes or to replace an item in the permanent collection, subject to internal procedures, the relevant legislation and licensing agreements. Employees, volunteers, contractors, formal visitors who wish to make copies or use third party works, performances, data, databases, software, trademarks, designs, inventions and patents for any purposes beyond the provisions of the relevant legislation must obtain appropriate permission from the rights holder. In cases where ownership of rights cannot be established or where rights cannot be traced (Orphan Works), employees, volunteers, contractors and formal visitors must follow internal procedures, which may recommend use under the EU exception, or UK licensing scheme if appropriate.

- Public visitors may make copies of works in public exhibition galleries, for which third parties own the rights, by drawing, painting, photographing and/or moving images or other means, for uses permitted by limitations or exceptions that are provided for in connection with copyright protection under copyright law or other applicable laws, subject to identified exemptions.
- The Museum will endeavor to secure third party permissions for funding bodies, sponsors and other partners in accordance with contractual obligations.
- Use of third party software and databases will be subject to the appropriate commercial and open source licensing agreements and IT Conditions of Use.

### **Use of Museum Intellectual Property**

- The Museum endorses an open by default principle for its digital collections information, subject to exception where justifiable.
- The Museum aims to comply with the Re-use of Public Sector Information (PSI) Regulations 2015 and encourage the re-use of the information produced, held and disseminated by the Museum. Re-use of Public Sector Information applications will be treated in a fair and non-discriminatory way.
- Requests to make any copies, disseminate, use, broadcast, adapt, or make available to the public any assets, including digital assets, in which rights are owned by the Museum (excluding content from NHM Images) beyond the provisions of the relevant legislation or prior to written authorization, such as online licences, must be submitted to [Info-Reuse@nhm.ac.uk](mailto:Info-Reuse@nhm.ac.uk).
- Requests to make any copies, disseminate, use, broadcast, adapt, or make available to the public any assets, including digital assets, in which rights are owned by the Museum from NHM Images beyond the provisions of the relevant legislation must be submitted to [nhmpl@nhm.ac.uk](mailto:nhmpl@nhm.ac.uk).
- Employees, volunteers, contractors, formal visitors and public visitors making or using copies of published and unpublished works from the collections are subject to internal procedures, relevant legislation and the terms of licensing agreements.
- Use of the Museum's logo, trademarks and any other marks commonly associated with the Museum by non-Museum employees, for commercial purposes, may only be granted by written permission of the Head of Intellectual Property Development or delegated authority.

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- Use of Museum IP by third parties for commercial purposes should always be appropriately remunerated. Appropriate remuneration could be zero in some circumstances.
- Employees may use the Museum's name, logo, trademark and any other marks or names commonly associated with the Museum, during the course of their work and in describing their relationship with, or employment by the Museum. They may not use it for personal gain or private activities and websites.
- The Museum's trade secrets in information, technology, concepts, plans, designs, ideas, potential inventions and other confidential information and agreements are important assets and must be protected and not be used in contexts which might impact negatively upon the Museum.
- The Museum shall endeavour to allow use of software that it develops during the course of research under Open Source licence agreements, subject to third party contractual obligations.
- Public visitors may make copies of works in public exhibition galleries, for which the Museum is the rights holder, by drawing, painting, photographing and/or moving images or other means, for uses permitted by limitations or exceptions that are provided for in connection with copyright protection under copyright law or other applicable laws.
- The Museum shall not use contractual terms to prohibit uses of NHM works where such uses would be permitted under the relevant Intellectual Property legislation.

## **5. Crediting**

### **Museum IP**

All use of Museum Intellectual Property by third parties, shall require the use of the appropriate credit line, including rights ownership information, and/or digital watermark, unless the use falls under certain specific provisions in the relevant legislation where such acknowledgement is not required where it would be impossible for reasons of practicality or otherwise.

The Museum shall clearly identify the rights ownership of its own published content unless this is impossible for reasons of practicality or otherwise.

### **Third party IP**

All use of content for which the Museum is not the rights holder requires the use of the appropriate credit line and/or digital watermark, unless the use falls under certain specific provisions in the relevant legislation where such acknowledgement is not required where it would be impossible for reasons of practicality or otherwise.

## **Authors**

Except where an author has not asserted their moral right to be identified or has waived this right, credit should be given to third party authors where this information can be ascertained.

Where a Museum employee is the author of IP created in the course of their employment, or where contractors, formal visitors or volunteers are the authors of IP created under the terms of their engagement with the Museum, the individual will not be credited unless a formally identified exception has been agreed by relevant Museum authorities. See IP Policy Appendix B – Crediting employees and volunteers

## **6. Access**

- The Museum is committed to Open Data and Open Access principles for science data, adopting an open by default position, subject to third party rights, contractual restrictions or other justifiable exceptions.
- The Museum aims to provide access to users in compliance with third party rights and the contractual obligations of funding bodies, sponsors and other partners.
- Employees, volunteers, contractors and formal visitors shall take necessary, appropriate measures to ensure that they protect the Museum's Intellectual Property Rights and those in third party content.

## **7. Management of rights information**

Employees, volunteers, contractors and formal visitors are responsible for ensuring that they record rights management information, associated with rights and assets created and owned by the Museum and third parties, in accordance with internal procedures, systems and legal requirements.

# ***Appendix A: NHM Intellectual Property Policy Definitions***

## **Berne Convention**

The Berne Convention is an international convention, originally signed in 1886 and revised, which provides the basis for the majority of national copyright laws by providing certain minimum rights of protection for creators/authors, under several key principles. The UK is a signatory of the Berne Convention as are most countries in the world. Countries which have yet to sign are being forced to by international trade laws.

## **Collective licences**

Collective licences are licences issued by Collecting Societies, usually renewable annually, which allow multiple and repeated uses of specific categories of copyright work by the licensee. The licences take into account predicted activities of all staff or numbers of staff of a particular kind, and are not blanket licences for staff to use the copyright works covered without restriction. Indeed all Collective licences are subject to significant restrictions.

## **Collecting societies**

Collecting societies administer rights on behalf of their members. They usually represent a certain type of right owner or certain type of work and use of that work. For example, in the UK, the CLA represents members of the Authors' Licensing and Collecting Society (ALCS) and the Publishers' Licensing Society (PLS). The CLA licences limited copying from published books, magazines, journals and websites for use within educational establishments, businesses, local government and other types of organisation. CLA distributes licence fees to its members.

UK Collecting societies include:

- PRS and PPL for playing music in public
- MPLC and Filmbank for showing films in public
- NLA for internal distribution of newspaper articles
- CLA for internal distribution of published monographs, journals and magazines

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## Contractors

Any contractors, freelancers, commissioned parties or third parties providing services or works for or on behalf of the Museum in return for payment or payment in kind.

## Copyright

Copyright is an exclusive, automatic right which provides creators/authors of certain types of work, with various kinds of economic and moral rights, to control the ways their work can be used. Copyright exists as soon as a work is 'fixed' in whatever format (written, recorded, painted etc). No registration is necessary and no copyright symbol '©' is needed to indicate ownership. Copyright is limited in duration and is infringed by the doing of a restricted act with the whole or a substantial part of the work (substantial is measured both quantitatively and qualitatively).

Copyright can apply to literary, dramatic, musical and artistic works as well as typographical arrangements, computer programs, databases, films, sound recordings and broadcasts. The kinds of works covered by copyright include published or unpublished works as well as physical, mechanical or digital works. (See "Works" below). Owners of copyright have the exclusive rights to determine what can be done with their work and by whom, subject to some exceptions. For more in depth information on copyright please refer to the guidance document '[Copyright: An introduction](#)' on the Museum intranet and the Intellectual Property Office's webpages on [Copyright](#).

## Design Right

Design Rights can be registered or unregistered. A registered design is a monopoly right for the appearance of the whole or a part of a product resulting from the features of, in particular, the lines, contours, colours, shape, texture, materials, of the product or its ornamentation. For more see the [Designs](#) information page by the UK Intellectual Property Office.

## Database right

Database right is a special right in the EU that is different to the copyright protection that databases can qualify for if the selection and arrangement of their contents is original. Database right can protect a compilation which is not original in the selection and arrangement of their contents and therefore does not meet the originality criteria for copyright protection, as long as there has been substantial investment in the verification, collation and

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display of the contents. The maker of a database is the first owner of any Database right in it. The owner of a Database right has the right to prevent the extraction and re-utilization of a substantial part of the content of the database, or the repeated and systematic extraction or re-utilisation of insubstantial parts of the contents of a database.

## **Employees**

Employees are people who are contractually employed by the Museum, under the terms of which the Museum is responsible for the payment of their tax and National Insurance contributions.

## **Exceptions**

Exceptions to copyright are 'Acts Permitted' in relation to copyright works which would ordinarily infringe copyright but which may be done in limited circumstances by certain types of person without infringing copyright. They are not *rights* to do those things rather they are *defences* against accusations of infringement. Exceptions attempt to provide a balance between rights holders' monopoly interests and their ability to economically benefit from their copyright, and the copying of works protected by copyright for the greater good (i.e. benefits of society, education and culture).

Exceptions are categorised in the Copyright, Designs and Patents Act (1988) into the broad headings relating to 'General', 'Disability', 'Education', 'Libraries and archives', 'Public administration', 'Computer programs: lawful users', 'Databases: permitted acts', 'Designs', 'Typefaces', 'Works in electronic form', 'Miscellaneous: literary, dramatic, musical and artistic works', 'Miscellaneous: lending of works and playing of sound recordings', 'Miscellaneous: films and sound recordings', 'Miscellaneous: broadcasts', 'Adaptations' and 'Certain permitted uses of orphan works'.

There are also broadly equivalent exceptions applying to Rights in Performances.

## **Fair dealing**

"Fair dealing" is a concept expressed in the legal wording of some copyright Exceptions in the UK and many of the common law jurisdictions of the Commonwealth of Nations. Exceptions that are limited by the concept of 'fair dealing' (the dealing with the work must be fair as well as meeting the other criteria specified in the legislation) are those relating to use of a copyright work for 'Research and private study', 'Criticism, review, quotation and news reporting', 'Caricature, parody and pastiche' and 'Illustration for instruction'.

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Fair dealing should not be confused with the US concept of 'Fair Use' which is more nebulous and permissive.

## **Formal Visitors**

(See 'Visitors' below)

## **Head of Department**

Heads of Departments are Senior Management Team members who directly report to the Executive Board.

## **Intellectual Property**

Certain works of human intellectual endeavour and creativity qualify as Intellectual Property by virtue of the statutory rights granted to creators / producers of these works controlling how they may be used or reproduced. The types of work that might qualify as Intellectual Property include inventions, software, product designs, films, sound recordings, poems, screenplays, stage plays, novels, maps, broadcasts illustrations, short stories, company logos, databases, performances, paintings, photographs, for example.

## **Intellectual Property Rights**

Intellectual Property Rights are rights granted to creators of certain products of human intellectual endeavour and creativity. These products are known as 'intellectual property' (IP). Types of Intellectual property rights include patents, trademarks, designs rights, copyright, database rights, performance rights, and plant breeders' rights. Trade Secrets are protected by confidentiality laws not intellectual property laws.

## **In the course of employment**

'In the course of employment' is a term from the Copyright, Designs and Patents Act (1988). It is important as copyright in works created by an employee in the course of employment will belong to the employer unless otherwise agreed. It is not possible determine in this definitions

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document as what constitutes work done in the course of employment as this would be decided by a court of law in the case of a dispute. To give some indication of how this has been determined in case law, courts tend to consider the following:

- **Does the making of the work fall into the types of activity that the employer could reasonably expect or demand from the employee?** In *Stevenson Jordan V MacDonald* the employee was delivering public lectures which he was allowed to prepare in company time, his expenses were paid by the company to deliver the lectures, he used company secretaries to help type up the lectures and used its library to research the lectures. However the court determined that as he could not have been *ordered* to write and deliver the lectures they were NOT created in the course of his employment.
- **When and where was the work undertaken (e.g. during normal working hours or at home during evenings or weekends)?** NB in *Noah V Shuba* the fact that the draft of the book was written at evenings and weekends influenced the court's decision that the work was NOT undertaken in the course of employment. However, in *Missing Link Software V Magee* the court held that although the employee created the software in question in his own time, using his own equipment, the creation of such computer programs fell within the scope of tasks he was employed to carry out and as such were created in the course of employment.

## **Licence**

The means by which the owner of an intellectual property right gives permission to another person to carry out an action, which would otherwise infringe their exclusive rights.

Licences can be implied and unwritten, or express in writing.

## **Museum Intellectual Property**

Museum Intellectual Property refers to copyright works, databases, performances, designs, trademarks, patents, and other works in which any intellectual property right subsists, for which the Trustees of the Natural History Museum are the legal owners of those Intellectual Property Right/s.

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Intellectual Property ownership by the Trustees typically comes about as a result of the work being created by employees in the course of their employment, or by acquisition through assignment from third parties, such as contractors and volunteers, or as a bequest.

NB there is a distinction between ownership of the work itself, such as a painting or photograph and ownership of the Intellectual Property subsisting in that work.

## **Moral rights**

Moral rights sit alongside copyright and are concerned with the personality and reputation of authors. Moral rights belong to creators/authors and are independent of economic rights of copyright. They may be waived but are personal to the author so unlike copyright they cannot be assigned to a third party. Moral rights are only applicable to legal persons, not to institutions. They do not apply to authors creating copyright works in the course of their employment where their employer would be the first owner of copyright.

There are 4 main Moral rights:

1. the right to be acknowledged as the creator/author of a particular work,
2. the right to object to derogatory treatment of that work,
3. the right to object to being falsely identified as the author of a work,
4. the right to privacy of certain photographs and films.

## **Open Access**

Open access is a term generically used to describe the principle of free access to and free re-use of digital content. Definitions of this term are constantly evolving. It also has specific associations with models of academic publishing. In this context “Open Access is the free, immediate, online availability of research articles coupled with the rights to use these articles fully in the digital environment.” [<http://sparcopen.org/open-access/>]

## **Open Data**

Open data is data that is published in an open format, is machine readable and is published under a license that allows for free reuse. [<https://data.blog.gov.uk/2013/11/04/a-simple-intro-to-open-data/>]

## **Open Source**

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Open source is a term used to describe software source code which is made available to users by the rights owner under an open licence which allows modification, re-use, and redistribution.

## **Orphan works**

Works for which the rights owners cannot be identified or located after a diligent search are known as 'orphan works'. Using an orphan work without permission or other defence is unlawful.

## **Patent**

Government grants a patent for an invention to the inventor, giving the inventor the right for a limited period to stop others from making, using or selling the invention without the permission of the inventor. When a patent is granted the invention becomes the property of the inventor, which like any other form of property or business asset, can be bought, sold, rented or hired. Patents are territorial rights. [UK Patent](#) will only give the holder rights within the United Kingdom and rights to stop others from importing the patented products into the United Kingdom.

See the Intellectual Property Office's webpages on [Patents for more information](#).

## **Public Visitors**

(See 'Visitors' below)

## **Re-use of Public Sector Information Regulations**

Regulations covering Museum that influence the terms under which information/documents/assets created by public bodies as part of their public task can be shared.

## **Third Party Rights**

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These are the intellectual property rights that belong to institutions, organisations, companies and individuals and not to the Museum. Permission must be given from third party rights owner(s) for the Museum to exercise rights belonging to third parties, if the use is not covered by an Exception to copyright.

## **Trademarks**

Trademarks are text and/or image-based marks that distinguish goods and/or services and protect brand integrity. They are integral to brand identity and as such can be extremely valuable.

Trademarks can become unofficially established through established use (™), but they can also be officially registered for a fee ®. Using someone else's unregistered trademark without permission may result in claims of 'passing off' under the Common Law of Tort. Using a registered trademark (or one that is confusingly similar) without permission may result in infringement claims and enforcement of injunctions and award of damages.

See the Intellectual Property Office's webpages on [Trademarks for more information.](#)

## **Visitors**

### Formal visitors

All people, including students, secondees, sabbaticals, interns, placements, visiting researchers, and Scientific Associates who, with prior formal agreement, may use the Museum's facilities for a defined period. Formal visitors do not hold a contract of employment with the Museum.

### Public visitors

People visiting the public and non-public areas of the Museum who have not signed a contract of employment with the Museum, nor have they agreed in writing to adhere to the Museum's IP-related policies and procedures when visiting the Museum.

## **Volunteers**

Individuals who formally provide their time and service to an activity that supports the objectives of the Museum but are not employed by the Museum.

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## **WIPO**

The [World Intellectual Property Organisation](#) (WIPO) is an international organization dedicated to promoting the use and protection of works of the human spirit. It is the global forum for intellectual property services, policy, information and co-operation. With headquarters in Geneva, Switzerland, WIPO is one of the 16 specialized agencies of the United Nations system of organizations. It administers 26 international treaties dealing with different aspects of intellectual property protection and counts 189 nations as member states.

## **Works**

In accordance with the definition included within the Copyright, Designs and Patents Act (1988), as revised and amended, “works” shall include work of any of those descriptions below in which copyright subsists and in particular:

- Original literary, dramatic, musical or artistic works
- Sound recordings, films or broadcasts
- The typographical arrangement of published editions