CREATe

RCUK Centre for Copyright and New Business Models in the Creative Economy

Annual Report to AHRC/EPSRC/ESRC

www.create.ac.uk

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RCUK Centre for Copyright and New Business Models in the Creative Economy
Annual Report 2012/13 to AHRC/EPSRC/ESRC

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	University of Nottingham
	University of St Andrews
	University of Strathclyde

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Reflections on CREATe's First Year

Overview

The first year of CREATe has been an opportunity to establish the Centre in physical and conceptual terms and in the consciousness of our communities. We have attempted to quickly build momentum.

Our first initiatives reflect our core philosophy in maximising impact, audience and reuse from our interactions, activities and outputs. An early programme of interdisciplinary work and engagement with industry and policy has yielded numerous outcomes already. In particular we have focused on developing the blueprint for a series of resources of lasting value. Our principle is firmly one of "nothing should be wasted" and with that in mind we've sought to ensure the value and sustainability of each of our interactions. For example, events are filmed, recorded and transcribed, and re-imagined as multimedia experiences as well as more traditional academic outputs.

This philosophy has helped ensure the clarity and volume of our message – our policy influence has been evident within the UK Intellectual Property Office, the legal profession, sectoral trade bodies, on the European Stage and throughout the international academic community. Demand for participation in our events and activities has been considerable, with the high profile nature of our delegates and speakers characterising each.

With most of our projects now in progress we look forward to the forthcoming year and the opportunities it will present to continue broadening our reach, to explore and record impact across many communities and to realise possibilities for true interdisciplinary activity.

A Solid Research Foundation

CREATe is built first and foremost on a sound research basis. In our first year we have responded to AHRC's challenge prolifically, and presented at 43 conferences, delivered 13 high quality research publications and generated an additional £385,000 in research funding in the CREATe hub at Glasgow. The first year of our Working Paper Series has been tremendously successful, with eight releases to date and several more forthcoming imminently.

Our Digital Platform

Our digital platform approach has been split across three core themes, respectively encapsulating copyright history, copyright users and copyright evidence. Developing these resources has relied heavily on the principal of reuse. For each of the 15 core events we have orchestrated to date we have sought to ensure that their value extends far beyond the event itself, both chronologically and geographically. The digital platforms offer us tremendous potential to reach new audiences and maximise the impact of these activities.

These resources take exemplary research, discourse and debate and amplify; our events to date have attracted well over 700 delegates, representative of the most influential organisations in cultural, creative industry, government and academic sectors. As an indicator, CREATe's website already extends our audience to almost fifteen and a half *thousand* unique visitors, a figure which emphasises the value of producing digital surrogates of these events.

Our digital outputs have been varied, to reflect their subject matter and intended outcomes. They have included full scale, multimedia-rich proceedings, such as those captured at the ESRC Social Science event which posed the question "What Constitutes Evidence for Copyright Policy?" and at the CREATe launch event, with content represented digitally as case studies and perspectives that contextualise new business models. Smaller scale, but equally valuable and widely accessed resources such as transcripts from the launch event of our IPO-commissioned Report on Orphan Works and podcasts from the *Forget the Book* industry event each sustain the spirit and intellectual value of the events that they document. All of these outputs are open access, with no charge, and conditions that encourage their reuse.

The platforms' technological foundations reflect our firm belief in the value of Open Access, with free and Open Source tools, technologies and platforms used wherever possible. Our own website is constructed on the WordPress software, and this too is the basis for each of our dedicated thematic platforms. We endeavour to use open source software, such as VLC, GIMP, Audacity, as well as industry standard third party tools such as Google's suite of solutions, EventBrite, Mailchimp, Twitter, and other mainstream social media tools – we do all this with considerable success.

Sustainability

Sustainability from the start has been a critical priority for CREATe – our intention is to become a permanent fixture on the national and international landscape and this has influenced and informed each of our activities and interactions to date. The conception and formation of partnerships with industry, government, the cultural sector and academia has been particularly ambitious, with formal participation of partners in a number of newly funded projects and applications within the UK and internationally. Likewise, as noted above, participation in our own events has been extremely good. At our launch event over 170 delegates, including Scottish and UK ministers, prominent policy makers, and academic, cultural and creative industry leaders joined us and contributed.

Complementing our research is our programme for capacity building and an internal capacity building funding scheme that are both explicitly intended to expose our new generation of interdisciplinary academics to a suitably wide range of methodologies, skills and perspectives. Three internal capacity building events have been held to date, and a programme comprising topics including technology, gender, creativity, and business & management is in progress. Furthermore, a funding commitment enables junior researchers to explore their own capacity building opportunities (two to date, with two further events currently planned).

CREATe's academic community is growing too. Our spirit of inclusiveness has yielded associate relationships with several projects and researchers and a conveyor belt of visiting fellows who are keen to align their efforts with our Centre.

Brand development

CREATe's brand is very valuable; we feel it is beginning to represent the levels of interdisciplinary expertise, appetite for industrial and policy engagement and academic rigour that we continually seek to meet and exceed. We have sought to lend our brand such connotations with developments such as the CREATe working paper series (www.create.ac.uk/publications). We currently have 8 papers within the series that satisfy this benchmark standard of research quality. Furthermore we have developed processes and criteria for aligning CREATe's brand with other research, events and consortia, which has generated considerable interest from third parties.

Internal Governance and Communication

Faced with the complexity of over forty projects across seven UK institutions, and the expectation of increasingly heterogeneous, complex, and at times international partnerships and associations we were required to display almost as much innovation in our administration as is evident in our research activities. Establishing a baseline, three tier reporting strategy (with informal, ongoing and periodic reporting requirements across the whole consortium) was a starting point, facilitated soon after with the release of the CREATe online reporting and intranet system. Developed in-house using open technologies, the system has already aroused informal interest in its adoption from a range of partners and collaborators including AQMeN at the University of Edinburgh, Glasgow University's research office, and from partners within the AHRC hub network. The system provides a single point of reference for collaborators wishing to report their own progress or explore the efforts of colleagues. Anticipated forthcoming developments for 2014 include functionality to make explicit commonalities across research projects to reveal possibilities for cross-project interaction, a critical intended outcome from CREATe and tools to facilitate project governance, including financial management.

Progress Against Aims

CREATe Aim	Selected Indicators of Progress
Analyse successful, failing, and emergent business models within and across different sectors of the creative industries and public cultural sector. We will map what incentivises creators and creation and what generates revenue chains, thus promoting growth and jobs. We will see where copyright fits into this web of incentives. We will also consider non-economic benefits; such as enhancing the public environment and improving quality of life for citizens.	Extensive interview (comprising some 65 interviews) and case study work has explored business models across a wide range of cultural industries, including publishing, games, textiles and music, and a co-hosted seminar was intended to deliver information and advice to creative practitioners and organizations about how best to manage their intellectual property and exploit their work internationally. (*See WP 1A.1*). An examination of IP issues as they impact start-up initiatives in the five key areas identified by the Scottish government as being important growth areas for Scotland (health and well-being; food; rural economies; sport; information and communication technology) is at a preliminary data collection stage. Design-led innovation workshops have been used to identify possible business ventures which are then pitched to a panel of experts for assessment and feedback. (*See WP 1A.2*). A report for the Wellcome Trust (supported by a well attended companion event) considers the implications of adopting a risk-based approach to copyright compliance within a large-scale multi-partner digitisation project, with a view to informing archival practice within a national and

	international context (*See WP 1B.1*). An exploratory literature review has explored how copyright law (and other legal mechanisms) promotes or restrains the development of business models, creative platforms and payment mechanisms in relation to the video game sector. Interviews with Norwich Independent Games Developers and Channel 4's Commissioning Editor for games have formed part of this activity. A small survey and industry event are planned for later this year (*See WP 1E*). A seminar series involving authors who have explored non-traditional working models has progressed well, with first Charles Stross and then, Stross, Cory Doctorow and Edwards ran a panel on The Future of Creativity at Nine Worlds, comprising the first two seminars (*See WP 4E*). A literature review focusing on human rights and the wider public interest is nearing completion. This considers the meaning of freedom of expression in the context of copyright, and how this informs the understanding of other human rights in the context of copyright (*See WP 7A*).
Analyse in particular how copyright and other IP regimes interact with innovative business models and forms of cultural production based around openness, sharing, and the use and creative reuse of public domain and public sector material.	A scoping study and literature review examines the current trends, advantages, disadvantages, problems and solutions, opportunities and barriers in open publishing, and in particular open academic publishing. The authors have strived to provide a broad map of the Open Access Publishing (OAP) literature and the critical issues that this literature has underlined (*See WP 2B*). CREATe has formally adopted the ESRC funded "Value of Public Domain Works" (ES/K008137/1) as an associated project.
Analyse whether and how IP law in the digital era promotes creative industry innovation and revenue generation, how it can be improved and where law is not the right policy tool. We will study EU and international law and policy, along with that of the UK, given the wider constraints on UK policymaking.	Work has explored a range of policy considerations including Orphan Works and European approaches to intellectual property cases, including comparative studies across several jurisdictions (*See WP 3A)*. Further exploration of orphan works provisions took place in a CREATe co-sponsored EPSRC workshop at the University of Edinburgh which brought forensic computing specialists from the Identity network in contact with academic members of CREATE, barristers, representatives of the National Library

of Scotland, and representatives of the photographic industry. Papers were given about advanced forms of DRM for images, and computer supported investigative tools to establish authorship of images. (*See WP 3C.1*).

Work has been ongoing to trace the timeline of EU collective management proposals and to develop a literature review documenting the various regulatory regimes in operation, extending from statutory regulation to self-regulation, and their origins, and how collecting societies are responding (*See WP 3B*).

A study has been undertaken to reveal a base line on availability of legal digital content services in the UK, France and Spain, accompanied by prolific dissemination activity (*See WP 3C.3*).

A brief literature review was undertaken to consider the role of copyright in the day to day creative practice and resulting business models of individual creators; an empirical design for subsequent research is currently being developed (*See WP 4A.1*).

An online survey of musicians was conducted and analysed which revealed issues and interviewees for a series of semi-structured interviews that took place in summer 2013. Twenty interviews have taken place in an investigation of the experience of unsigned artists working in markets that have been transformed by digitisation, and where barriers to entry have been radically lowered (*See WP 4C.2*).

The role of technology in relation to IP, emergent business models, ethics and creativity within the publishing industry has been explored in two flagship events including a public event that looked at questions of copyright and business models in relation to publishing and academic writing and a second roundtable event (held in association with the Guardian newspaper) which asked *'is the current copyright framework fit for purpose in relation to writing, reading and publishing in the digital age?'*. Outcomes included position papers from participants and podcasts (*See WP 4D*).

A kick-off event entitled *Fashion Matters in Times*

	of Globalisation and Digitalisation: City Spaces, Designers, Producers, Supply Chains, Technology and IP took the form of a roundtable that included 3 key fashion design companies from Berlin as well as CREATe's main liaison from Milan (**See WP 4F**).
Analyse the current and future success and form of copyright enforcement measures, considering especially issues of: private bulk enforcement; public enforcement, eg "graduated response" by ISPs; DRM; and, newer self-enforcing code solutions such as YouTube's ContentID.	A scoping review of causes and consequences of internet piracy underway whereby 50000 articles have been screened, and 400 studies identified for full text screening/data extraction. Findings are currently being synthesised and a report being prepared (**See WP 6A**).
Analyse the role of both traditional and online intermediaries in relation to creativity, the cultural industries and consumption, adaptation and production of cultural goods by users.	The development of a new social network is in its infancy but has focused on understanding existing platforms and their underpinning technologies (**See WP 2A**).
Research the attitudes to consumption and copyright of users, producers and "prosumers", as well as explore the impact of user generated cultural content (UGCC), re-use, remix and coproduction of cultural goods.	Furthermore, empirical analysis of the causes of internet piracy is in preparation. National and regional ISP's have been contacted for access to customer bases to this end (**See WP 6A**). Researchers have enjoyed success with an exploration of the relationship between death and the digital in a series of conference presentations, journal articles and collaborative activities. Empirical work interviewing leaders and practitioners and policymakers in field (including Google/Twitter) was undertaken in London and San Francisco in May/June 2013; this informed work and is expected to help with the creation of a forum on death and digital (**See WP 6B**).

Evidence Measures and Narrative

EVIDENCE MEASURE	TARGET	STATUS
RESEARCH		
Breakdown of projects, including their research outputs and any follow-on activities	CREATe Working paper series to comprise c. 50 papers by 2016	CREATe has completed and published 8 Working Papers to date. The series can be found at http://www.create.ac.uk/publications A further 3 Working Papers have been submitted for approval, reported by projects as in development or are forthcoming.
	100 conference presentations	CREATe has delivered 43 conference presentations to date (see below).
	Over 50 publications in peer reviewed / high profile outlets	13 research publications to date (see below).
	2 Academic monographs	Ben Farrand's book on *Copyright Theory and Policy in the EU* has been submitted to publishers.
	Evidence of research penetration	A metric for this will be developed as part of the CREATe research programme. First year bibliometrics are considered unreliable and not particularly appropriate in this domain.
	2 Software platform releases	Forthcoming
	£1m additional funding from RCUK and EU by 2016	£385,000 of new funding has been secured in CREATe's first year.
Case studies on projects (one from each theme) focusing on how the research has taken the field forward in increasing innovative capacity	7 case studies to be produced	Candidate projects identified from within each of CREATe's seven themes include: 1. Archives and Copyright 2. User: Creator Platform 3. Digital Evidence and e-discovery 4. Publishing

		5. Piracy
		6. User Generated Cultural Content
		7. Privacy

CONNECTION

Breakdown of the Centre's connections with academics and non-academics, including key examples setting out the benefits derived from those connections	Participation in 40 policy consultation responses by 2016	Formal participation in 8 policy consultation responses
	8 industry reports	3 co-authored independent reports have been commissioned by the Intellectual Property Office and published: − Copyright and the Economic Effects of Parody − Copyright and the Regulation of Orphan Works − The Treatment of Parodies under Copyright Law in Seven Jurisdictions [cited in Belgian referral to European Court of Justice Case C-201/13, Johan Deckmyn]
	12 industry seminars / roundtables	4 industry seminars organised to date (comprising events aimed respectively at the archive, music, publishing and fashion industries). 4 more such events are planned for 2014.
	11 industry training workshops	4 industry training workshops, respectively for archival sector, publishing industry, forensic IT specialists and legal (IP) professionals have taken place this year.
	1000 members of CREATe online community by 2016	CREATe's mailing list comprises over 1500 persons (although this has been deployed 2 times since CREATe's inception, a formal and revised version (with an enhanced opt-in policy) is scheduled to be deployed in Nov 2013).
	40 collaborating industry partners by 2016	CREATe has developed a sectoral strategy for engagement with 80 industry partners. This list is continuously reviewed and updated. The list currently includes: − 5 campaigning organisations

		− 15 academic organisations − 47 commercial organisations − 13 cultural organisations − 3 government organisations Interviews and research activities have been conducted with over 65 additional industry partners.
	Collaboration with 6 key global strategic partners by 2016	Applications are in progress with: − Australian Research Council Centre of Excellence for Digital Transformation with Queensland University of Technology and 21 partner organisations (sometimes referred to as an Australian CREATe) Events and collaborations are scheduled with: − IViR Netherlands (event and collaboration scheduled) − Humboldt Centre for Internet & Society in Germany (event and collaboration scheduled) Discussions for collaboration activities are ongoing with Ningbo Nottingham China
	Staff exchange programme between industry and joint projects	One research associate has been the beneficiary of a staff exchange between CREATe and Creative Scotland
Case studies of impact on the Creative Economy, including through influencing policy and strategy	5 case studies to be produced	The first wave will be completed in 2013/14

A FOCAL POINT

Key examples of where the Centre has acted as a focal point for research excellence and as an 'honest broker', including where it has built new partnerships	Establishment of three independent repositories of high quality information (copyrightuser, copyrighthistory and copyrightevidence)	These platforms are all under advanced stages of deployment (and will form a key part of the additionally funded CREATe Digital Platform).

	500 Unique Visitors per year per digital platform	− 532 unique users of Copyright evidence portal − 530 unique user of the 'context' portal. − The web platform, www.CREATE.ac.uk has received more than **15500** unique visitors in this first year.
	8 new academic appointments by 2016	6 new academic appointments have been made this year (Erickson, Sundara Rajan, Sorensen, Angelopolous, Behr and Laing)
	15 new PDRA appointments	11 individual researchers have occupied 15 roles in CREATe projects (i.e. certain individuals perform roles in different projects)
	10 PhD Students	9 CREATe PhD candidates are currently studying
	8 dedicated internal capacity building events	3 internal capacity building events have been held to date (CREATe launch event, Edinburgh empirical research methods conference, and Glasgow research perspectives on the public domain event)
	Programme of supported capacity building for CREATe's junior researcher community	A programme comprising topics including technology, gender, creativity, and business & management has been established and is in progress. A policy and release of funding has enabled junior researchers to explore capacity building opportunities (two to date, with two further trips currently planned)
	Project management development and training	Project management has benefited from the in-house development of a reporting and intranet platform
	Establishment of 10 CREATe associated researchers	2 associations with external researchers have been established
	Formal association with 2 high profile associated research projects per year	− Formal association with **ESRC: The Value of Public Domain Works** has been established. − Association with two further projects is anticipated to take place imminently. These are the AHRC satellite funded **News, Copyright &**

		Business Models project, led by Lionel Bently at Cambridge (co-I: Ian Hargreaves, Cardiff) and Bournemouth and Birkbeck's **study of the business model of music publishing over 300 years** (Ruth Towse, Maurizio Borghi, Fiona Macmillan, Jorge Bollido).
Case studies on where the Centre has worked as an exemplar for interdisciplinary research in the Creative Economy, including how it has increased capacity through its PhDs and PDRAs	5 case studies to be produced	The first wave will be completed in 2013/14
A narrative on actions taken towards sustaining the legacy of the Centre	Short summary narrative	To follow in the Centre's final two years

Evidence Measures Narrative

Progress against evidence measures has been extremely positive. In terms of traditional research activities we have comfortably exceeded expectations in terms of conference presentations, publications and working papers and new income generation has also exceeded our first year target. With respect to evidence of research penetration, we are keen to explore the opportunity to develop a more sophisticated means of demonstrating penetration that takes into account the varied ways that publications or other types of resource can be successful. Given that the Centre is only one year old simple citation data for example would not be illuminating.

We plan to begin the first of our seven case studies in year two and have already nominated projects from each theme as candidates for study. These are a diverse selection and several will have compelling results within the next year.

Our connectedness has been a notable strength to date, and is evident in our figures which generally meet or exceed our expectations. We have responded prolifically to policy consultations although have made sure to pick those with which we can have the greatest impact. Our target of generating 8 industry reports looks likely to be exceeded with 3 co-authored reports published by the Intellectual Property Office within our first year. Industry engagement is evident in our event attendances, programme of events and roundtables and in the membership and scale of our online community. A reasonably conservative figure (that does not include for example the many participants of interviews, surveys and other research activities), our list of industrial partners, which is in excess of 80, is again hugely indicative of our relationship with industry.

Lastly, in terms of connectedness, our efforts to build relationships abroad have been successful. We are a partner in a bid to develop an Australian Research Centre akin to CREATe (currently being considered by ARC) and have ongoing partnerships and forthcoming events with a range of European and International organisations.

We have jealously protected the CREATe brand and sought to ensure its association with research excellence, interdisciplinarity, academic rigour and impartiality, still while maintaining a spirit of inclusiveness. Our flagship resource is the CREATe website which hosts resources and outcomes

from all of our activities and in turn links to three thematic platforms, in various stages of deployment. Copyrightevidence.org which was launched along with the Centre in January has over 500 unique visitors and provided a template for transforming events and such activities into sustainable and permanent academic resources.

Inclusiveness is assured with the establishment of schemes for associating projects or researchers with CREATe. Where agreed this has two practical consequences. First, the project or person is listed on the website as an Associate of CREATe and secondly, associates have automatic access to CREATe's network, its events and opportunities. Associates' outputs are linked to CREATe. For individuals the period of associate membership is typically three years. The benefits for CREATe are a critical mass of research outputs, and the relationship also signalling our role as a national hub.

CREATe's people reflect its ambitions and the team has grown to meet the AHRC's challenge in the first year, albeit with some inevitable recruitment challenges along the way. Our faculty and postgraduate research communities are largely in place now. An associated challenge is maintaining capacity among the group, and investment has taken place in dedicated capacity building events (which will continue in future years). A fund is set aside to support junior researcher participation at appropriate capacity building events.

Challenges and Risks

Challenges	Actions
Exacerbated somewhat by the late conclusion of the consortium agreement, recruitment of staff and students has in some cases been a challenge.	We have advertised widely, and accepted that minor delays are more easily tolerated than poor appointments. Utilising the range of CREATe digital platforms to facilitate recruitment (e.g. website, twitter, institutional pages) has been an effective approach.
Supporting Project Management and Governance of a project of this scale and complexity is challenging.	We are delighted to have completed a bespoke intranet and reporting platform to facilitate inter-project discourse and support greater accountability. Our intention has been to minimise the extent to which project reporting is onerous while maximising the reusability and value of reported activities and efforts across the consortium. We have received two informal expressions of interest in adopting our intranet technology from similar projects which we consider an endorsement of its value and usefulness.
We've faced criticism on occasions from those with pre-conceived ideas of what CREATe is, and where it positions itself amidst a controversial and at times extremely divisive debate.	Our main strategy has been to rely on transparency and the exemplary research principals that characterise the whole CREATe community. Likewise, we have favoured discourse over withdrawal when facing criticism. For example, Kretschmer's response to Richard Mollet's scathing critique in the Bookseller (15.02.13; 18.03.13) actually clarified misconceptions and helped further establish CREATe's impartiality to the Publishers Association. Our co-sponsorship of a dedicated closed seminar on (06.09.13) between CREATe academics and UK Music (attended by 28 executives) similarly had the aim to overcome suspicion and

		allow proper discourse and partnerships to follow.

CREATe Events and Notable Activities

CREATe Conferences and Workshops		
Event Name	**Contributor(s)***	**Narrative**
First International Workshop on AI and IP law AIIP, Amsterdam, 17th December 2012	Schafer	The workshop brought together computer scientists, lawyers and industry representatives with speakers from 5 countries. It was held together with the JURIX annual conference, which kept costs minimal by subsidizing the venue, and also increased visibility. Doctoral researchers from the Erasmus Mundus Joint International Doctoral Degree in Law, Science and Technology also participated, contributing to capacity building in the field. As part of the discussions, it was decided that he very successful workshop should be repeated at the next JURIX conference in 2013.
Archives & Copyright: Developing an Agenda for Reform, 6th floor, Wellcome Trust, 215 Euston Road, London, NW1 2BE, 27th September 2013	Deazley, Stobo, Anderson, Kretschmer and Singh	This event was organised and delivered in addition to the two original deliverables of WP 1B.1, and the event and the linked digital proceedings go over and above the original requirements of the project. This one-day symposium was jointly organised by CREATe and the Wellcome Trust on 27 September in London. It provided an opportunity for participants to: consider the merits of taking a risk-based approach to copyright clearance for archival digitisation projects; to discuss current and future changes to UK and EU copyright legislation as they affect cultural heritage institutions; and to develop a strong

		voice for the archive community in ongoing policy debates in this area. Archives & Copyright was the culmination of CREATe Work Package 1B1: Copyright & Risk: Scoping the Wellcome Digital Library Project, a short case study designed to assess the Wellcome Digital Library's use of a risk managed approach to rights clearance. Publication of the Copyright & Risk Project Report will follow, ensuring that relevant comment and analysis from the event can be included. In addition, a set of conference proceedings in the usual CREATe style, incorporating videos, transcriptions, presentations and papers where available, will be made available as an open access web resource in early 2014. A linked PhD study (Archives, Digitisation & Copyright) began in September 2013, and it is hoped the Archives & Copyright web resource will continue to grow over and beyond the lifetime of the study. The event was supported by the Wellcome Trust (who offered £7K sponsorship), the Archives & Records Association UK (who offered £6K) and CREATe. 78 participants attended the event. A comprehensive web resource is in production.
Identity Lost - electronic identity, digital orphan works and copyright law reform, St Cecilia's Hall, Edinburgh University, Edinburgh, 30th September 2013	McAuley, Mead and Schafer	A workshop on digital orphan works held in conjunction with the EPSRC funded Network on the Future of Identity. It brought forensic computing specialists from the Identity network in contact with academic members of CREATE, barristers, representatives of the National Library of Scotland, and representatives of the photographic industry.

		Papers were given about advanced forms of DRM for images, and computer supported investigative tools to establish authorship of images. Further discussions will be held on how to support better curators of large digital photography collections to comply with the new legislation on orphan works.
CREATe: Music and Academics Seminar, London, UK, 6th September 2013	Deazley, Kretschmer, Edwards, Street, Schafer, Cornwell, Kheria, Cloonan, Negus, Watson, Barr, Laing, Behr	This half-day event organised in association with UK Music was held at PRS Offices in London on 6 September 2013 provided a forum for academia and industry to collectively explore issues of copyright affecting the music industry. It focused on digitisation and the politics of copying, copyright infringement and enforcement, music copyright in the digital age and the bigger picture. For each topic academic presentations were followed by music industry responses and moderated discussion. The seminar provided opportunities for contact and collaboration between academia and the commercial music industry and communicated the work and relevance of CREATe to industry stakeholders. UK Music is an umbrella organisation representing the collective interests of the UK's commercial music industry - from songwriters and composers, artists and musicians, to studio producers, music managers, music publishers, major and independent record labels, music licensing companies and the live music sector.
Forget the Book: Writing in the Age of Digital Publishing, Goldsmiths College, London, UK,	Jefferies, Kember and Pester	This was an open, public event looking at questions of copyright and business models in relation to publishing and academic writing.

25th May 2013		It brought together writers, artists, academics, mainstream and alternative publishers in order to examine the future of academic writing and the value of alternative working as well as business models including the formation of new publishing consortia. Open to the public, this free event attracted over 150 registered attendees and yielded a series of podcasts as immediate outputs. **Speakers:** − Professor Gary Hall – Director of the Centre for Disruptive Media at Coventry University and founder of Open Humanities Press. − Sean Cubitt - Professor of Film Studies at Goldsmiths, University of London and series editor for Leonardo Books, MIT Press. − Doug Sery - Senior Aquisitions Editor at MIT Press.
Is the current copyright framework fit for purpose in relation to writing, reading and publishing in the digital age? (A roundtable discussion in association with The Guardian Newspaper), Guardian Newspaper, Farringdon, UK, 28th May 2013	Jefferies, Kember and Pester	This was an invitation only roundtable discussion with a select group of stakeholders in publishing and copyright legislation. Four position papers were delivered, including by Professor John Naughton, the chair of the roundtable, to spark debate about the relation between technology and copyright reform in the context of publishing and writing. Each participant has been invited to submit a position paper to be made publically available through the project. The position papers will be policy oriented. **Participants:** − Jamie Andrews – British

		Library
		− Claire Armistead – Books Editor, The Guardian
		− Hasan Bakhshi – NESTA
		− Antonia Byatt – Arts Council England
		− Rachel Calder – The Sayle Literary Agency
		− Joanna Ellis – the Literary Platform
		− Dan Franklin – Random House
		− Laurence Kaye – Partner, Shoosmiths
		− Richard Mollet – Chair of Publishers Association
		− John Naughton – the Observer
		− Katharine Reeve – Bath Spa University
		− Kate Pulinger- Writer, Bath Spa University
		− Sophie Rochester – The Literary Platform
		− Max Whitby – co-founder, Touchpress
Fashion Matters in Times of Globalisation and Digitalisation: City Spaces, Designers, Producers, Supply Chains, Technology and IP, Goldsmiths College, London, UK, 24th June 2013	McRobbie	This took the form of a roundtable that included 3 key fashion design companies from Berlin as well as CREATe's main liaison from Milan. The event was be introduced by Prof Angela McRobbie (Dept of Media and Communications, Goldsmiths) followed by 10-15 minute commentaries from Giannino Malossi (Milan Camera della Mode), Prof Adam Arvidsson (University of Milan) Marte Henschel (Designer /Producer/CEO Common-Works Berlin) Maria Exner (Lifestyle Editor Die Zeit online), Ares Kalandides (Inpolis Berlin), Rose Sinclair (Goldsmiths, Dept of Design). Invited guests included Tanja Muehlhans (Berlin Senate), Claudia Monetfiorno (Director ISFOL Rome), Jess Cartner-Morley (The Guardian) Karen Orton (Dazed and Confused) Prof John

		Miles (former RCA), Prof Angela Woods (former NCEAD), Anne Tyrell (British Fashion Council), Dr Jo Entwistle (Kings College London).
Strategies for Success: Managing Intellectual Property and Going Global, 2-4 Waterloo Place, Edinburgh, City of Edinburgh EH1 3EG GB, 23rd May 2013	Berthold, Townley and Young	Co-hosted with Scottish Development International, Scottish Enterprise and Smart Exporter, this event was conceived to deliver information and advice to creative practitioners and organizations about how best to manage their intellectual property and exploit their work internationally. Approximately 55 attendees participated, including representatives of creative companies, practitioners, SMEs and individuals.
'Orphans and Images' Report Launch and Panel Discussion, The Law Society, London, 2nd July 2013	Kretschmer, Edwards, McAuley and Schlesinger	The Technology Strategy Board (TSB) and CREATe jointly launched an independent report for the UK Intellectual Property Office (IPO), entitled "Copyright, and the Regulation of Orphan Works" on 2nd July 2013 at the Law Society London. This new study offers a clearer understanding of how orphan works are regulated and priced in other jurisdictions, and how a pricing system could be structured to ensure that "parents" are fairly remunerated if they re-appear, and users are incentivised to access and exploit registered orphan works. The report was written by academics from the Centre for IP Policy and Management Business School, Bournemouth University (Dr Marcella Favale, Dr Fabian Homberg, Dr Dinusha Mendis, Dr Davide Secchi) and Prof. Martin Kretschmer (CREATe/ University of Glasgow). After the presentation of the report there was a panel discussion

		(chaired by The Honourable Mr Justice Arnold) which explored potential solutions from the perspective of the business model of the professional photographer. This included discussion of technological aspects such as registers, metadata, and image recognition, as well as copyright and contract issues such as moral rights and metadata stripping. Speakers included Richard Boulderstone (British Library), Matthew Cope (IPO), Dr Jeremy Silver (Bridgeman Art Library), Dr Ros Lynch (Copyright Hub), Prof. Derek McAuley (University of Nottingham & TSB Connected Digital Economy Catapult). 55 people attended the event.
CREATe Researchers Conference and Empirical Capacity Building Event (Edinburgh), University of Edinburgh, Edinburgh, 13th and 14th June 2013	Black, Blakely, Campagnolo, Cornwell, Deazley, Dowthwaite, Edwards, Ejbye Sørensen et. al. plus 28 more CREATe members.	A two day internal conference and capacity building event on 13 and 14 June 2013 for CREATe investigators and researchers from across 7 UK Universities, curated by the CREATe team at the University of Edinburgh and supported by the CREATe Centre at the University of Glasgow. The following objectives were pursued: 1. Enabling discussions amongst CREATe project teams about different research methodologies and suitability for their own projects; 2. Introducing the challenges and benefits of a range of interdisciplinary methodologies; 3. Facilitating networking across CREATe projects; 4. Assessing possible needs for future training. 58 people participated.

CREATe Launch Event and Inaugural Conference, Glasgow, UK, 31st January to 1st February 2013	Anderson, Barr, Berthold, Boyle, Campagnolo, Cloonan, Cornwell, Deazley, Derclaye, Doyle, Edwards, Farrand, Fleming, Frosio, Geib, Harbinja, Hviid, Jefferies, Johnston, Jondet, Kember, Kheria, Kretschmer, Kuk, Mac Sithigh, MacQueen, McAuley, McRobbie, Mead, Mortier, Pester, Phillips, Price, Rauhofer, Schafer, Schlesinger, Stobo, Street, Stross, Tagg, Torremans, Townley, Watson, Williams, Young, Zizzo	CREATe formally launched on 31 January 2013 with a public event at the Hunterian Museum and Art Gallery, University of Glasgow. Speakers included representatives of the UK and Scottish government, from the creative industries, and the chief executive of the Arts & Humanities Research Council. This was followed by a one-day conference on 1 February 2013 for academics and stakeholders at the Lighthouse Scotland's Centre for Design and Architecture, in the city centre of Glasgow. The conference examined case studies of transition from analogue to digital (such as music and publishing) in contrast with cases in "born digital" sectors (such as games or social media). 174 people attended over the two days.
Research Perspectives on the Public Domain, Wellington Church, Glasgow, 11th October 2013	Erickson, Blakely, Deazley, Ejbye Sørensen, Kretschmer and Sundara Rajan	This one-day event held on 11 October 2013 in the Library of The Wellington Church in Glasgow provided a context in which to explore questions and share research projects across disciplines in a productive and collegial exchange. From September 2013, the University of Glasgow's CREATe centre will undertake an ESRC and IPO funded research project on 'Valuing the public domain'. This year-long study will gather stakeholders from the creative industries, academia and government to explore the dynamics of exploiting cultural works that are outside of copyright. It is hoped that participants in this workshop will be able to benefit from involvement in that ongoing research agenda. Discussion Themes included: − Archived works in the public domain − Empirical methods

		(automated data retrieval, content analysis, natural experiments, narratology) − Transmedia storytelling − Intertextuality − New media business models − Crowdfunding − Genre − Adaptation − Research and the policy environment 38 participants attended the event.
Invited Roundtable: Open access, peer review and scholarly communication: Taking digital innovation seriously, University of Glasgow, Glasgow, UK, 12th October 2013	Kretschmer, Deazley, Ejbye Sørensen, Erickson, Singh, Stobo and Sundara Rajan	The aim of this invited roundtable was to develop a position paper in the context of the UK academic funding landscape. Does non-orthodox academic activity matter? CREATe takes 'digital' seriously. In the recent past CREATe academics have experimented with new forms of research communication including resources such as www.copyrightevidence.org, tvformats.bournemouth.ac.uk, and www.create.ac.uk/context. How we peer review non-orthodox academic research is an increasingly pertinent question, posed and to some extent answered by resources such as governancexborders.com/blogbook, www.audiovisualthinking.org and digress.it. What do these new digital formats mean for authorship, authenticity and preservation? For reception and impact? For academic career progression? How do they link to the 'open data' movement?
Writing about Comics and Copyright, University of Glasgow, Glasgow, UK, 10th October 2013	Deazley	Inaugural Public Lecture delivered by Prof. Ronan Deazley and organized by the School of Law at the University of Glasgow.
Conversations on Copyright - Copyright Governance: The Regulation and Enforcement of Copyright on the Internet, The	Deazley, Farrand, Kretschmer, Mac Sithigh	Conversations on Copyright is an annual seminar series co-organised by the University of Edinburgh, the University of Glasgow, and the

Lighthouse, Glasgow, UK, 28th May 2013		University of Strathclyde. It brings internationally renowned academics and practitioners to Scotland to initiate new conversations on historical and contemporary copyright policy and practice, doctrine and theory. This event was of interest to intellectual property lawyers primarily, as well as professionals working in the cultural and creative industries. For practitioners this event contributed 3 hours towards CPD. Speakers included:

Speakers included:

- Professor Paul Heald, University of Illinois, and the Herbert Smith Visitor & Affiliated Lecturer at the University of Cambridge
- Professor Martin Kretschmer, Director of CREATe, Professor of IP Law at the University of Glasgow
- Dr Daithi Mac Sithigh, Lecturer in Digital Media Law, University of Edinburgh
- Dr Irini Stamatoudi, Director General of the Greek National Copyright Organization
- Dr Dinusha Mendis, Senior Lecturer in Law and Co-Director of the Centre for Intellectual Property Policy and Management (CIPPM) at Bournemouth University
- Dr Ben Farrand, Lecturer in Intellectual Property Law, University of Strathclyde

While the general focus of the event concerned the regulation and enforcement of copyright on the internet, the speakers addressed a broad range of issues, including: patterns of distribution of copyright-protected and public domain works online; the role of ISPs in regulating copyright infringement within a

| | | European context; intermediary obligations within the UK; and the role that 'networks of power' play within the digital environment in shaping national, regional and international copyright policy.

The event was attended by 58 participants. |
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CREATe Sponsored Conference Roles

Activity	Contributor(s)*
Panel Chair, Amsterdam Privacy Conference 2012, Panel on Death and Post-Mortem Privacy in the Digital Age, Amsterdam, Netherlands, 8th October 2012	Edwards
Delegate, 6th Annual Media Education Summit, Bournemouth, UK, 19th September 2013 [Capacity Building]	Erickson
Delegate, The Develop Conference 2013, Brighton, UK, 9th July 2013 [Capacity Building]	Phillips

CREATe Conference Papers, Talks or Posters

Date	Conference Title	Contributor(s)*
22 October 2013	Presentation, Create in Fife: Searching for Solutions, The Gateway, University of St Andrews, North Haugh, St Andrews KY16 9RJ	Berthold, Townley and Young
10 October 2013	Musicians' Attitudes to Copyright , Norwich Sound and Vision 2013: Making Music, Making a Living, Epic Studios, Norwich,	Phillips and Street
26 September 2013	Opening Debate: Contribution to the reflection on cultural content in the digital era, Confrontations Europe: Cultural Contents in the Digital Era, Brussels,	Kretschmer

	Belgium	
17 September 2013	Future implications of UsedSoft for EU, ALAI 2013 - Dissemination and Management of Works of Authorship on the Internet, Cartagena de Indias, Colombia	Torremans
14 September 2013	Copyright and Musicians at the Digital Margins, Popular Culture and World Politics Conference 6: Pirating the Popular, Department of Media Studies (IMS), Stockholm University	Phillips and Street
06 September 2013	Investigating the relationship between piracy, enforcement and market provision for legal content in the EU, CREATe: Music and Academics Seminar, London	Edwards and Jondet
05 September 2013	The reform of the HADOPI and of the French graduated response after the Lescure Review, Society of Legal Scholars 2013, University of Edinburgh, Edinburgh, UK	Jondet
05 September 2013	A comparative review of seven jurisdictions, and a rights clearance simulation, European Policy for Intellectual Property (EPIP), Paris, France	Kretschmer (co-author)
17 August 2013	Panel Member - "Can we trust the media"?, Edinburgh International Book Festival , Edinburgh, UK	Schlesinger
10 August 2013	The Future (Panel), Nine Worlds 2013, London, UK	Doctorow, Edwards and Stross
23 July 2013	Copyright & Risk: Scoping the Wellcome Digital Library, 3rd University of Liverpool Archives and Records Management PhD Conference (22-24th July 2013), University of Liverpool	Stobo
12 July 2013	Copyright at the Digital Margins, MusDig - Music, Digitization, Mediation: Towards Interdisciplinary Music Studies, St Anne's College, University of Oxford	Phillips and Street
09 July 2013	Parody on the YouTube Platform, Annual Congress of the Society for Economic Research on Copyright Issues, Paris, France	Erickson and Kretschmer
28 June 2013	Cosmopolitan Screens, Screen Studies Conference 2013, University of Glasgow, Glasgow, UK	Schlesinger

26 June 2013	Evaluating knowledge transfer partnerships: collaborative research between creative Scotland and the university of St. Andrews. , ESRC National Summit Conference for the Research Capacity Building Clusters, Aston University, Birmingham, UK	Berthold and Young
25 June 2013	Creativity, Competition and the Collecting Societies, International Association for the Study of Popular Music, Gijon, Spain	Laing and Street
25 June 2013	Musicians and Copyright: A 'Digital Crisis'?, International Association for the Study of Popular Music 2013 , Oviedo, Spain	Barr
21 June 2013	Panel Member - "Copyright, Copyleft, Copywrong?", Open City Docs Fest, London	Edwards
16 June 2013	Panel Member - "Pressures on academics and their relationship to media and cultural policy", 10th anniversary conference of LSE's Department of Media and Communications, London School of Economics, London, UK	Schlesinger
10 June 2013	Coherence in multilingual legal systems, Coherence 2013, Part of ICAIL 2013: XIV International Conference on Artificial Intelligence and Law, Rome, Italy	Schafer
07 June 2013	Protecting Post-mortem Privacy: Reconsidering the Privacy Interests of the Deceased in a Digital World, Privacy Law Scholars Conference, Berkeley, USA	Edwards and Harbinja
05 June 2013	Presentation at Creative Collaborations Conference, Edinburgh	Berthold, Townley and Young
01 June 2013	Copyright and Business Models: An Empirical Study with Individual Creators, The Law and Society Association's Annual Conference 2013, Boston, USA	Kheria
23 May 2013	Presentation, Strategies for Success: Managing Intellectual property and Going Global, Edinburgh	Berthold, Townley and Young
03 May 2013	Digital Resources for Copyright Studies, Workshop on the Occasion of Prof. Mark Rose's Astor Lectureship, Merton College, Oxford	Kretschmer
02 May 2013	CREATe Presentation to AHRC Advisory Council	Kretschmer

01 May 2013	What's in a name? Real name policies and social networks, 1st International Workshop on Internet Science and Web Science Synergies at ACM Web Science Conference 2013, Paris, France	Edwards and McAuley
19 April 2013	Orphan Works Simulation, Berkeley Centre for Law and Technology: Reform(aliz)ing Copyright for the Internet Age?, San Francisco, USA	Kretschmer
16 April 2013	The UK Film Council: A Case Study of Film Policy in Transition, University of St. Andrews	Schlesinger
12 April 2013	CREATe Introduction, Art of Digital London - Digital Copyright in Culture, The Photographer's Gallery, 16-18 Ramillies Street, Soho, London W1F 7LW	Kember and Kheria
11 April 2013	Disconnecting the HADOPI and the French graduated response?, BILETA 2013, Liverpool, UK	Jondet
11 April 2013	Archives and Copyright: Risk and Reform, BILETA 2013, Liverpool, UK	Deazley and Stobo
04 March 2013	Panel Member - "Future of Printed Media", Bute Hall, University of Glasgow, Glasgow, UK	Schlesinger
23 February 2013	Copyright implications of assistive computer technology for mental health patients, International Legal Informatics Symposium, University of Salzburg, Salzburg, Austria	Schafer
24 January 2013	Draft Directive on the Collective Management of Rights (Panellist), British Literary and Artistic Copyright Association (BLACA), London, UK	Kretschmer
15 January 2013	Social Networking Meet Cultural Perspectives: Some Challenges, AHRC/Horizon's Data-Asset-Method digital tranformation network event, Nottingham, UK	McAuley
12 January 2013	Music and Digitisation: Intellectual Property, Cultural Commons and Ontological Politics (Respondent), ERC 'Music, Digitisation, Mediation' (MusDig) Research Programme, Oxford University, Oxford	Kretschmer
27 November 2012	The Digital Turn: A natural experiment, Future Copyright: Access All Areas, Creative Industries KTN, Shoreditch, London, UK	Kretschmer
19 November 2012	The Transformation of Audiences, Ownership and Access (Panellist), AHRC Digital Transformations	Kretschmer

	Moot, London, UK	
31 October 2012	Digital Copyright Exchange(s), the Hooper Report and Orphans Works (Panellist), UCL Institution of Brand and Innovation Law (IBIL), London, UK	Kretschmer

Selected Partner Contributions

Activity	Cash/ Value of in-kind contribution	Contributors
CREATe Launch	£147,000 (value of executive time on attending event).	Executive attendees included: Charlie, Stross, Daryl Mead, Frances Pinter, Frank Boyd, Hugh Hancock, Jack McGill, Jeremy Silver, John Howkins, Laurence Kaye, Lynn McHattie, Lynne Brindley, Matt Watkins, Stuart Henderson, Peter Bradwell, Richard Paterson, Rick Rylance, Robert Ashcroft, Robert Rogerson, Saskia Walzel, Theo Bertram, Tony Clayton
Orphans and Images - A co-production of TSB and CREATe (London)	£1,300 (Cash Contribution) £20,000 (Value of executive time on attending this event)	Executive attendees included: James Bennett, Philippa Malas, Shain Shapiro, Jeremy Silver, Roger Burt, Natalie McAdden, Ed Quilty, Barbara Stratton, Humphrey Southall, Andrew Wiard, Simon Morrison, Simon Chaplin, Sarah Coleman, Leigh Adams, Simon Chapman, Richard Hoare, Lily Chen, Serena Tierney, Annelies Stevens, Sharon Robinson, Paul Ellis, Brigitte Lindner, Gerard Briscoe, Philip Partington, Pete Jenkins, Judith Sullivan, Hugo Cox, Ania Skurczynska, Linda Royles, Diana Jackson, Garry Hunter, William

		Corbett, Antoinette Graves, Nick Appleyard, Daniela Simone, David Hoffman, Robin Wilson, Steve Hodgson, Alison Firth, Jesus Gonzalez, Tania Spriggens, Andy Finney, Allan Titmuss, Johan Orneblad, Chen Zhu, Nicola Searle, Isabelle Doran, Erik Olsson, Peter Jenner
CREATe Copyright and Archives Event (London)	£7,000 (total of cash and in-kind contribution such as use of facilities and management time of the Wellcome Trust to enable the event.) £6,000 cash contribution from (Archives and Records Association UK). £30,000 (Value of executive time on attending this event).	Executive attendees included: Verouschka Salle, Foteini Aravani, Penny Hutchins, Barbara Vesey, Caroline Kimbell, Fiona Cormack, Halima Khanom, Danilo Mandic, David Mander, Louise Brouton, Rachel MacGregor, Susan Corrigall, Angela Tailby, Craig Alexander Moore, Josette Reeves, Suzanne Keyte, Richard Hunt, Anna Vernon, Kathryn Rooke, Rebekah Taylor, Lindsay Jones, Claire Batley, Helen Skelton, Emma Saunders, Chris Olver, Karen Davies, Bryony Hooper, Claire Mayoh, Michael Hunkin, David Morris, Helen Ford, Stephanie Daniels, Cathy Williams, Cassandra Johnson, Natalie Adams, Lisa Snook, Lesley Richmond, Tim Padfield, Judith Etherton, Laurence Ward, Geoffrey Browell, Lesley Pitman, Nicholas Munn, Robin Stout, Keigh-Lee Paroz, Rachel Foss, Kay Foubister, Claire Frankland, Penny Icke, Anne Atkinson, Kevin Roberts, Aidan McNeill, Ruth Washbrook, Louise Bruton, Ellie Robinson, Lisa Moore, Daniel Roberts
UK Music Event	£15,000	Executive attendees included: Jo Dipple, Jane Dyball, Sion Simon, Chrispin Hunt, Mike

		Smith, Tim Clark, Carl Wicker, Melle Boels, Justin Winks, Ian Moss, Andy Heath, Robert Ashcroft, Jack Melhusih, Tim Dellow, Korda Marshall, Tony Wadsworth

Media Coverage and Selected Esteem Indicators

Activity	Contributor(s)*
Bloomberg Business Week, 2nd May 2013	Kretschmer
BBC Radio Scotland Breakfast Programme, 31st January 2013	Edwards
BBC Radio World Service, 31st January 2013	Kretschmer
Wired, 3rd July 2013	Kretschmer
The Conversation, 2nd July 2013	Kretschmer
1709 Guest Blog, 7th May 2013	Kretschmer
Parliamentary Question (House of Commons) relating to research programme for UK IPO, Hansard (HC Deb, 4 March 2013, c876W)	
Parliamentary Question (House of Lords) relating to CREATe research programme, Hansard (HL Deb, 31 October 2012, c611)	
The Scotsman Op-ed: 'New look at copyright key to digital boom', 31st January 2013	Kretschmer
'Einkommen hängt von Verträgen ab', interview with Tageszeitung, Berlin, 12 October 2012	Kretschmer
Third in Lexis Nexis Best Paper Award, 23rd February 2013	Kheria, Mac Sithigh, Rauhofer and Schafer
Deazley Invited to Join Open Library of Humanities' Finance, Sustainability and Legal Committee, 9th May 2013	Deazley

Kretschmer membership of IPO Copyright Research Expert Advisory Group	Kretschmer

Additional Research Funding

Activity	Amount	Applicants
ESRC (including 50% matched funding from Intellectual Property Office), The Value of Public Domain Works	£104,000	Erickson and Kretschmer
EPSRC, Building Better Business Models for the Digital Economy (part of £966K bid led by Cass Business School, City University)	£76,000	Kretschmer and Singh
AHRC (including 80K matched from University of Glasgow, EPSRC & Knowledge Exchange Fund), CREATe Digital Platform	£175,000	Kretschmer
AHRC CREATe Launch Support	£15,000	Deazley
University of Glasgow (EPSRC) CREATe Start-up Phase Support	£15,000	Deazley

Research Publications

Title	Published	Contributor(s)*
(Mis)appropriation Art? Copyright and Data Protection implications of "CCTV Sniffing" as Art	E. Schweighofer, F. Kummer, W. Hoetzendorfer (eds) Abstraktion und Applikation (OCG), 2013	Kheria, Mac Sithigh, Rauhofer and Schafer
Protecting Post-Mortem Privacy: Reconsidering the Privacy Interests of the Deceased in a Digital World	Cardozo Arts & Entertainment Law Journal, 2013	Edwards and Harbinja

Copyright and the Economic Effects of Parody: An empirical study of music videos on the YouTube platform, and an assessment of regulatory options	CREATe Working Paper No. 4 (18 March 2013) as well as published as an Independent Report for the UK Intellectual Property Office (38 pages)	Erickson and Kretschmer
What Constitutes Evidence for Copyright Policy?	Digital Proceedings of ESRC Symposium , 2013, Also published as CREATe Working Paper No. 1 (31st January 2013)	Kretschmer and Towse
Post-mortem Privacy	Special section on privacy curated by Edwards and Harbinja published in (2013) 10:1 SCRIPTed	Edwards and Harbinja
What happens to my Facebook profile when I die? Legal Issues Around Transmission of Digital Assets on Death	Digital Legacy and Interaction: Post-Mortem Issues (V Pereira and C Maciel eds), 2013, CREATe Working Paper No. 5 (20 May 2013) and published in chapter in "Digital Legacy and Interaction: Post-Mortem Issues" edited by Vinicius Carpe and Cristiano Maciel (Springer, forthcoming November 2013). (25 pages)	Edwards and Harbinja
Copyright, and the Regulation of Orphan Works: A comparative review of seven jurisdictions and a rights clearance simulation	CREATe Working Paper No. 7 (3 July 2013) and commissioned by the Intellectual Property Office to support the implementation of the Hargreaves Review.	Kretschmer (co-author)
Evaluating Knowledge Transfer Partnerships: Collaborative Research Between Creative Scotland and the University of St Andrews	Proceedings of the ESRC Research Capacity Building Clusters; National Summit Conference 2013	Berthold and Young
Intellectual Property Puts Article 6(1) Brussels I Regulation to the Test	CREATe Working Papers Series No. 8, 2013	Torremans

Copyright Theory and Policy in the EU	Forthcoming	Farrand
Print is not an input	Media, Communication and Cultural Studies Association: Three-D, 2012	Jefferies, Kember and Pester
Archives and Copyright: Risk and Reform	CREATe Working Paper No. 3, 2013	Deazley and Stobo
Twitter (R)evolution: Privacy, Free Speech and Disclosure	CREATe Working Paper No. 6 (3 June 2013) and presented at the International World Wide Web Conference, May 13–17, 2013, Rio de Janeiro, Brazil, and published in the WWW 2013 Companion (ACM 978-1-4503-2038-2/13/05)	Edwards

Policy Responses

Activity	Contributor(s)*
Response to Draft Legislation to modernise UK copyright exceptions published for technical review: New Exception for Data Analysis for Non-commercial Research	Edwards and Geib
Ditto: Amendments to Exceptions for Education	[with BILETA]
Ditto: Amendments to Exceptions for Research, Libraries and Archives	Deazley and Mac Sithigh
Ditto: Parody exception	[with BILETA]
Repeal of CDPA s 52/Clause 66 of the ERR Bill	[led by Bently, Cambridge] Deazley, Derclaye, Kretschmer and Torremans
Opinion on the Reference to the CJEU in Case C-466/12 Svensson	[led by European Copyright Society] Derclaye and Kretschmer

"Licences for Europe - A Stakeholder Dialogue" - Working Group 4: Text and Data Mining	Derclaye and Edwards

Substantial Blogs or Opinion Pieces by CREATe Members (www.create.ac.uk/blog)

Title	Contributors
R&D in Creative Industries: Some Lessons from the Book Publishing sector!, 29th October 2013	Singh
Copyright and Musicians at the Digital Margins, 25th October 2013	Phillips and Street
"Polemic: how readers will discover books in future", 17th October 2013	Stross
What price "expropriation"?, 1st July 2013	Kretschmer
Extracts from Panel Discussion "Copyright, and the Regulation of Orphan Works" held on July 2nd 2013, 30th August 2013	
Orphans: Much ado about … what?, 6th May 2013	Kretschmer
Manifesto Destiny?, 10th May 2013	Schlesinger
Copyright Control, 4th April 2013	Kretschmer
CREATe: Creativity, Regulation, Enterprise and Technology, 26th February 2013	
Cultural Policy and the idea of the creative economy, 10th February 2013	Schlesinger
Hargreaves, Copyright, Technology and the Future of the Creative Industries : a UK multidisciplinary perspective, 31st January 2013	Edwards
What's Mine Isn't Yours?, 6th December 2012	Kretschmer

Digital Platform Developments

Platform	Narrative
Copyright Evidence (www.copyrightevidence.org) - *What Constitutes Evidence for Copyright Policy?*	This resource is produced as an orientation point in the contested debate about 'evidence-based' copyright reform. It contains transcripts and short videos of the discussions at the ESRC Symposium, an introductory essay, a bibliography, and a downloadable publication of the full proceedings. The Symposium 'What constitutes evidence for copyright policy?' held at Bournemouth University on 8th November, 2012 was part of the ESRC Festival of Social Science. It was organised by Professors Ruth Towse and Martin Kretschmer as a cooperative initiative between the Centre for IP Policy and Management at BU and CREATe, University of Glasgow with the aim of exploring the concept of evidence as employed in copyright policy making, and challenge the concept from a social science perspective. This web resource offers transcripts and short videos of the discussion, an introductory essay, and a bibliography. The aim was to produce an orientation point in the contested debate about 'evidence-based' copyright reform. An authoritative, paginated and citable version of the proceedings is also available for download. The Symposium took the form of four panels with specific professional and disciplinary groups: policy-makers, stakeholders, social scientists and law professors with an open session to enable wider audience participation. Each panel speaker was asked to give a short opening statement, setting out what constitutes evidence from their disciplinary perspective, using the UK Intellectual Property Office's guidance document on standards of evidence ('clear, verifiable and able to be peer-reviewed') as a

	starting point for their contribution.
Contextualising New Business Models **Case studies and views from the CREATe launch conference – 1st February, 2013 (www.create.ac.uk/context)**	This resource is a digital curation of a one-day working conference held on 1st February 2013 in The Lighthouse Glasgow, to mark the launch of CREATe, RCUK Centre for Copyright and New Business Models in the Creative Economy. The conference, attended physically by 172 academics, creators and creative industry representatives, and more than 600 attendees through digital means, examined case studies of transition from analogue to digital (such as music and publishing) in contrast with cases in 'born digital' sectors (such as games or social media). This resource works to contextualize the fabric of CREATe.
CREATe Intranet and Reporting Platform	A useful point of reference for information on every aspect of CREATe, this incorporates reporting tools for providing updates on progress, outputs and outcomes. The online tool complements our more informal reporting which typically comprises a monthly catch-up with a member of the CREATe office team. The CREATe Intranet was developed in house to facilitate project management and to provide a home for shared information for the consortium. Functionality includes forms to display and link project activities, deliverables, organisations and people, a risk management tool, a dynamic gantt chart function, impact map functions to illustrate geographic reach and activity concentration and a shared Google calendar. The reporting system incorporates forms to respond to periodic and day-to-day reporting requirements. The key design philosophy associated with all of our reporting is that one should never have to re-key the same information twice. Reuse and remixing of report content depending on its audience is a critical goal. Each member of CREATe staff has their own dashboard from where they can see information about their own and related projects, reporting requirements and historic reports and a news feed for internal

	information sharing. More information about all of this functionality will follow soon.

CREATe Digital Presence (Period 1/10/12 to 30/10/13)

CREATe Primary Website (www.create.ac.uk)

Page Views:	81,300
No. Visits:	27,271
Average Visit Duration:	2 mins and 59 seconds
Total Unique Visitors:	15,481 (56% of visitors are classified as "new" and therefore some 6700 can be considered returning visitors)

CREATe Context Resource (www.create.ac.uk/context)

Page Views:	3,100
No. Visits:	877
Average Visit Duration:	3 mins and 20 seconds
Total Unique Visitors:	532

CREATe Copyright Evidence Resource (www.copyrightevidence.org)

Page Views:	1,600
No. Visits:	740
Average Visit Duration:	2 mins and 1 second
Total Unique Visitors:	509

Social Media

CREATe Twitter Followers:	435
CREATe Tweets:	158
CREATe Youtube Channel Views:	521 (1,937 minutes of footage watched)

Cumulative Time Spent by USERs on CREATe Resources

No. of Hours	**Close to 1500 hrs.**

Appendix A –CREATe Intranet Platform

Comprehensive coverage of activities and information associated with CREATe's full research programme can be viewed by using the Centre's Intranet system. This resource can be accessed at http://www.create.ac.uk/private. When prompted please provide the following log-in details:

Username: **AHRC**
Password: **Evaluation**

Upon logging in you will see an overview of CREATe's research programme and a series of tabs from which you can view the Centre's activities by type. Individual projects can be viewed in more detail by selecting from the drop-down list or clicking the corresponding link within the *Projects Overview* tab.

CREATe Intranet System – see http://www.create.ac.uk

Appendix B – Budget Breakdowns for Key CREATe Events

CREATe Launch Event (31st January – 1st February 2013)

CREATe LAUNCH 31 JANUARY - 1 FEBRUARY - 174 DELEGATES			Item	Total
Item	Total		Audio Visual Services	
Venue Costs			**Audio Visual Services**	
Venue Hire			Photography	240
Lighthouse 1065 plus vat	1,278.00		Audio visual services - Huntarian, Kelvin Gallery	103.5
Huntarian, Kelvin Gallery - free	0		Audio visual services - Lighthouse	75.33
			Equipment hire - Lighthouse 370 plus vat	444
TOTAL FOR VENUES	**1,278.00**		Pre-launch video	500
Catering			**TOTAL FOR AUDIO VISUAL SERVICES**	**1,362.83**
Hotel Catering (Mgmt Committee) - free	0			
Principal's Lodge - free	0		**Travel and subsistence**	
Ubiquitous Chip (inc wine, gratuity)	3,539.90		Delegates and team taxi travel 31 Jan, 1 Feb and 4 Feb	356.52
Huntarian catering	1,254.50		Delegate, travel, subsistence	6,346.51
Kelvin Meeting Room catering (Governance Board)	26.6			
Lighthouse 6358.03 plus vat	7,629.36		**TOTAL FOR TRAVEL, SUBSISTENCE EXPENSE REMUNERATION**	**6,703.03**
Wine Lighthouse (Majestic)	284.54			
Masala Twist (inc wine , gratuity)	200		Venue Costs	1,278.00
			Catering	12,934.90
TOTAL FOR CATERING	**12,934.90**		Accommodation	7,637.50
			Printing and Consumables	2,039.26
Accommodation			Audio-Visual Services	1,362.83
Accommodation £6212.50 plus vat plus non taxable amount £182.50	7,637.50		Travel Expense Remuneration	6,703.03
TOTAL FOR ACCOMMODATION	**7,637.50**		**TOTAL EVENT COSTS**	**31,955.52**
			AHRC Award / Subsidy for the launch	15,000.00
Printing and Consumables			CREATe Outlay for Launch	16,955.52
Event abandonment insurance	312.7			
Printing costs (MOPS)	127		Industry Value Generated (see http://goo.gl/eBwNt for details)	147,000.00
Banners and framed posters	380		**Net Returns**	**130,044.48**
Cue cards, direction signs, name badges, report, business cards, greeting cards	1,053.12			
tripod	14.5			
Lanyards and extra large name badges	87			
Stationery	64.94			
TOTAL FOR PRINTING AND CONSUMABLES	**2,039.26**			

Edinburgh Researchers Capacity Building Conference (13th – 14th June 2013)

CREATe Researchers Conference and Empirical Capacity Building Event (Edinburgh)			Item	Total
Item	Total		Audio Visual Services	
Venue Costs			Photography	500
Venue and room Hire (4 rooms 13 and 14 June)	1,683.00		Audio visual services - Pollock Halls 13-14 conference event	150
Pollock Halls: University of Edinburgh			Audio visual services - 13 June Management Committee	75
			Recording (Mics, Tec, PA and mixing)	890
TOTAL FOR VENUE	1,683.00			
			TOTAL FOR AUDIO VISUAL SERVICES	1,615.00
Catering Costs				
Pollock Halls conference and workshop catering	1,832.00			
teas and coffees Thurs 13 June for Management Committee (Arthursley Room)	18		Travel, subsistence Expense Remuneration	
Dinner in Edinburgh city Thurs 13 June for 60 delegates inc VAT and gratuity	2,960.00		Coach hire	600
			Travel expense Remuneration	1,770.23
TOTAL FOR CATERING	4,810.00		travel for speakers booked by CREATe (Baden-fuller/Dobusch)	567.74
Accommodation			TOTAL FOR TRAVEL, SUBSISTENCE EXPENSE REMUNERATION	2,937.97
Masson House £50 B&B - 60 delegates 12-15 June	2,250.00			
TOTAL FOR ACCOMMODATION	2,250.00			
			Venue Costs	1,683.00
			Catering	4,810.00
Printing and Consumables			Accommodation	2,250.00
Printing name badges (est)	100		Printing and Consumables	183.34
Hire of flip charts, (x 5) paper and pens	83.34		Audio-Visual Services	1,615.00
TOTAL FOR PRINTING AND CONSUMABLES	183.34		Travel Expense Remuneration	2,937.97
			TOTAL EVENT COST	13,479.31

Orphan Works Report Launch (2nd July 2013)

ORPHAN WORKS REPORT LAUNCH 2 JULY COSTS - Attendees 55			Item	Total
Item	**Total**		**Audio Visual Services**	
Venue Costs			Photography	50.00
Venue Hire (Law Society, London)	1,150.00		Technician	280.00
			PA system	125.00
TOTAL FOR VENUES	**1,150.00**		Data Projector	175.00
			Microphone (x4)	60.00
Catering Costs			Lectern and screen	30.00
Law Society, London	1,539.00		Transcription services	63.60
TOTAL FOR CATERING	**1,538.90**		**TOTAL FOR AUDIO VISUAL SERVICES**	**783.6**
Travel and Accommodation			Venue Costs	1,150.00
Speaker and Staff Accommodation and Travel	1,377.59		Catering Costs	1,538.90
			Travel and Accommodation	1,377.59
TOTAL FOR ACCOMMODATION/TRAVEL	**1,377.59**		Printing and Consumables	180.00
			Audio-Visual Services / Transcription Services	783.6
Printing and Consumables				
Bannerstands	180.00		**TOTAL EVENT COSTS**	**5,030.09**
TOTAL FOR PRINTING AND CONSUMABLES	**180.00**			
			Contribution from Technology Strategy Board	1,300.00
			Industry Value Generated (See http://goo.gl/cyNXoE for details)	20,000.00
			Net Returns	**16,269.91**

Archives and Copyright Event (27th September 2013)

Archives & Copyright Event - (London) 27 September 2013 - attendees 78			Item	Total
Item	Total		**Audio Visual Services**	
Venue Costs			Filming and camera work (2-3 cameras) (Wellcome Trust	1,500
Venue Hire and Conference Catering	7,000.00		Audio	500
			Transcription	500
TOTAL FOR VENUE	**7,000.00**		Editorial time (text-based - provided by ARA	2,500.00
			Editing (audio visual) - provided by ARA	2,500.00
Catering Costs (additional to inclusive figure above)			Website design and build - provided by ARA	2,000.00
Speaker's Dinner in London on Thursday 26 September incl vat and gratuity	295			
Dinner in London on Friday 27 September incl vat and gratuity	181.19		**TOTAL FOR AUDIO VISUAL SERVICES**	**9,500.00**
TOTAL FOR CATERING	**476.19**			
			Travel, subsistence Expense Remuneration	
Accommodation			CREATe administrator travel costs	250
Goodenough Club hotel	1,936.00		Travel for US speakers x 3 (CREATe contribution £1,500 each)	4,500
TOTAL FOR ACCOMMODATION	**1,936.00**		**TOTAL FOR TRAVEL, SUBSISTENCE EXPENSE REMUNERATION**	**4,750.00**
Printing and Consumables			Venue Costs	7,000.00
Printing name badges (est)	100		Catering	476.19
Business cards (vs)	100		Accommodation	1,936.00
			Printing and Consumables	200
TOTAL FOR PRINTING AND CONSUMABLES	**200**		Digital Conference proceedings	9,500.00
			Travel Expense Remuneration	4,750.00
			TOTAL EVENT COSTS	**23,862.19**
			Wellcome Trust Contribution	7,000.00
			Archives and Records Association Contribution	6,000.00
			CREATe Outlay for Launch	10,862.19
			Industry Value Generated (see http://goo.gl/YRGxw0 for details)	30,000.00
			Net Returns	**19,137.81**

Public Domain Event (11th-12th October 2013)

CREATe PUBLIC DOMAINS 11-12 OCTOBER 2013 attendees 38			Item	Total
Item	Total		Audio Visual Services	
Venue Costs			Transcription Services	469.2
Wellington Church	119.00			
Melville Room, University of Glasgow (Provided Free of Charge)	0		TOTAL FOR AUDIO VISUAL AND TRANSCRIPTION SERVICES	469.2
TOTAL FOR VENUES	119			
			Travel, subsistence Expense Remuneration	
Catering			(Pearson) + Bournemouth delegation	897.42
University of Glasgow hospitality Services	461.00			
Speakers' Dinner The Bothy, Ruthven Lane (inc wine, gratuity)	495.00		TOTAL FOR TRAVEL, SUBSISTENCE EXPENSE REMUNERATION	897.42
TOTAL FOR CATERING	956.00		Venue Costs	119
			Catering	956.00
Speaker's/Panelists Travel and Accommodation			Speaker's/Panelists Travel and Accommodation	4,114.04
Travel (for speakers)	2,002.04		Audio-Visual Services / Transcription Services	469.2
Accommodation (for speakers and panelists)	2,112.00		Travel Expense Remuneration (Pearson & Bournemouth to date)	897.42
TOTAL FOR SPEAKER'S/PANELISTS ACCOMMODATION	4,114.04		TOTAL EVENT COST	6,555.16

Creativity, Regulation, Enterprise and Technology

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