CREATe

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

Annual Report to AHRC/EPSRC/ESRC
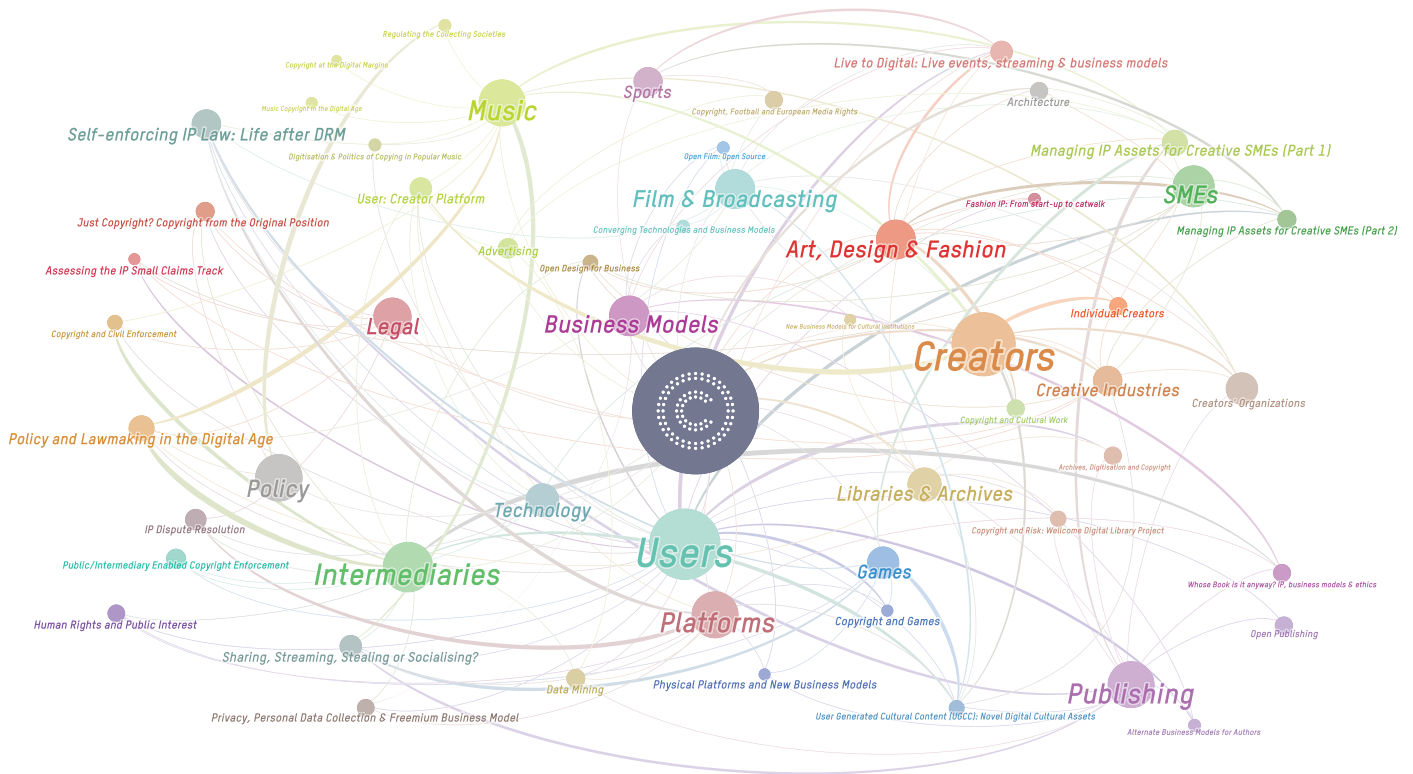
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RCUK Centre for Copyright and New Business Models in the Creative Economy
Annual Report 2013/14 to AHRC/EPSRC/ESRC

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CREATe at Half Time

CREATe's launch at the start of 2013 was greeted with enthusiasm and no small degree of expectation. Policy makers, business leaders, creators, academics and consumers gathered at the inaugural conference at the Lighthouse in Glasgow, congratulating the consortium at this point of its conception, but tempering this warmth with an explicit warning, of the wide range of issues that in their view the Centre was compelled to address. In our first annual report last October we reported quick traction and robust governance, establishing both academic and administrative machinery quickly and effectively. We described innovative approaches to communicating our results, including a range of online resources aimed at meeting the needs of a wide range of stakeholder groups. And we focused on the launch of our diverse research programme, and on how CREATe's investigators were already exceeding expected evidence measures.

This year has taken CREATe into its second phase to a sustainable presence as an interdisciplinary, internationally respected, demonstrably innovative and high-impact fixture at the forefront of the debates on digital trends. A key priority has been to establish credibility within a contested policy space, launch a first series of relevant and robust research results, and ensure connectedness with stakeholders and policy makers through a systematic process of engagement.

CREATe's core question concerns the future of creative production, and the role of copyright therein (among alternative identification, appropriation and finance modes). A research centre at the intersection of law, technology and social science is a global first - CREATe is already seen, internationally, as one of the most ambitious (and effective) institutes influencing the discourse about evidence, and changing the nature of evidence that bears on copyright policy.

Our main strengths, which we hope are evident throughout this report, are:

− Our approach to interdisciplinarity and capacity building: we are committed to the development of a new generation of researchers able to address grand challenges of the digital economy and society;
− Our policy reach: both in the UK and abroad we have been demonstrably influential, contributing to an evidence base for policy;
− Our engagement with key stakeholders, including the creative industries: CREATe takes great care to expose our methodological approach and research designs to early scrutiny by academic peers, by industry and policy users of research, seeking to make copyright law and empirical evidence accessible to all levels of stakeholders;
− Digital resources: our philosophy and now established track record for documenting evidence and activities online has ensured wide dissemination of and engagement with our research;
− Our strong, internationally acknowledged brand as a leader in evidence based research which is identifiable in all of our interactions with external stakeholders.

Stakeholder Relationships

Who are we working with?

Our goal is to make a real difference not only to scientific progress but to the cultural and creative industries, and inform the regulatory conditions under which these sectors develop. We interact with society and industry through a range of stakeholders such as primary creators, cultural and creative firms, internet intermediaries, civil society, the not-for profit sector, agencies and government.

Engagement with these organisations, numbering close to 200, has taken place through a variety of channels, including knowledge exchange conferences, trade fairs, outreach research seminars, hosting industry representatives, placements and personal visits. The following graphic represents the distribution of these stakeholder engagements by sector. *[The definition of engagement as a "working interaction" is rigorous and demanding, requiring a contribution as a speaker at CREATe event (not just a delegate); or as a co-author or contributor to a position paper.]*

Sectoral Profile of CREATe Interactions (Jan 2013- July 2014)

- Photo & Imaging (Rep Org), 9, 5%
- Other [Industry Assoc/ Rep Org], 7, 4%
- Civil Society, 6, 3%
- Services (Exhibitors/ Printing/ Strategy & Communications/ Innovation Agencies/ Incubators), 6, 3%
- Arts Org / Cultural Enterprise, 9, 5%
- Newspapers / Magazines / Press, 5, 3%
- Writers, 5, 3%
- Broadcasting, 4, 2%
- Internet Intermediary, 4, 2%
- Games, 10, 5%
- Cinema, 3, 2%
- Fashion, 3, 2%
- Legal, 11, 6%
- Sports Org, 3, 2%
- Music (Creators), 3, 2%
- Government, 13, 7%
- Photo & Imaging (Creators), 2, 1%
- Dance, 1, 1%
- Book Publishing, 22, 12%
- Design, 1, 1%
- Retail, 1, 1%
- Archives & Libraries, 28, 15%
- Sculpture, 1, 1%
- Theatre, 1, 1%
- Music (Rep Body), 27, 15%

CREATe's working interactions included 28 Archives & Libraries, 27 Music Industry organisations (including record labels, publishers, collecting societies and trade associations), 22 Publishers, 10 Games Developers and trade associations, 9 Photographic & Imaging companies and trade associations, 5 Newspapers and Magazines groups, and 4 Television and Broadcasting companies. There was some representation of Fashion labels, Sports organisations, and Cinema exhibitors. Dance, Design, Sculpture and Theatre sectors have remained at the periphery.

The statistical spread of the interactions appears related to the pertinence of CREATe's central question for organisations in these sectors; i.e. how much does the advent of digitization affect copyright related business models - hence we see many more music labels and music trade associations interacting with CREATe (availability of content through digital means = fear of copyright infringement / development of new business models) compared to the Theatre sector (digitization is yet to have major impact on physical mode of consuming the theatre experience).

We also interacted with 13 Government entities, including the Intellectual Property Office (IPO), Technology Strategy Board (now Innovate UK) and Connected Digital Economy Catapult (IPO and CDEC have engaged in research co-production initiatives), UK Judiciary, 11 Law firms, 6 Civil Society organisations who represent user access concerns (such as the Open Rights Group), and 4 Internet Intermediaries (including Google).

Finally, CREATe's reach also extends to organisations that play an enabling role for cultural and creative industries – these include 9 Arts and Cultural Enterprises, 6 Services such as Exhibitors, Printers, Strategy & Communications Consultants, Innovation Agencies and Business Incubators.

Programme Advisory Council

Convened in early 2014, CREATE's Programme Advisory Council (PAC) is designed to help ensure our connectedness with the wider world. Its two core functions are to support engagement with stakeholders, and to provide domain expertise in proposing and reviewing applications for new work. The Council is chaired by Alison Brimelow. In a distinguished career at the very forefront of intellectual property policy Alison was Chief Executive and Comptroller General of the UK Patent Office (now the Intellectual Property Office) and the fifth President of the European Patent Office, a position she held from 2007 to 2010. The Council's membership is international and multidisciplinary, as follows:

UK

- Nick Appleyard (Innovate UK)
- Richard Arnold (Judge in charge of the Patent Court)
- Robert Ashcroft (PRS for Music)
- Hasan Bakhshi (Nesta)
- Frank Boyd (Creative Industries Knowledge Transfer Network)
- Roger Burt (Chartered Institute of Patent Attorneys)
- Tony Clayton (UK Intellectual Property Office)
- Laurence Kaye (Shoosmiths LLP)
- Jim Killock (Open Rights Group)
- Jerome Ma (Engineering and Physical Sciences Research Council)
- Hector MacQueen (Scottish Law Commission)
- Darryl Mead (National Library of Scotland)
- Eloise Meller (Economic and Social Research Council)
- Richard Paterson (British Film Institute)
- Jeremy Silver (Semetric and Bridgeman Art Library)
- Heather Williams (Arts and Humanities Research Council)

International

- Reto Hilty (Max-Planck-Institute for IP & Competition Law, Munich)
- Jeanette Hofmann (Humboldt Centre for Internet & Society, Berlin)

- Bernt Hugenholtz (Institue for Information Law IViR, University of Amsterdam)
- Joe Karaganis (The American Assembly, Columbia University)
- Andrew Kenyon (University of Melbourne)
- Zorina Khan (Bowdoin College Maine, USA)
- Helge Rønning (University of Oslo)
- Pamela Samuelson (Berkeley Centre for Law & Technology, USA)
- Sacha Wunsch-Vincent (World Intellectual Property Organisation)

The Programme Advisory Council meets in conjunction with major CREATe events as appropriate, and the views of its membership are regularly solicited. The Council is also consulted on new calls for funding, and on the internal review process.

Sectoral working groups, comprising members of the Advisory Council, stakeholders and CREATe academics facilitate connectivity with the following sectors: archives, fashion, film and broadcasting, games, music, publishing, platforms and intermediaries.

Highlights of this year

First Results

We have selected a small number of case examples for short narratives that illustrate the range and impact of our work.

File-Sharing Evidence

On 11 April 2014, at Stationers' Hall (the 17th century livery hall in the City of London that has a claim to being the birthplace of the modern copyright system) CREATe launched a behavioural economics analysis of all available empirical studies on file-sharing and unauthorized use. The report, led by three academics from the University of East Anglia (Dr Stephen Watson [now at Lancaster University], Dr Piers Fleming and Professor Daniel John Zizzo [now at Newcastle University]) captured the evidence on the welfare implications of unlawful sharing of copyrighted media online and on the proposed causes of unlawful file sharing. Propositions were visualised in a cubic space where the number of sources of evidence identified for each proposed determinant of unlawful file sharing were split according to evidence type and specific media. It demonstrated that our current knowledge of file sharing is dramatically skewed by method and sector.

Articles on unlawful file sharing for digital media including music, film, television, videogames, software and books, were methodically searched; non-academic literature was sought from key stakeholders and research centres. 54,441 sources were initially found with a wide search and were narrowed down to 206 articles which examined human behaviour, intentions or attitudes.
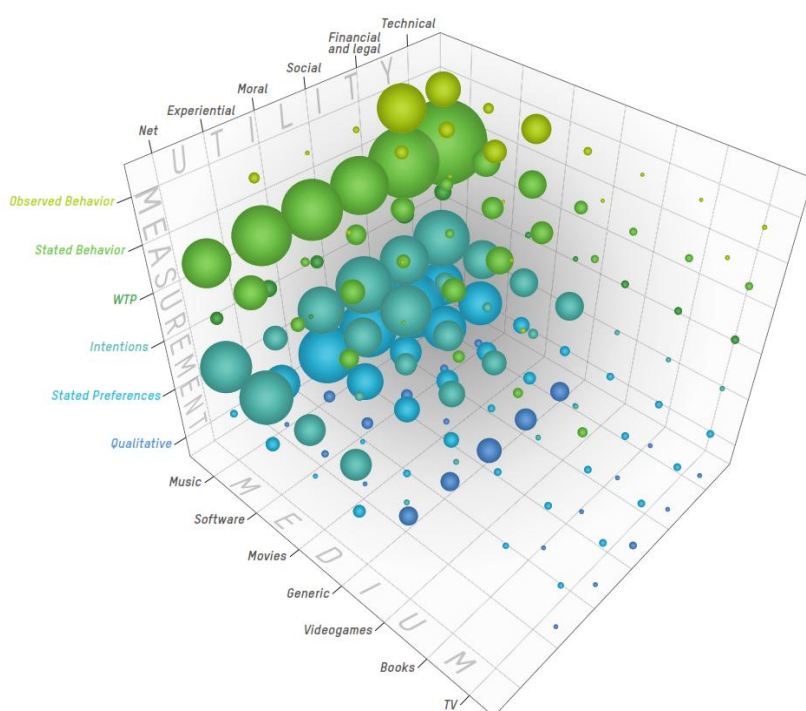
Distribution of determinants, methodologies and sectors documented in the CREATe File Sharing Review

The vast majority of the studies found in the scoping review employ cross sectional survey studies which make attributions of causality extremely difficult. Furthermore, the scoping review also shows the comparative scarcity of studies that employ observed behavior as a measured outcome, whether from the experimental laboratory or from the natural world. This is a problem, particularly as there is often a gap in findings between studies that use behaviour and studies that do not. In the context of financial and legal utility, we find that as new enforcement laws are introduced, there is limited behavioural data which could confirm a causal effect.

There is a definite need for more experimental economic and longitudinal samples capable of identifying causality links and starting to assess the potential of policy changes to affect unlawful file sharing behaviour. There is also a need to explore, more systematically, a wider spectrum of markets, as copyright frameworks do not normally differentiate across markets.

Reflecting the strategic priority of this work, an additional £50K has been invested from CREATe's New Funds programme to support a large scale financially incentivized field economic experiment to provide a better understanding of unlawful file-sharing behaviour, particularly in the context of movies. This will achieve a number of objectives:

a) Provide much-needed behavioural and causal evidence on the source of unlawful file-sharing;
b) Provide behavioural evidence specifically in relation to potential sources of unlawful file-sharing, such as social and moral utility, where evidence is especially scarce;
c) Connect experimental behavioural data with natural world unlawful file-sharing;
d) Do the above in the context of movies, an area under-explored relative to music files;
e) Do the above with a representative sample of the UK unlawful file-sharing population;
f) Begin identifying behavioural and causal differences by different segments of the UK population.

This research was reported widely, including on *BBC Radio Scotland*, *BBC Radio Norwich* and the *Scotsman* newspaper, as well as numerous online publications, such as *The Conversation*.

For more information about CREATe's research into file sharing evidence visit our dedicated event page at http://www.create.ac.uk/file-sharing-review.

Orphans & Archives

Archives as memory institutions are a significant source for learning and innovation, as well as of cultural value in their own right. In the UK alone, there are "up to 2,500 museums, 3,393 public libraries, 3,000 community archives, 979 academic libraries and approximately 3,500 trust archives" (IPO 2012). Many of the materials in these institutions are so-called "orphans", i.e. works in which copyright still subsists, but where the rightsholder, whether it be the creator of the work or successor in title, cannot be located.

"I think archivists are scared by copyright, which is sad but not surprising." Tim Padfield, International Council on Archives

CREATe has contributed to a report for the UK government assessing licensing and price options for the use of orphan works. CREATe also has scoped the Wellcome Digital Library's Codebreakers Project from a copyright and risk viewpoint to assess the merits of the risk-managed approach to copyright clearance. This project is producing a digital resource that will include a risk management toolkit for cultural and archival institutions. Other points of wider public engagement include participation in influential industry events such as the UK Archives Discovery Forum and the Archives and Records Association Annual Conference, as well as the organisation of an international conference concerning copyright, risk and the digitisation of archive collections (www.create.ac.uk/archivesandcopyright).

Continued investment in this area is seen as a key strategic priority. In September 2014 CREATe launched a new project at the University of Glasgow called "Digitising the Edwin Morgan

Scrapbooks" (a culturally significant mixed-media collection of unpublished artistic works from the early to mid-20th Century), which explores the limits (and costs) of EU and UK copyright policy as it impacts the digitisation of unique and distinctive artistic collections.

Recommendations emerging from all of this work are beginning to be adopted across the archive sector, for example by the British Film Institute (unlocking heritage digitisation programme), Glasgow School of Art and Newcastle University special collections (books archive). Training courses aimed at the information professions and run by the project team (in association with the Scottish Council on Archives) have been successful and well attended. Empirical results indicate that the issue of copyright is one that the sector is ill-equipped to tackle at present and there are signs that CREATe's work is having a transformative impact.

"We are caught between the need to protect copyright as a thing which protects people who do creative things... but also to make sure that sensible things done by sensible people ... can still happen with the minimum of fuss." Nick Munn, Deputy Director Copyright, IPO at CREATe Symposium, Wellcome Trust

This impact extends too to the level of policy. Ronan Deazley is the Copyright Policy Advisor for the Scottish Council on Archives offering CREATe a voice at WIPO's Standing Committee on Copyright and Related Rights alongside several international and regional NGOs representing the cultural heritage sector. The range of issues addressed included the problem of cross-border exchange and use of library and archive material, orphan and out-of-commerce works, data and text mining, and the extent to which the providers of digital content are increasingly relying on contract to override existing exceptions to copyright. Also on behalf of CREATe and in association with the Scottish Council on Archives, Deazley submitted a response to the UK Government's February 2014 consultation on orphan works.

Reflecting the industry benefits of this work the project raised around £12K of income from BILETA, the Archives and Records Association and the Scottish Council of Archives to develop resources and to facilitate engagement.

More information about CREATe's work in this area is available from http://www.create.ac.uk/archivesandcopyright/.

Copyright User

CopyrightUser.org is a multimedia resource aimed at helping creators, media professionals and the general public understand how to protect their work, how to license and exploit it, and how to legally re-use the work of others. A joint collaboration between CREATe and Bournemouth University, *Copyright User* builds up a picture of copyright reality from the most frequently asked questions (FAQs) online, and offers videos, interactive tools, and authoritative short essays. The resources are meant for everyone who uses copyright: musicians, filmmakers, performers, writers, visual artists or interactive developers. *Copyright User* was launched at the AHRC Creative Economy showcase event in March 2014. Even without active marketing, the site has enjoyed thousands of

unique visitors a month. Its content is being regularly updated under the direction of the Copyright User Editorial Board to reflect current legislative status.

The site has received wide coverage, including in Mike Weatherley MP's report to the Prime Minister on copyright education and awareness. Weatherley's contribution considers copyright education and awareness activities in the UK. It also offers a number of recommendations with the goal of achieving "[g]reater coherence and coordination between industry, Government, academia and all other relevant stakeholders to deliver an effective positive message about the importance of IP to all our benefits". Several recommendations explicitly address CREATe and in particular Copyright User.

The report's third recommendation suggested that copyright and more generally IP should be included within the National Curriculum in schools in order "to prepare pupils […] for the 21st century knowledge economy". The report explicitly referenced the efforts of Copyright User. In September, the project launched educational resources aimed at helping school level students explore the copyright landscape for the Contemporary Media Regulation unit. Currently the Copyright User team is working with Oxford, Cambridge and RSA (OCR) and CEMP (Bournemouth University) on introducing copyright law into the AS/A Level Media Studies curriculum in schools in England and Wales. We are about to launch a first set of resources to help A-Level Media Studies teachers and students explore the evolving copyright landscape through user-friendly and lively online materials.It hopes to add other A-level units and topics.
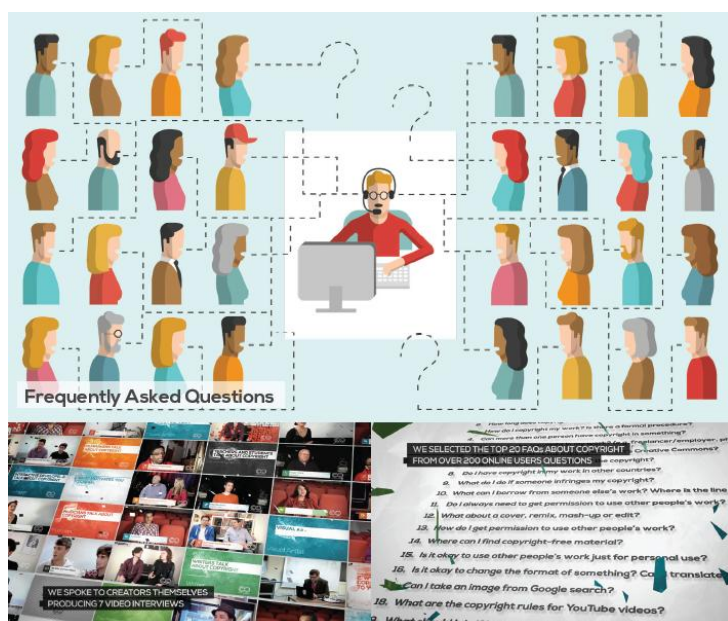
Weatherley's fifth recommendation, corresponding to providing good information also references Copyright User and makes recommendations in line with our strategy. It indicates that "The Copyright User portal, designed by CREATe, and the Copyright Hub should work closely given the obvious synergies that exist here. A broader and full assessment of the IP information demand and supply gap is necessary and should be completed in 2015". A whole further paragraph is included about Copyright User, applauding the bottom-up methodology that was employed to build the content of the site. Suggesting that Copyrightuser.org and the Copyright Hub could work more closely together, Weatherley was "pleased to learn" that CREATE has seconded the site's lead producer to the Digital Catapult Centre (London), where the Copyright Hub is based. This will allow continued conversations between CREATe and the Copyright Hub, avoiding the production of overlapping educational resources and offering the general public a set of tools about copyright law which are neutral, consistent and up-to-date. Further collaboration is being facilitated with CREATe investing in new research; a detailed longitudinal study will be undertaken of the Copyright Hub followed by a set of shorter studies of homologous developments across different sectors and regions, designed to capture the trajectories and dynamics across the emerging IP infrastructure.

With respect to Copyright User, specific guidance for further creative sectors, such as photographers, video game developers, libraries and archives will be released shortly, the outcome of collaboration with representatives of each of these groups.

More information about Copyright User is available from http://copyrightuser.org.

Copyright Exceptions and Evidence

Academics from CREATe made key contributions to three Copyright Exceptions introduced by the UK government in 2014, after a process that lasted almost a decade. Among the changes is an exception for "Personal copies for private use", to which Martin Kretschmer contributed evidence in 'Private Copying and Fair Compensation', ESRC Report for UK Intellectual Property Office (cited in Digital Opportunity: An Review of IP & Growth, 'Hargreaves Review', May 2011, p. 116, in the government's response to Hargreaves, August 2011, and in the Impact Assessment BIS1055 Copyright Exception for Private Copying).

New exceptions for "Research, Education, Libraries, and Archives" were redrafted, partly in response to contributions from BILETA and CREATe, led by Ronan Deazley.

Kris Erickson and Martin Kretschmer contributed three studies on regulatory options and on the economic effects of introducing a copyright exception for Parody. "Copyright and the Economic Effects of Parody: An empirical study of music videos on the YouTube platform, and an assessment of regulatory options" is the third in a sequence of three reports on Parody & Pastiche, commissioned to evaluate policy options in the implementation of the Hargreaves Review of Intellectual Property & Growth (2011). The report was cited in Impact Assessment BIS1057 Copyright exception for parody, p.10.
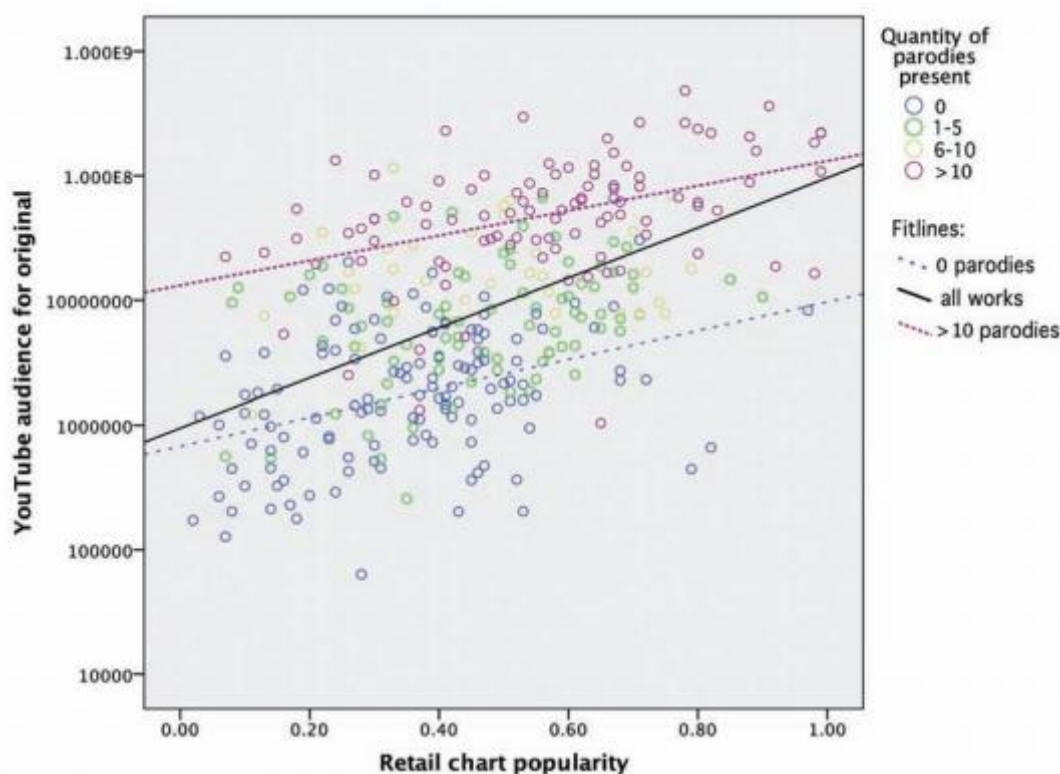
Distribution of 343 original works and presence of parodies (retail chart popularity is equal-weighted index of two factors: Highest chart position attained and proportion of weeks spent on chart). Figure taken from *Copyright and the Economic Effects of Parody: An empirical study of music videos on the YouTube platform, and an assessment of regulatory options*

CREATe's co-authored studies on Orphan Works ("Copyright, and the Regulation of Orphan Works: A comparative review of seven jurisdictions and a rights clearance simulation") and Parody ("The Treatment of Parodies under Copyright Law in Seven Jurisdictions: A Comparative Review of the Underlying Principles") are also cited by the Australian Law Reform Commission (February 2014, p. 299) and the Court of Justice of the European Union (Case C-201/13, Johan Deckmyn by referring court, 17 April 2013 and in Advocate General opinion, 14 May 2014).

More information is available from http://www.create.ac.uk/policy-responses.

Games

Although the UK's £1 billion games sector has scored notable global successes, the sector is rarely mentioned in discussions of copyright reform. CREATe investigators are studying how legal mechanisms promote or restrain games' business models, creative platforms, and payments.

One games developer appealed for self-regulation; "if they are aware of when something of theirs has been copied – through a familiarity with art work, code, and gameplay – why should a legal team come in and make the decision for them based on criteria that may not be wholly applicable or relevant?" - CREATe Games Roundtable

A consequence of the lack of focus on copyright within the games sector is that the law has grown up alongside and been shaped primarily by other creative sectors, such as music, publishing and film. Reflecting issues identified above within the context of CREATe's File Sharing review work, there are identifiable dangers inherent in any general approach, which cannot account for specific characteristics of individual creative industries.

CREATe's primary games related research project (led by Daithi Mac Sithigh [now Newcastle University] with Keith Johnston and Tom Phillips from UEA) collected information in three ways: a multi-disciplinary literature search; two workshops with mainly industry participants; and an informal online survey of game players. Themes uncovered by the literature survey, such as crowd funding, in-app purchases, and reactions to court cases and government tax announcements, set the agenda for a subsequent gamers' survey and workshops, which additionally revealed scepticism about IP.

The survey showed that rights gamers value, such as control over what they create and a say in major decisions, are often not covered by consumer protection authorities. Participants at the first workshop revealed a sea change in the sector, where there was no longer necessarily a binary division between "independent" and "mainstream" game development; most important among practitioners was the need for openness and co-operation between content producers. An appetite for industry could self-regulate legal issues pertaining to the protection of one's own IP was evident.

CREATe's continuing dialogue with the industry, through interviews and workshop participation are informing a comparatively immature audience as they develop a relationship with IP and regulation.

For more information see http://www.create.ac.uk/copyright-and-games.

Micro-enterprises, Crafts and IP

Several CREATe projects are examining the relationships between IP and smaller creative contexts. An intensive programme of interviews with representatives of nine sectors including design, fashion and textiles, computer games, broadcasting and film has highlighted the significance of intellectual property within Scotland's creative industries. Research (led by Barbara Townsley, with Henning Berthold and Eilidh Young at the University of St Andrews) has yielded several key messages:

- Intellectual Property (IP) is the driving force behind Scotland's Creative Industries: its strategic management, including its identification, ownership, protection and exploitation, is paramount to the sustainability and success of Scotland's creative economy.
- IP takes a wide variety of forms and its protection has a range of implications within each Creative Industries sector.
- Scotland's creative SMEs often feel under-resourced when it comes to managing IP, but they cannot afford to ignore it. Help is out there, in the form of developmental, legal, and financial organisations which provide staff, websites and other resources.
- This collection of industry case stories aims to enhance such support by illustrating real IP strategies that have been applied by fellow creative workers in Scotland, providing inspiration and assurance from entrepreneurs who have taken the lead with IP.

"Make your assets sweaty... make one product and get three out of it, with different skins, for different markets", **David Wightman, Another Visitor**

CREATe is reflecting these challenges and seeking to address the most critical shortfalls; a series of events aimed at such sectors have offered insights and guidance into several aspects of IP and business sustainability, investment and funding, as well as opportunities for networking and engaging with other UK and international sectors.

Other work has considered the impact of IP issues in start-up firms in five areas identified by the Scottish Government as important growth areas (health and well-being, food, rural economies, sport, information and communication technology). Tracing the process from ideation to monetisation, data are collected on three occasions: the idea generation phase (centred around sandpit-inspired, intense three-day innovation workshops), the funding approval phase and the business development phase.

To this date, observations have taken place at 7 workshops, 7 funding panel meetings have been studied, and 9 grant-funded projects are being followed. As ideas evolve from inception to monetisation and beyond, they are subject to continuous appraisal. CREATe's research asks how do people involved in the realisation and support of new entrepreneurial ventures, such as emerging from innovation workshops, come to value an idea and decide to take it further? It is argued, in conversation with Dewey's theory of valuation, that value is not something identifiable as an intrinsic, self-evident property but the product of a set of judgments oriented towards an idea's capacity to achieve specific ends-in-view. Valuation thus has an instrumental quality that, in the context of the initiative reported on here, extends beyond the commercial realm and finds expression in a repertoire of diverging and sometimes conflicting value statements.

Computational Approaches to IP and Dispute Resolution

This work chiefly comprises two related work packages led by Burkhard Schafer from the University of Edinburgh. The projects respectively explore the extent to which there is common ground between the various stakeholders that can inform the development of a new generation of computational representations of IP and other legal norms that realize the benefits of DRM without negative side effects and the adoption of web enabled research methods for litigation and evidence.

In collaboration with colleagues at the University of Tallin in Estonia Schafer has formalised semantic connections in Estonian copyright law to show how changes in one part of the legal system can change aspects of copyright law in unforeseen ways, resulting in disruptive law reform and likely costs. Research explores "creative" approaches to computational copyright law – instead of focussing on consumers, it aims to utilise "self-applying" law to reduce costs both for the legislative process and also for the management of licenses and contracts by the rights holders and their legal representative. The paper proposes an approach to AI assisted law reform, that tries to align research in Artificial Intelligence and Law with the jurisprudential philosophy of Luc Wintgens. Taking a holistic, system-oriented view, we propose a visualisation based link analysis that allows lawmakers to identify those parts of the legal system where the smallest amount of change has the largest effect.

In the context of the second project research is aimed at analysing risks and costs that are created for the digital creative economy through advances in e-discovery and the identification of best practice in terms of process and technology, and of areas where reform is required in procedural
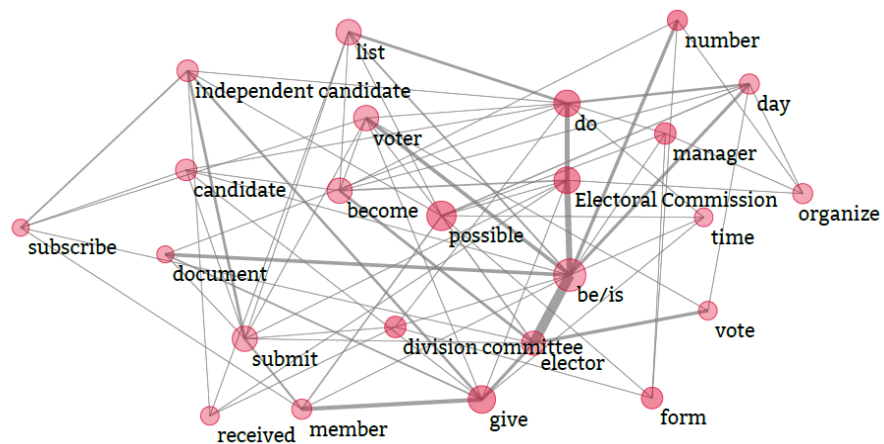
Semantic linkages in vocabulary reveal insights into the unforeseen effects of legal changes

law. Research has revealed that "copyright trolling" or "speculative invoicing" is a negative consequence of increasingly sophisticated discovery tools, and that tensions that can emerge between copyright and data protection law cause problems and inconsistencies, particularly across borders. The research, amid a rapidly changing legal and technological backdrop where empirical evidence remains limited, aims to evaluate the state of the art of information retrieval tools, assessing their applicability to copyright infringement, software support for victims of speculative invoicing and the reaction of professional bodies to that practice.

Research in these areas is cutting edge and its technological and legal footing is highly illustrative of CREATe's interdisciplinary philosophy.

Fashion

CREATe has taken a pioneering role in its dialogue with the fashion industry, conducted through a series of events, interviews, attendance at relevant conferences, round-tables, and ongoing 'in-conversations' with fashion designers, design teams, fashion consultants, fashion policy advisors,

fashion business managers, art directors and fashion academics in London, Berlin and Milan (led by Angela McRobbie, Goldsmiths University of London). Key events have been Goldsmiths Fashion Matters Kick–Off in June 2013, the Westminster Forum Fashion IP Event in October 2013, A CREATe presentation at Berlin Fashion Week Forum in January 2014, and the Fashion Futures Event hosted by bbw Hochschule Berlin in May 2014. Revealing in-conversations have included those conducted with Margaret Howell (London-based designer) Bruno Basso (London-based Basso and Brooke label), The Trampery (London Fashion Social Enterprise), Derya Issever (Berlin designers), Rita in Palma (Berlin designer), Common-Works (Berlin Producer Services), Jil Sander SPA (Milan), and Carlo D'Amario, Vivienne Westwood's Legal Counsel (Milan).

"Personally I'm not worried about being copied or theft of my IP, that's not a problem because I have new ideas all the time" **Berlin fashion designer**

The CREATe Project enters the fashion design sector when it is at a unique moment of transition. CREATe's fashion research work package differs from others in that 'copying' is openly acknowledged as being at the heart of fashion design industry practice and is integrated into the training of designers in the form of the 'inspiration' found in art history resources. It is entirely acceptable for young designers to 'reference' or 're-work' designers from the past, often in the form of a homage. At an industry level copying is semi-institutionalised in the reliance on 'trend forecasting agencies'. The use of forecasting services, or shared information agencies, is an economic exigency which helps the world-leading designers curate and consolidate seasonal looks, colours, shapes and contours thus providing some stable repertoire for the fashion media and ultimately for consumers. Hence copying shapes and navigates the design output, distilling and managing coherent 'looks' from the core creative activity which takes place in the design studios. In effect copying is a practice of creative self-management for the whole sector, and, as our research shows, it influences how questions of IP and copyright are dealt with.

This is not to say there is a consensus as to the inevitability of copying, and that actual theft of ideas is simply tolerated. Instead there is a lively debate as to how the law can serve to better protect young designers. Those in favour of placing more emphasis on Fashion IPR recognise the expense of seeking recourse to the law, and encourage more extensive training on protection strategies for young designers as they enter the field.

In cases of outright copying, from the evidence based on our research so far, even the sending of a lawyer's letter to the alleged guilty party can be effective, with lines immediately withdrawn, legal expenses covered and out of court settlements agreed.

In terms of a transition, CREATe's research has revealed the emergence of a new political economy of fashion, which takes place against the backdrop of the period of austerity from 2008 to the present. Fashion has long been a global industry but it enters a new phase with the rapid rise of not just 'fast fashion' (eg Zara, ASOS, Primark) but 'faster fashion'. This comes into play through the now standard designer

"We have little or no concern about copying but we are of course aware of our competitors, such as Celine, who are working in a similar milieu and are often influenced by what we do" **Major Italian label**

collaborations between the high street and haute couture, (eg Versace for H&M) which in turn promises higher design content to relatively low-quality, mass produced goods. Faster fashion is part of the wider very recent digital ecology of online sales and e-commerce itself transforming the fashion sector at an accelerated rate.

Death and Digital

Edina Harbinja and Lilian Edwards (University of Strathclyde) have been exploring the legal issues pertaining to transmission of digital assets on death. Adopting a wide definition, such assets include social network profiles e.g. on Facebook, Twitter, Google + or Linked In; emails, tweets, databases etc; in-game virtual assets (e.g., as bought, found or built in worlds such as Second Life, World of Warcraft, Lineage, etc); digitised text, image, music or sound, such as video, film and e-book files; passwords to various accounts associated with provisions of digital goods and services, either as buyer, user or trader (e.g. to eBay, Amazon, Facebook, YouTube etc); domain names; 2D or 3D personality-related images or icons such as user icons on LiveJournal or avatars in Second Life; as well as the myriad types of digital

We argue that [computer] code should be used to enable [transmission of user accounts] and empower individuals to control what happens post-mortem

assets emergent as commodities capable of being assigned worth (e.g. "zero day exploits" or bugs in software which antagonists can exploit). The researchers' goals have been to study applicable law and producing guidelines for policy makers, users, and service providers. Final conclusions will be published early in 2015.

Three case studies, focusing respectively on virtual worlds (gaming accounts on Second Life, World of Warcraft, and other services); email; and social networks have been carried out by Harbinja. In each case, she studied the types of assets that are held and what current laws should apply. Issues such as jurisdiction, taxation, or valuation were disregarded in favour of focusing on property, succession, intellectual property, data protection, and privacy laws. Such work has revealed that some services have already begun attempting to solve parts of the conundrum, such as Google's Inactive Account Manager which allows users to choose an inactivity period of three to 18 months, after which the service will notify user-specified trusted contacts and follow the user's instructions to delete or transfer the accounts.

Research has questioned the preconceived notions that participants in virtual worlds are essentially consumers. Building on the existing scholarship around virtual worlds and notwithstanding the current character of virtual worlds, Harbinja has considered aspects of End User Licence Agreements and noted the unfairness of their provisions, particularly the imbalance between user and developer interests governed by such contracts. She argues that the contracts cannot be regulated with consumer protection legislation, as interests such as property or intellectual property are beyond the scope of consumer protection regimes. Recognising the phenomenon of constitutionalisation of virtual worlds, the work presents a case in favour of stronger regulatory solutions in this domain, in order to strike a more appropriate balance between competing interests in virtual worlds.

CREATe is leading this emerging research area on an international stage; At the 2014 Computers, Privacy and Data Protection Conference in Brussels, CREATe hosted a panel entitled 'Post-Mortem Privacy: Exploring Deceased's interests in a Digital World'. The panel sought to tackle and explain

how the competing privacy interests of the deceased, bereaved family, heirs and society should be dealt with following death.

CREATe Working Paper Series and CREATe Publications

CREATe's Working Paper Series assembles full text pre-print or post-print outputs that speak to the core research agenda of CREATe. It is our benchmark for research quality, and carefully reflects our commitment to an open knowledge environment. Ten releases were published within this reporting period, exploring issues associated with copyright and risk in archival digital collections; open access publishing; the public domain; attitudes and implications of illegal file sharing; musicians' attitudes to copyright; and software resale. The working paper series published certain outputs prior to their subsequent publication as conference papers or peer reviewed journal articles. The series also performs a role in ensuring transparency within a contested policy space; we have developed a model for key events where we release transcripts and commentaries as Working Papers, as well as (where appropriate) associated online, interactive resources. The series is now available on the Zenodo Digital Library platform as well as via CREATe's web site.

Also in the last year we have partnered with Internet Policy Review (www.policyreview.info), a peer reviewed, open access journal on internet regulation in Europe that is written in policy relevant language. Part of an overall strategy for international collaboration, we have committed editorial resources, and have developed a co-publication agreement with the Alexander von Humboldt Institute for Internet and Society in Berlin.

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.	122 interviews across 9 sectors have explored business models across a wide range of cultural industries, including publishing, games, textiles and music. As well as informing two successful public engagement events, this research will be published as *Tales from the Drawing Board*, a book of case studies intended to contribute to our understanding of in situ IP management practices within the Scottish Creative Industries sector. Presented in 36 case studies covering 9 sectors, the guidebook will survey the broad range of IP issues challenging Scotland's creative industries, illustrate the wisdom and woes of some of the strategies chosen, and guide readers to further information resources. (***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) continues to collect data. Nine grant funded projects are being followed, with 7 funding panel meetings under study and 23 interviews conducted with members of new venture groups. (*See WP 1A.2*). A report for the Wellcome Trust considered the implications of adopting a risk-based approach to copyright compliance within a large-scale multi-partner digitisation project, and this has informed practice at several UK archives. This year the work is being built upon with a large scale survey of UK archives, and an ongoing literature review and case study series. CREATe researchers have been active in offering copyright education services to archival professionals, as well as contributing to policy debates both within the UK and on the International stage. (*See WP 1B.1 and WP 1B.2*). An exploratory literature review, survey and series of industry events have 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. A literature review on the effect of tax credits for the industry has also been commissioned (*See WP 1E*). 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 and a well attended stakeholders event examined 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. An online resource documenting the work and the event and inviting submissions of research gaps is available from create.ac.uk/open-access-publishing (*See WP 2B*). A collection of four research projects has explored relationships between the creative industries and

	public domain materials. The use of public domain materials in crowd-funded initiatives, the role of such materials in the context of fan developed games and models of exploitation for public domain materials have each been under scrutiny. The purpose of the project was 1) to map the size of the public domain and frequency of its use; 2) analyse the role of public domain works in value creation for UK firms; 3) assist UK media companies to identify business models that benefit from the public domain. The research study includes analysis of over 2500 media projects on the Kickstarter crowdfunding platform, usage statistics of photographs in over 1700 biographical pages on the Wikipedia platform, and interviews with UK media businesses and independent creators (*See the Valuing the Public Domain project*).
	A successful event was held as part of the Barcelona International Film Festival to enable film-makers to describe their relationship with Creative Commons, and how they use new technologies to produce and share content, inviting them too to consider how copyright may evolve within the film making industry (*See WP 2C*).
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. It has prompted a number of successful policy interventions, and CREATe has been demonstrably influential in the exceptions reforms passed by Parliament in the areas of private copying; parody; and research, education, libraries and archives (*See WP 3A)*.
	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. The focus of the research has been on the comparative study of the regulation of the Collecting Societies/Collective Management Organisations. A meeting with PRS for Music in which we presented initial findings from our comparative study prompted PRS to offer help in securing contacts with European partners and researchers have established contact with

researchers in China working on the regulation of CMOs as a result of an AHRC/CREATe/Horizon meeting held in London (***See WP 3B***).

Interviews were conducted with a range of writers, artists and performers who were in attendance at the Edinburgh International Book Festival, Edinburgh Art Festival, Edinburgh Festival Fringe, and Ars Electronica Festival in order to explore the role of copyright in the day to day creative practice and resulting business models of individual creators (***See WP 4A.1***).

Research has been undertaken to explore the attitudes to copyright of musicians who sit on the 'digital margins'. An online survey of 162 participants was conducted, and 20 musicians were interviewed. The data have been analysed and the results of the analysis have and are being disseminated in an ongoing programme of publication and appearance at conferences and practitioner events. (***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 several high profile events. On January 31st, Goldsmiths hosted the first in a sequence of feminist writing workshop entitled 'Why Write? Feminism, publishing and the politics of communication'. (***See WP 4D***).

An intensive series of interviews, roundtables and in-conversations have been conducted in Berlin, Milan and London to explore the role of copyright within the fashion industry. Participants have included designers, consultants, lawyers with IP/fashion specialisms and policy makers. The pioneering work will yield a series of published outputs reflecting an industry that is redefining its relationship with copyright (***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.	Using systematic reviewing techniques drawn from the medical sciences at team from UEA undertook a scoping review of all evidence published between 2003-2013 into the welfare implications and determinants of unlawful file sharing. Articles on unlawful file sharing for digital media including music, film, television, videogames, software and books, were methodically searched; non-academic literature was sought from key stakeholders and

research centres. 54,441 sources were initially found with a wide search and were narrowed down to 206 articles which examined human behaviour, intentions or attitudes. The report was launched on April 11 at the Stationers' Hall, London, in the midst of a large distinguished gathering of creative industry representatives, policy makers, creators and academics. (**See WP 6A**).

Collaboration with researchers from the University of Tallinn has explored more "creative" approaches to computational copyright law – instead of focussing on consumers, it aims to utilise AI-driven "self-applying" law to reduce costs both for the legislative process and also for the management of licenses and contracts by the rights holders and their legal representative. Related work has sought to learn what can be learned from the success of DRM but trying to address its shortcomings (partly in terms of its implications for privacy) by remaining firmly within the tradition of fully explicit legal modeling in the AI and Law tradition (**See WP 3C.1**).

Work has been undertaken to analyse the profile of copyright civil enforcement activity within certain specific sectors in the UK using mixed empirical methods, combining a literature review followed by initial survey questionnaire with more in-depth follow-up interview-based work building on the results of the survey exercise. There have also been ongoing discussions with the Scottish Court Service about access to Scottish IP court files and it is expected that we will be in a position to submit an SCS-supported formal request for access to the Lord President of the Court of Session in late 2014 (**See WP 3C.2**).

Researchers have investigated the HADOPI French approach to graduated response, and undertaken ongoing doctrinal and policy work on graduated response and file sharing enforcement measures within a UK context. This too has extended to international comparisons. Papers have reflected on legal issues, economic costs, public perception and lack of effectiveness as challenges. Alternative methods of enforcement have also been considered, including web blocking injunctions and UK s97A CDPA cases (**See WP 3C.3**)

Analyse the role of both traditional and	The development of a new open social network is

online intermediaries in relation to creativity, the cultural industries and consumption, adaptation and production of cultural goods by users.	ongoing, with a stabilized software platform and several libraries released for download. Researchers are developing a new way of approaching online social networking that takes into account at its root the concept that users must be able to express themselves through multiple independent identities. The initial prototype software platform acts as a layer over existing online social networks (focussing on Twitter and Facebook initially). An adaptive filter will detect duplicate messages and filter them out and route the message through the social network in which the recipient user is most likely to respond on (e.g., by learning over time which social network the recipient makes the most use of). Furthermore, an intermediate service in the platform will enable users to specify rights they are happy to share and which they wish to maintain, the intermediate service can then identify instances in which licence 'collisions' may occur and warn the user before posting the message to the online social network service. (*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.	In the context of the file sharing work package 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. CREATe hosted a panel entitled 'Post-Mortem Privacy: Exploring Deceased's interests in a Digital World'. The panel sought to tackle and explain how the competing privacy interests of the deceased, bereaved family, heirs and society should be dealt with following death (*See WP 6B*).

Evidence Measures

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	20 papers published by 30 September 2014. The series is available from http://www.create.ac.uk/publications and on the Zenodo Digital Library platform (www.zenodo.org).
	100 conference presentations	Approximately 111 conference presentations have been delivered to date.
	Over 50 publications in peer reviewed / high profile outlets	27 papers published to date
	2 Academic monographs	*Networks of Power in Digital Copyright Law and Policy: Political Salience, Expertise and the Legislative Process*, Routledge, 2014, Benjamin Farrand *Handbook of the Digital Creative Economy*, Edward Elgar, 2013, Edited by Ruth Towse and Christian Handke
	Evidence of research penetration	Documented in 'case studies' detailed above – the development of a formal metric for this is a priority for the second half of CREATe
	2 Software platform releases	User:Creator platform code is now available. CREATe's successful Copyright User and Copyright History platforms are continuing to be developed. Copyright Evidence will launch to a public audience in 2015. Meanwhile, several online interactive platforms have been released and are widely

		used, including the Archives and Copyright, Methods and Context portals.
	£1m additional funding by 2016	£505,056 new income generated to fund new research and teaching programmes. Key sources have been ESRC and IPO (Valuing the Public Domain Project, £34K and £46K respectively); AHRC (Launch support, £15K, digital platform, £87.5K, and Creative Economy Showcase, £10K); EPSRC (Building Better Business Models, £76K) and Glasgow University Online Learning Initiative (CREATe Online MSc, £136K)
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 CREATe's themes include: − Behavioural economics − Archives and Copyright − User: Creator Platform − Micro-enterprises and IP − Digital Evidence and e-discovery − User Generated Cultural Content − 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 25 policy interventions
	8 industry reports	3 co-authored independent reports have been commissioned by the Intellectual Property Office and published: − Copyright and the Economic

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Effects of Parody
- Copyright and the Regulation of Orphan Works
- The Treatment of Parodies under Copyright Law in Seven Jurisdictions

Copyright & Risk: Scoping the Wellcome Digital Library Project Project Report prepared for Wellcome Trust and other partner institutions for dissemination among the archive sector within and outwith the UK, 2013, Published as CREATe Working Paper 2013/10

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12 industry seminars / roundtables

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8 industry seminars organised to date (comprising events aimed at the games, archive, music, publishing and fashion industries).

CREATe has welcomed over 1000 delegates to 22 events since its launch

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11 industry training workshops

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8 industry training workshops, respectively for archival sector, publishing industry, forensic IT specialists and legal (IP) professionals have taken place.

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1000 members of CREATe online community by 2016

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1504 people are subscribed to CREATe's online community

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40 collaborating industry partners by 2016

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CREATe has engaged with almost 200 partner organisations. We define *engagement* as "working interactions"; examples: speaker at CREATe event (not just delegate); contributor to position paper

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Collaboration with 6 key global strategic partners by 2016

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Institute for Information Law (IViR), University of Amsterdam, Netherlands and Humboldt Centre for Internet & Society, Berlin, Germany are formal partners on several joint projects

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		Collaborations are planned with the new AHRC China Centre for Digital Copyright and IP Research at the University of Nottingham Ningbo in 2015. CREATe is hosting the European Policy for IP (EPIP) Annual Conference in September 2015.
	Staff exchange programme between industry and joint projects	Copyright User researcher Bartolomeo Meletti is currently a beneficiary of an exchange between CREATe and the CATAPULT in London. Kris Erickson spent a short period at the Intellectual Property Office in summer 2014. Staff exchanges between CREATe and Creative Scotland have also taken place
Case studies of impact on the Creative Economy, including through influencing policy and strategy	5 case studies to be produced	9 draft cases are presented at the beginning of this report
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)	www.copyrightuser.org is live. www.copyrighthistory.org (an existing digital archive initially funded by the AHRC at the University of Cambridge) has been transferred to servers at the University of Glasgow, and is at an advanced stage of re-deployment (while maintaining existing editorial relationships with Cambridge). www.copyrightevidence.org is piloted, and a key focus for 2014/15. All three platforms have received additional funding from the AHRC and University of Glasgow's

		Knowledge Transfer fund.
	500 Unique Visitors per year per digital platform	Our visitors are far in excess of this target. This year create.ac.uk has had 17,604 unique users. Since its launch in March Copyright User has had 9,717 unique users.
	8 new academic appointments by 2016	In addition to 6 from last reporting period we have added Postdoctoral Fellows Theo Koutmeridis and Elena Cooper at the University of Glasgow. Professor Ruth Towse and Dr Georg von Graevenitz have joined as visiting economists, performing a function across the consortium.
	15 new PDRA appointments	CREATe has 15 current PDRA staff
	10 PhD Students	There are currently 16 CREATe PhD students
	8 dedicated internal capacity building events	In addition to the 3 events held last year we have held capacity building events looking respectively at challenges facing creatives, issues associated with gender & feminism and the role of technology. We also held a major internal 'All Hands' conference in September 2014.
	Programme of supported capacity building for CREATe's junior researcher community	The next capacity building event, to take place in February 2015 will concern Competition and Creativity (at University of East Anglia).
	Project management development and training	Project management has benefited from the in-house development of a reporting and intranet platform. Glasgow administration team members have coordinated with institutional colleagues to establish a best practice group for large project and Centre administration.

	Establishment of 10 CREATe associated researchers	12 formal associations with external researchers have been established See www.create.ac.uk/team/create-fellows/ for details.
	Formal association with 2 high profile associated research projects per year	Associations are formalised with 5 major projects: − ESRC Value of Public Domain Works − EPSRC *Building Better Business Models* − AHRC *News, Copyright & Business Models* − ESRC *Communicating Copyright: An Exploration of Copyright Discourses in the Digital Age* − AHRC *Historical Analysis of the Role of Copyright in Music Publishing* See www.create.ac.uk/team/create-fellows/ for details.
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	See Below for Coverage of CREATe's Capacity Building Programme
A narrative on actions taken towards sustaining the legacy of the Centre	Short summary narrative	To follow in the Centre's final two years

Case Study – Building Capacity for Interdisciplinary Research

CREATe is a complex undertaking, comprising over forty projects and almost one hundred academic contributors. There is considerable diversity in both, with research and researchers varying in disciplinary and methodological terms, and in terms of the sectors with which they are most closely associated. To sustain CREATe and ensure its legacy we have committed a great deal of resource and energy to the pursuit of capacity building, to ensure that the next generation of researchers are

equipped to tackle the challenges of research within the digital creative economy. This implies breadth of methodological competencies, high levels of data and technology literacy, acute appreciation of the wide range of business and economic models involved and, for CREATe researchers to be as comfortable liaising with industry and policy partners as with their academic peers.

We embrace our own diversity as one of the consortium's key strengths, and as a tool to facilitate the development of this new generation of skills and competencies. It has been the basis for a series of capacity building events that the consortium has overseen since CREATe's launch at the beginning of 2013. The first major such event we undertook was in Edinburgh in July 2013 and sought to enable discussions amongst CREATe project teams about different research methodologies and suitability for their own projects; introduce the challenges and benefits of a range of interdisciplinary methodologies; facilitate networking across CREATe projects; and assess possible needs for future training. This set an immediate tone and structure for the events and interactions that would follow.
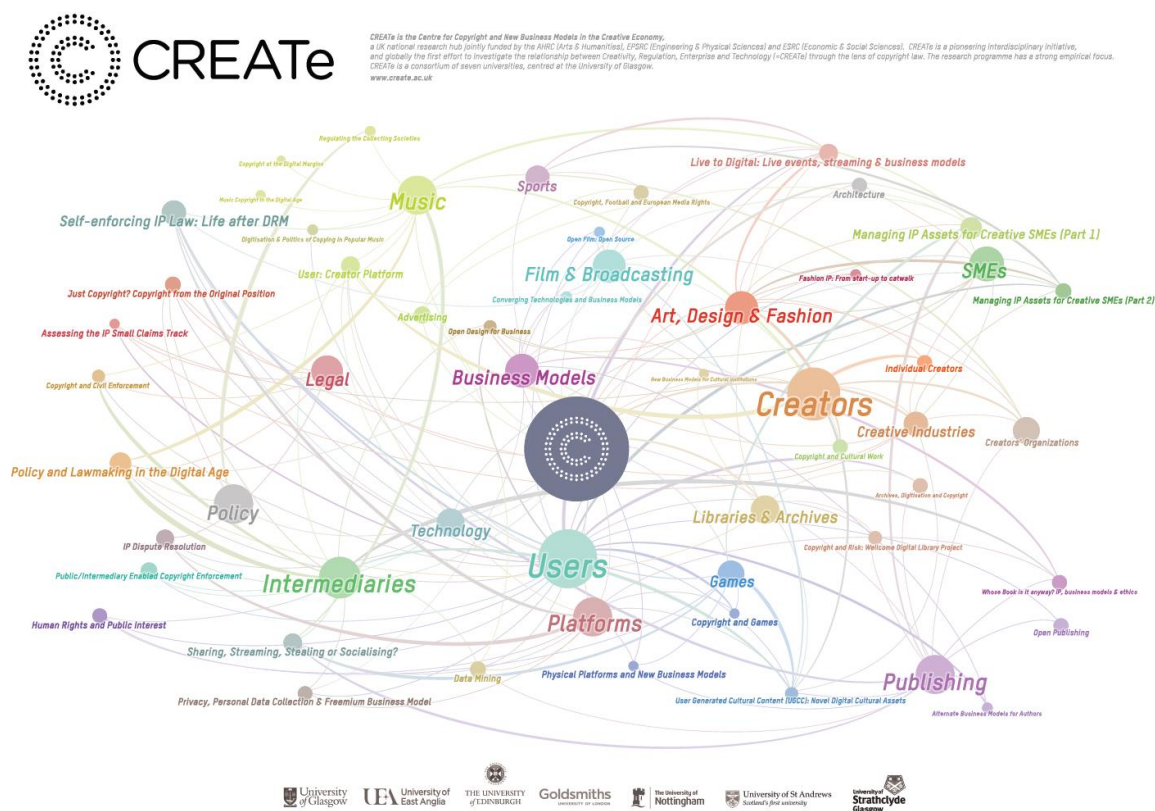
Disciplinary or methodological leaders within the consortium assume responsibility for delivering these events, which assemble primarily internal audiences with the typical addition of a selection of external participants whose contributions and responses help to contextualise and inform our discussions. Agenda are developed to be highly interactive, to encourage participants to shape discussion to reflect their needs and to emerge with new perspectives, skills and relationships. Several capacity building events have been structured according to thematic or topical issues, such as our Creatives Research Resource Day in Glasgow, our Technology Capacity Building Event in Nottingham and our event on issues associated with Gender and Feminism in London. The next event will take place at UEA in February 2015 and is concerned with the Economics of Creativity and Competition.

The resource implications of staging these events are at times significant – transporting and accommodating our researchers and external speakers carries considerable associated costs. However, the value in face to face engagement has been of demonstrable value. This is particularly well evident in this year's highest profile internal event, CREATe's All Hands meeting held at House for an Art Lover in Glasgow. The event, principally aimed at CREATe consortium members and associated projects, provided an opportunity to internally showcase our collective efforts, with as usual some invited external inputs and perspectives. To reflect the investment in staging the event we demanded active participation and the results were extremely encouraging. A big part of the event was a poster exhibition; almost every CREATe project and associated project produced one, and prizes were awarded to the two best entries agreed by CREATe's Programme Advisory Council. The online exhibition remains as a legacy of the event and a signal of the diversity of the activities comprising CREATe's research programme. It can be accessed at www.create.ac.uk/posters. But much more than a selection of discrete and standalone records it illustrates the connectivity between CREATe work, and the extent to which traditional disciplinary boundaries (in terms of methodology, outputs and interactions) are being overcome. Junior CREATe researchers were given responsibilities to blog about the event's sessions again intended to provoke their intellectual engagement with work that might be traditionally described as beyond their research areas. Meanwhile a varied agenda offered most of CREATE's faculty and postgraduate community opportunities to present and chair sessions in front of a large (albeit very supportive) audience.

Full details of the event as well as links to all of these resources are available from the dedicated microsite at http://www.create.ac.uk/allhands2014.

In order to illustrate and facilitate connectivity between themes and strands of CREATe's work and with the outside world we've keenly embraced and developed social linking tools. We have used

CREATe's intranet (our internal project management platform) to semantically tag each of our projects, investigators and interactions, adding topical descriptors, methodological and disciplinary classifications and sectoral alignments (to domains such as Music, Film and Broadcasting, Policy, Publishing and Technology). From this data we generated a visualisation which we've called the *CREATe Network Graphic*, a means to see at a glance the range of topics, themes and projects that CREATe comprises, each interconnected, coloured and proportionately weighted to reflect relationships, themes and significance. This will be extended in 2015 to further demonstrate linkages, potential opportunities for collaboration and the emergence of new themes within CREATe's work.

CREATe Network Graphic

Challenges and Risks

Challenges	Actions
Polarised nature of the debate	The credibility of CREATe research has remained robust. To meet this challenge we must continue to ensure transparency of design & method and the publication of transcripts and associated resources via our website and Working Paper Series. Our engagement with industry remains a significant priority, and work to date has illustrated that levels of interaction are many, and often challenging. CREATe has engaged with academic and research organisations across the globe but we have also

	actively sought an interaction with society and industry through a range of stakeholders such as primary creators, cultural and creative firms, internet intermediaries, civil society, the not-for profit sector, agencies and government. We have recorded substantial working interactions with around 200 such organisations, such as speaker roles at CREATe events (not just delegate) and contributors to position papers. Future work developing the Copyright Evidence Portal will further promote empirical evidence and position it at the heart of the copyright debate.
Ensuring CREATe accomplishes true interdisciplinarity	We have recruited a team of economists at University of Glasgow comprising a range of backgrounds and career stages. A PhD student, Research Fellow and two leading academics in innovation economics and cultural economics (appointed to visiting positions) complete the cohort. This has also provided more tangible connectivity with the University's Adam Smith Business School. We will appoint an experienced data developer in late 2014 with responsibility for shaping CREATe's data-driven digital identity and ensuring its impact is maximised. The postholder will oversee the exploitation and management of datasets including those developed by CREATe and originating elsewhere, informing the role of data in the progress and presentation of core research. They will be expected to demonstrate innovation in the design of data collection methods and the development of data analysis and visualization tools, particularly web-enabled. Our capacity building programme is intended to develop a cohort of lawyers at ease with quantitative and qualitative methods such as interviewing and ethnography. Such skillsets are seen as an important part of the legacy of the CREATe initiative.
CREATe's connectedness with industry and international partners	The centre of the Creative Industries in the UK is London and our presence there is important. We have sought to address this in part through industrial placements such as those we have arranged at the Intellectual Property Office and the CDEC CATAPULT. In a wider strategic sense we have embraced relationships with key international partners such as HIIG Humboldt Institute for Internet and Society Berlin and IViR University of Amsterdam and seek to work closely with US based institutions where possibilities to do so arise. We anticipate making substantial contributions to the AHRC Centre for Digital Copyright and IP at the University of

	Nottingham in Ningbo China, facilitating collaborative research between the UK and China in digital copyright research. External partners will include other HEIs in China and the Asia Pacific region, government agencies and legal representatives as well as policy makers and businesses, and the cultural and creative industries.
Challenges of managing consortium	The scale and diversity of the consortium needs careful management for coherence and strategic direction. Our intranet system not only facilitating reporting back but also providing tools to relate project activity by themes, methods, topics and deliverables. Our new funds programme too provides an opportunity to encourage additional levels of engagement and inter-project collaboration.

Key CREATe Events This Year

Event Details	Comments
***Writing about Comics and Copyright**, 10 October 2013, University of Glasgow*	Inaugural Public Lecture delivered by Prof. Ronan Deazley and organized by the School of Law at the University of Glasgow. A companion CREATe Working Paper considers three key questions: What constitutes 'a work' protected by copyright within the context of comics publishing? What does it mean to speak of 'insubstantial copying' from a copyright-protected comic? And what can be copied lawfully from a comic for the purpose of criticism and review?
***Research Perspectives on the Public Domain**, 11 October 2013, University of Glasgow*	This one-day event 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 undertook an ESRC and IPO funded research project on 'Valuing the public domain'. This year-long study would gather stakeholders from the creative industries, academia and government to explore the dynamics of exploiting cultural works that are outside of copyright. Participants in this workshop were 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, with representatives from the following organisations: – University of Illinois – Freie Universität Berlin – University of Bournemouth – Birkbeck, University of London – University of Roehampton London – University of New South Wales, Australia – Creative Scotland – Ayrshire College – Nottingham University
Invited Roundtable: Open access, peer review and scholarly communication: Taking digital innovation seriously, 12 October 2013, University of Glasgow	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? The question was posed in light of CREATe's progressive approach to research dissemination. We take 'digital' seriously; prior to the event participants were invited to look at existing online resources such as http://www.copyrightevidence.org; http://tvformats.bournemouth.ac.uk/; and http://www.create.ac.uk/context. Questions of peer review of non-orthodox research were raised, and the implications of these formats for authorship, authenticity and preservation; for reception and impact; for academic career progression and in terms of their relationship with the 'open data' movement?
3D Printing - Industry Game Changer or Just the Latest Hype? 3 December 2013, University of Strathclyde	A panel of lawyers, technologists and economists considered the opportunities and stumbling blocks around 3D printing. Speakers included: – Simon Bradshaw, Barrister – Dinusha Mendis, CIPPM, University of Bournemouth – Nicola Searle, Intellectual Property Office – Bruce Newlands, MAKLab Director, ARIAS RIBA FRSA
Reforming Formats – Producing and protecting audiovisual formats in convergent media, 5-6 December 2013, Berlin (in association with Alexander von Humboldt Institute for Internet and Society	This two day workshop brought together international scholars and practitioners to review the current and future state of format production and protection. The workshop focused on three aspects: First, it looked at the changing production of program formats in organisational networks, trade markets, industries, and business models for broadcasting television and second screens like multimedia platforms. Second, it discussed the changing protection frameworks and policies as well as the agents involved in reassembling the protection of formats. Third, it asked how these

	two developments could be studied by comparison of different national and transnational media markets. See http://www.hiig.de/en/reforming-formats-a-workshop-report/ for more details.
***Copyright and Games, Roundtable Workshop series*, 6 December 2013, University of Edinburgh and 6 May 2014, London**	This workshop was split into two parts and conducted over two separate days, primarily due to bad weather that affected travel arrangements on the originally arranged date. The group discussed Business Development and Intellectual Property and latterly Transmedia and Industry. Games industry experts and personnel who attended and participated included Brian Baglow, Chris Bruce, Ben Farrand, Yin Harn Lee, Nicoll Hunt, Rami Ismail, Ifty Khan, Rick Lane, Elaine Reynolds, and Matt Watkins.

***Second International Workshop on Artificial Intelligence and IP Law*, 11 December 2013, Bologna, Italy**	Held as part of the JURIX 2013 Conference in Bologna, AIIP2 brought together representatives from industry and academia across Europe.
	Papers were invited covering topics such as:
	   – "intelligent" DRM systems and copyright regulation through computer code.
	   – formal models of copyright law and legislation.
	   – e-discovery for IP litigation.
	   – decision support systems for IP law.
	   – intelligent compliance support systems for copyright protected assets.
	   – intelligent mediation support software for IP disputes.

***Post-Mortem Privacy: Exploring Deceased's Privacy in a Digital World*, 24 January 2014, Part of Computer Privacy and Data Protection Conference, Brussels**	This panel explored issues surrounding post mortem privacy (PMP): privacy of the deceased in the digital realm. This concept has only recently become a subject of concern in various disciplines, including law, sociology, psychology, computer sciences, anthropology, and forensics. The panel aimed to tackle and explain how the competing privacy interests of the deceased, bereaved family, heirs and society should be dealt with following death. It assessed and questioned the value and importance of the various aspects of privacy in digital remains from personal interest and public interest perspectives. Panellists, drawn from a diverse range of disciplines and interests, explored the challenges posed to the values and aspects of privacy by our interactions with digital technology and post-death phenomena, specifically digital legacy, inheritance, identity, property, mourning and the repurposing or further uses of digital remains.
	
	Core challenges discussed during the session included:
	   – The bequest, inheritance and repurposing of personal data (such as emails, photos and social network site interactions) in the context of the death of technology users;
	   – Technologically-mediated mourning and memorialisation

	and posthumously maintained bonds with the dead; – Comparative legal issues related to the phenomenon of PMP (personality, data protection, copyright); – PMP themes relating to the interests of victims experienced in global disasters, whether survivors, the deceased or next-of-kin. The panel was part of the seventh annual Computers, Privacy and Data Protection conference, which took place in Brussels from 22nd to 24th January 2014, entitled *Reforming Data Protection – the Global Perspective.*
***Creatives Research Resource Day*, 31 January 2014, University of Glasgow**	The aim of this internal CREATe workshop was to bring together all researchers within CREATe who are working on this topic and who are also employing a range of cognate methodologies, notably the interview but also a range of ethnographic approaches. This followed CREATe's long-term agenda to develop insights and debate beyond particular projects by highlighting common thematic interests and contrasting findings.
***Why Write? Feminism, publishing and the politics of communication at Goldsmiths*, 31 January 2014, Goldsmiths College**	This workshop together with 2 other planned workshops focused on piracy and moral rights. Although additional to the planned activities of the respective work package, these workshops/roundtables and activities were identified as areas of new development to fulfil areas that emerged in the CREATe brief and which the research team was well placed to address.
***Open Publishing Workshop*, 3 February 2014, University of Nottingham**	Organised by Giancarlo Frosio and Estelle Derclaye, School of Law, University of Nottingham and funded by CREATe, this workshop attempted to gather the different stakeholders in the field of open access publishing, especially open academic publishing, with the double aim of presenting the research gaps identified in the CREATe Working Paper *Open Access Publishing: A Literature Review* and eliciting reactions, comments, criticisms and finding new research questions and areas to explore both theoretically and empirically.
***AHRC Creative Economy Showcase*, 12 March 2014, London**	Our exhibition stand a this AHRC showcase event provided a platform for the launch of *Copyright User,* a multimedia education resource aimed at helping media workers and creators understand copyright. In addition, the stand also hosted a selection of literature documenting CREATe and CCPR's efforts, a looped presentation and video stream showcasing multimedia content and a suite of handheld devices providing attendees with the opportunity to interact with CREATe's portfolio of resources, such as the recently released *Archives and Copyright* online portal. Our breakout session offered an opportunity for CREATe's director, Professor Martin Kretschmer, to reflect generally on our first year accomplishments before introducing a session that

	focused on CCPR's project. Philip Schlesinger, Melanie Selfe and Ealasaid Munro presented a paper entitled*Inside the Agency: Ethnography and Knowledge Exchange*, documenting findings and emerging reflections from their research on the Glasgow-based Cultural Enterprise Office (CEO). To demonstrate the knowledge exchange that had taken place, the presentation concluded with CEO's director, Deborah Keogh, being interviewed about the impact of the research on her organisation. The session provided a tremendous opportunity to show how projects can explore links and the account from Deborah Keogh provided an impressive testimonial to the value of participating in academic research. This breakout session was live-streamed on the day and can be accessed from the CREATe web site.
***How Will Writers Eat: the Debate About Copyright and Writing in the Digital Age*, 9 April 2014, Part of London Book Fair**	This session offered delegates the chance to engage with the debate around copyright, and the role it plays – whether positive, negative or neutral – in the real-world creative and business activities of writers and publishers today. Copyright is an explosive subject, positions are often polarised between those calling for wholesale maintenance of the current framework versus those calling for the wholesales dismantling of the current framework. The reality is more complex. This 'Question Time' style session teased out the more nuanced elements of the copyright debate and examined the implications for creativity and business.
***CREATe File-sharing Evidence: Report Launch, Panel and Stakeholders Meeting*, 11 April 2014, Stationers' Hall, London**	Using systematic reviewing techniques drawn from the medical sciences, a team of behavioural economists and psychologists from the University of East Anglia has undertaken a scoping review of all evidence published between 2003-2013 into the welfare implications and determinants of unlawful file sharing. Articles on unlawful file sharing for digital media including music, film, television, videogames, software and books, were methodically searched; non-academic literature was sought from key stakeholders and research centres. 54,441 sources were initially found with a wide search and were narrowed down to 206 articles which examined human behavior, intentions or attitudes. The programme also featured a panel discussion with speakers from creative economy sectors such as music, publishing, film/broadcasting, games, as well as intermediaries and users as respondents to the report. Chair: Alison Brimelow, CBE, former CEO, UK IPO; former President, EPO Music sector: Robert Ashcroft (PRS for Music) TV/ Broadcasting/ Films sector: John Mcvay (PACT) Games sector: Brian Baglow (Scottish Games Network) Intermediaries: Theo Bertram (Google)

	Civil Society: Jim Killock (Open Rights Group) Cross-Industry Alliance: Dominic Young (Copyright Hub) The launch was also an opportunity for CREATe stakeholders, including those from industry, civil society and user groups, to interact face-to-face with CREATe researchers and academics as well as discuss progress of CREATe research themes.
An Introduction to Copyright for Archivists (series), 24 April 2014, 30 May 2014, and 10 June 2014, University of Glasgow, National Records of Scotland, Edinburgh, and AK Bell Library, Perth	This workshop series was organised in partnership with the Scottish Council on Archives. The sessions covered basic concepts; authorship and ownership; exceptions; and digitisation and risk. There will be more to follow in 2014/15.
Will Page Public Lecture and Research Symposium, 7 May 2014, University of Edinburgh	Will Page (Spotify) gave an engaging, timely and relevant talk/panel event, followed by a doctoral symposium with a number of attendees related to the creative industries including marketing and models of distribution in the independent film industry. The afternoon of "Digital Creative Industries Cohort Talks" hosted a number of lively debates related to research in the creative space including 1) looking inside digital content distribution, 2) IP considerations around content on demand, 3) exploring the sociotechnical dynamics of Creative Commons licenses within the open content filmmaking community, and 4) IP infrastructure and the social construction of the Copyright Hub.
Open Film: Open Source Group Event, 5-8 June 2014, Barcelona, Spain	During the Barcelona Film Festival (http://www.bccn.cc) at MACBA (http://www.macba.cat/en/) we engaged with independent film makers and carried out a group event as part of Open Film: Open Source CREATe sub-project. In terms of content, the topic of this event was for film-makers to describe (1) what brought them to use Creative Commons license, (2) how they use social media to produce and distribute their films, and (3) how they imagine the future evolution of copyright regimes in the film making industry, also with reference to the Copyright Hub idea. Through our current research - mainly focused on UK film making projects - we have found that film makers sometimes implement their open content philosophy through a combination of open standards and various licensing formats of which CC is only one component. We therefore tried to identify what the role of CC is in this complex constellation of practices by extending our research to film makers from other countries. We also found that in order to make a living with free content, open film projects use different licensing format at different stages in the development of their project and often in combination with other more traditional forms of copyright. Through our event we also invited film directors and users of CC to envisage the future of the film making business with respect to new forms of copyright management.

	The event was very kindly supported by the Barcelona CC Film Festival organisers and the Open University in Catalonia.
Conference on Feminist Writing 6 June 2014, Goldsmiths, London	This strand on writing, publishing and the politics of communication operated within the remit of the CREATe project Whose Book Is It Anyway to open out debates on copyright, open access and emergent business models in order to address the wider ethics and politics of communication inside and outside of the academy. This politics is oriented not just toward a contest over, say, the future of the book as an analogue/digital object, but also toward questions of publishing ethics, care, relations and process. How might we respond, intellectually and practically, to the observation that academic publishing at least, has become a relatively closed circuit? Readers of academic books are also predominantly (or potentially) authors of academic books and, with a widespread interest in digital first academic publishing, may well, in due course, become the publishers of academic books. What are the opportunities here for redirecting our free labour (increasingly demanded from mainstream publishers, and increasingly differentiated according to gender, career stage development and so on) away from economies of innovation and toward those of experimentalism, invention and intervention? Panel: Speaker Carol Stabile (University of Oregan), followed by position papers from Joe Deville, editor, Mattering Press, Andrea Francke and Eva Weinmayr, AND Publishing, Mercedes Bunz, Hybrid Publishing Lab, University of Leuphana, Lüneburg, Janneka Adema University of Coventry, Pauline van Mourik Broekman, Mute.
IP Enforcement Round Table, **13 June 2014, University of Glasgow**	Having identified a number of research projects in the field of IP enforcement, the aim of this roundtable was to bring together researchers working in the field of IP enforcement to discuss and share their research. How can we learn from the methodologies adopted by researchers? What gaps are there in our research? How can we work effectively with enforcement agencies, court systems and practitioners to collect cohesive data about enforcement? Presentations were made by CREATe's Sheona Burrow and Jane Cornwell as well as by Luke McDonagh, Georg von Graevenitz and Robert Burrell.
Up your IP: Design meets Intellectual Property, **16 June 2014, Creative Scotland, Edinburgh**	Run in partnership with Institute for Capitalising on Creativity at St Andrews University, this was attended by a broad audience of design practitioners (approx. 50 people, incl. speakers and organisers) with a professional interest in IP. Attendants were able to receive legal advice and knowledge on IPRs, hear industry experts discuss IP issues that designers face in today's market

	place, and find out more about how future innovations interact with IP. Beyond the event itself, insight will be or has been shared through short videos created from the speakers' presentations as well as a blog post to the CREATE website.
***CREATe Technology Capacity Building Event*, 17 June 2014, University of Nottingham**	As the RCUK centre for copyright and new business models in the creative economy, CREATe entails engagement between a broad range of disciplines. We invited CREATe researchers to participate in the second CREATe Researchers Conference and Capacity Building Event, with the aims to share results from projects whose focus relates in some way to digital technology and the Internet; facilitate networking across CREATe projects; and assess possible needs for specific future training
***Could Technology Override Economics in the Case of the Digital Copyright Exchange*, 27 June 2014, University of Edinburgh**	A joint seminar sponsored by the Institute for the Study of Science, Technology and Innovation, the Social Informatics Cluster and the RCUK CREATe centre welcomed Professor Ruth Towse to present a timely and relevant talk entitled: "Could technology override economics in the case of the Digital Copyright Exchange?" took place on June 27th at the University of Edinburgh. In summary, economic analysis of collective rights administration has so far strongly supported the natural monopoly case for single national collecting societies for particular bundles of rights protected by territorially based copyright law and the courts have gone along with that view. Digitization in the music industry has affected the economics of the internal administration of copyright within the PRS for Music (as an example) in addition to its well known effect on consumption of music which brings with it the need for transactional and multi-territorial licensing. Professor Towse asked if this alters that case: could competition work in collective licensing. She also questioned the view in the Hargreaves and Hooper reports that competition can be stimulated by a technological 'answer' in the form of the Digital Copyright Exchange (now the Digital Copyright Hub). Ruth Towse is Professor of Economics of Creative Industries at CIPPM, Bournemouth University and CREATe Fellow in Cultural Economics (University of Glasgow). She specialises in cultural economics and the economics of copyright.
***CREATe Copyright Session @ EPIP 2014*, 4 September 2014, European Parliament, Brussels**	CREATe sought to inject some interdisciplinary thinking during an invited session on copyright enforcement, organised by Martin Kretschmer. Papers from CREATe researchers and partners from the Institute for Information Law (IViR, University of Amsterdam), and the Institute for Prospective Technological Studies (IPTS, EC Joint Research Centre Sevilla) demonstrated that copyright is equally amenable to empirical investigation as patents, with papers demonstrating innovative quantitative techniques. Steven Watson and Piers Fleming (from a CREATe project at the

	University of East Anglia) presented their work with colleague Daniel Zizzo which usefully mapped out previous scholarship on file sharing, providing much needed scope and context. Kris Erickson tried to move the debate beyond discussion of unlawful consumption to think about unauthorised re-production and uptake, during his presentation on fan game production methods.
CREATe Copyright Panel, 11 September 2014, Part of International Association for the Study of Popular Music Conference, Cork, Ireland	This copyright panel took place at the International Association for the Study of Popular Music Conference in Cork, Ireland and provided a platform for several CREATe music-related projects to present a coherent picture. The papers in this panel reported on recent research into music and copyright. They each tackled a different aspect of the issues raised by copyright in the new and emerging music industries. They examined: 1.the way copyright plays into the commercial decisions made by creators (Kenny Barr); 2. The impact of a new EU Directive on management of collective rights on cultural diversity (John Street); 3. The needletime agreements negotiated by collecting societies with the BBC (Martin Cloonan); and 4. How musicians negotiate the line between creativity and copyright (Adam Behr). These papers focused on how copyright is negotiated, used and lived in the creative practices of musicians and in the commercial and political routines of various intermediaries.
Digital Dialogues, 11 September 2014, Dovecot Studios, Edinburgh	A look at IP for theatre practitioners, organised by ICC in collaboration with the Federation for Scottish Theatre and Creative Scotland and CREATe. In addition to a networking lunch, the forum included presentations from theatre companies involved with digital and live streaming productions, and insights from legal professionals on digital rights and digital marketing.
CREATe All Hands Conference 2015, 15-16 September 2014, House for an Art Lover, Glasgow	CREATe's first All Hands meeting took place in Glasgow on September 15th and 16th 2014. The venue was the Charles Rennie Mackintoshdesigned House for An Art Lover. The event, principally aimed at CREATe consortium members and associated projects, provided an opportunity to internally showcase our collective efforts, with some invited external inputs and perspectives. It proved to be enlightening, interesting, and fun. A big part of the event was a poster exhibition; almost every CREATe project and associated project produced one, and prizes were awarded to the two best entries agreed by CREATe's Programme Advisory Council. The winning posters were Work Package 1E (Copyright and Games) and WP 3D.2 Assessing the IP Small Claims Track). The posters and comment functionality are available on our online exhibition page (create.ac.uk/posters). A series of blogs is available on the CREATe website documenting

	the conference sessions and the general experience for those who participated.
***Emerging Economic Models in Publishing*, 19 September 2014, NESTA, London**	Focusing on the emerging economic models in publishing, those by which new considerations of copyright will be tried and tested, this event brought together cultural economists and representatives from NESTA alongside writers, publishers, literary agents and scholars to discuss new value and new values in writing and publishing.
***Upping Your Game*, 25 September 2014, Abertay University, Dundee**	This workshop on IP and business models for the video games industry was organised by Abertay University, ICC and Creative Scotland, with additional funding from CREATe. It was focused on IP and business models for the video games industry, with industry, academia and legal and enterprise organisations invited to provide insight into aspects of IP and business sustainability, investment and funding opportunities as well as avenues for engaging with other sectors in the UK and internationally.
The UKFC: A Case Study of Film Policy in Transition, September 2014, RSA, London	A symposium organised by CCPR and held at the RSA in London in September 2014 to present findings of an AHRC-funded study on The UK Film Council (UKFC): A Case Study of Film Policy in Transition was a forum for lively exchange about strategic policy interventions to support film. Led by project PI Gillian Doyle, the project investigates the history of the UK Film Council, examines its effectiveness as a model of public support for film and analyses what lessons for strategic interventions in film policy can be drawn from its experience. Participants at the event, which was chaired by Co-I Philip Schlesinger, included producers and practitioners from across the film sector, executives from film support bodies and cultural agencies, policy makers and academics specialising in film policy.

CREATe's Digital Platforms

Digital is extremely important for CREATe and we are proud of our innovative approach to information research collection, dissemination and administration. Our portfolio of online resources now includes a variety of sites, from the main CREATe portal (http://www.create.ac.uk) to individual microsites and the trio of sites that comprise our copyright portal (copyrightuser.org, copyrightevidence.org and copyrighthistory.org). A selection of these is described below with some information on their usage to date.

Core Digital Portfolio

CREATe.ac.uk
The main CREATe website comprises blog content, events and project information. It has become the comprehensive home for CREATe's outputs and is a key manifestation of our philosophy of transparency. It is well used with 53,272 sessions recorded since CREATe started in October 2013. Around 58% of these are from users that are connecting to the website for the first time.

The audience for the CREATe site peaked notably around the Centre Launch Event (over 600 sessions on 31st January 2013) but visitors have continued steadily since then, typically ranging from between 90 and 300 sessions per day. High profile events (e.g. Public Domain / Comics / Alternative Scholarly Communication weekend and File Sharing Review event) have seen corresponding peaks in traffic.

There have been 30,662 unique visitors in total with 147,979 page views in total. Our bounce rate (the percentage of sessions in which the user left the site without interacting with their landing page) is 60.5%. 68% of sessions are from UK users, with the US (6%) and Germany (3%) and France (2%) the next most common regions for the site's users.

Most visited pages are the home page (26%), the team page (/team, 2.47%) the dedicated page for the CREATe launch (2.34%), the research programme (2.13%), publications page (2.08%) and our events calendar (2.05%). In terms of more dedicated content pages (as opposed to the above mainly *category* pages) next to the launch event page, the file sharing review blog page was most popular, accounting for around 1% of all page views. The Edinburgh conference, and the publication page for the Open Access Publishing Literature Review were also popular (the latter perhaps dominating other working papers because it was attached to an event). Average time spent using the CREATe site is 3 minutes 30 seconds although in the last quarter this has been 5 minutes, indicating greater engagement.

[http://www.create.ac.uk]

Copyright User
The Copyright User platform hub comprises an education resource aimed at creators, users and rights holders. It has proved to be very popular since its launch in March 2014. 12,519 sessions are recorded, with 78% of these from new users. Peak usage around the site's launch was 367 sessions on March 13th, the day of the AHRC Creative Economy showcase, and the resource's formal launch. This resource sees a comparatively high number of US users, amounting to just over 12% of the overall users. UK users still dominate at around 63%.

[http://www.copyrightuser.org]

Primary Sources on Copyright (CopyrightHistory.org)
Primary Sources on Copyright [http://www.copyrighthistory.org] is a digital archive of primary sources on copyright from the invention of the printing press (c. 1450) to the Berne Convention (1886) and beyond. The Arts and Humanities Research Council (AHRC) funded the initial phase led by Professor Lionel Bently (University of Cambridge) and Professor Martin Kretschmer focusing on key materials from Renaissance Italy (Venice, Rome), France, the German speaking countries, Britain and the United States. Documents are made available in facsimile, transcription, and translation, with editorial commentary. Work is currently ongoing to add materials from other countries. Primary sources from Spain were published in 2012, and sources from the Netherlands and Jewish law will follow in 2015. The archive has received more than 300,000 unique visitors, and is now widely regarded as the authoritative source on copyright history. General editors are Professor Lionel Bently (Cambridge) and Professor Martin Kretschmer. Professor Ronan Deazley is the national editor for the UK.

[http://www.copyrighthistory.org]

Copyright Evidence
Still in the process of being developed, Copyright Evidence contains one major resource currently, which is the multimedia proceedings from the ESRC Evidence Event held at Bournemouth University in late 2012. A major development planned for 2015 is the CREATe Copyright Evidence wiki. Utilising semantic technologies this will comprise a relational database of sources of copyright evidence sources which can be navigated or queried by human or machine users. It will relate key propositions to supporting literature enabling a wide variety of audiences to find empirical evidence to confirm or refute assertions, facilitating policy and business decisions and demystifying and increasing access to key copyright-related research. Even in its current form the site has seen moderate use with 1140 sessions recorded since its launch in January 2013. The audience peaked notably around the launch of the ESRC evidence proceedings but visitors have continued steadily since then, dropping to typically between 2 to 7 sessions per day. 63% of the audience is UK based, US (8%) and Australia (5%) follow.

[http://www.copyrightevidence.org]

CREATe Intranet and Reporting System
Conventional analytics are not available for the Intranet but user engagement is good, with the majority of projects communicating progress via this interface. From an administrative and governance perspective the intranet has proved invaluable as a means for tracking activity against deliverables.

There are plans to extend some of the intranet functionality to introduce richer description of activities and interactions to facilitate the identification of new research opportunities. This is planned for 2015.

The intranet has been a consistent subject of praise from administrators in similar Centre contexts recently, as well as from the School of Law at Glasgow University.

[http://www.create.ac.uk/private/]

Other sites
As well as these tent-pole resources, we have responsibility for administering a selection of other sites. Our leadership in the online space is acknowledged with a number of external organisations such as Advice to OFCOM (http://advicetoofcom.org.uk) and the International Society for the History and Theory of Intellectual Property (http://www.ishtip.org) entrusting CREATe with the hosting of their respective web pages.

Future Aims – Open Knowledge Environment

It is a long term aim of CREATe to advance peer production of knowledge resources for the creative industries, creators and citizens. Digital technology allows new partnerships, and the integration of data from multiple sources: academe, government and industry. Digital technology facilitates a fundamental iterative process, linking knowledge creation, testing, dissemination and use. Universities have an opportunity and obligation to lead here.

Our plans are organized around open access resources, including journals, gray literature, databases, open source software, and peer production of information in focused thematic areas. To be successful we will seek to integrate knowledge creation, dissemination and use. The development of interactive collaboration tools (internally and externally), coupled with effective social networking and outreach will encourage widespread adoption and reuse.

Our appointment in early 2015 of a dedicated data developer will provide the appropriate skill-set to support these objectives. Responsibilities will include designing and develop means for data collection, manipulation and exploitation to facilitate the presentation and impact of CREATe research; maintaining a registry and repository of CREATe's datasets, establishing a sharing policy consistent with funder expectations and by liaison with CREATe investigators and other contributors; and contributing to the development of new research with data driven elements, including contributions to new research funding applications.

Third Party Platforms

Mailchimp

This mailing list manager platform accommodates the main CREATe contact list and is used to manage and distribute the daily, weekly and monthly digest emails that subscribers receive. In total, we have 1504 subscribers to our regular bulletin emails.

Twitter

CREATe has 843 followers on the social networking site Twitter. Twitter is integrated into CREATe's content production pipeline with tweets automatically issued following the publication of website posts (defaults to #posttitle# #url#, although this can be, and typically is, modified for readability and impact). CREATe has issued 339 tweets overall.

Eventbrite

Used to manage CREATe's event registrations this third party service has worked well for 11 events (10 completed, 1 current) with over 700 registrations for CREATe events.

Google Suite

CREATe has used Google Drive, Docs, Hangouts and Youtube with great success. CREATe's Youtube channel has 1248 views, comprising 4,059 minutes watched. Content is typically accessible only via our embedded players so we do not receive comments or subscribe requests via Youtube.

Vimeo

Chosen by the developers of CopyrightUser as their video streaming platform of choice (anecdotally, we understand that this decision was prompted by the higher overall standard of peer content on

the respective platforms), Vimeo streams all of the video material to that site's users. Illustrating the impact of this content, the video entitled 'Copyright & Creativity' has been played 10,200 times and has received 593 'likes'.

Activities by Type

Research Publications & Working Papers

Paper Title	Publication	Authors
Copyright & Risk: Scoping the Wellcome Digital Library Project Project Report	An Evaluation Report for the Wellcome Trust and other partner institutions for dissemination among the archive sector within and outwith the UK, 2013, Published as CREATe Working Paper 2013/10	Victoria Stobo, Ian Anderson, Ronan Deazley
Archives and Copyright: Developing an Agenda for Reform	CREATe Working Paper 2014/04, 2014	Victoria Stobo, Ronan Deazley (eds)
Contribution to UK Section of the European Union Agency for Fundamental Rights (FRA) Annual Report 2013	European Union Agency for Fundamental Rights (FRA) Annual Report, 2013	Edina Harbinja, Lilian Edwards
Between a no and a yes: tax, copyright, consumers and the video game industries	European Journal of Law and Technology, forthcoming	Daithi Mac Sithigh
Discussions with Developers: Free2Play and the Changing Landscape of Games Development	Social, Casual, Mobile: Changing Games (Edited Book Collection), forthcoming	Tom Phillips
A 'step into the abyss'? Transmedia in the UK Games and Television Industries	International Journal of Gaming and Computer-Mediated Simulations, forthcoming	Tom Phillips, Keith M Johnston
Proprietary Benefits from Open Communities: How MakerBot Leveraged Thingiverse in 3D Printing	Special Issue of Technological Forecasting and Social Change,	George Kuk, West, J
Literature reviews as a means of communicating progress in research	CREATe Working Papers Series 2014/07,	Ruth Towse
Research Perspectives on the Public Domain	CREATe Working Paper 2014/03, 2014	Kristofer Erickson, Martin

		Kretschmer
"Don't clone my indie game, bro": Informal Cultures of Videogame Regulation	Cultural Trends, forthcoming	Tom Phillips
Exploring the Self-Management of Multiple Context-Dependent Identities on Social Networking Sites	Human Factors in Computing Systems 2015,	Spyros Angelopoulos, Dominic Price, Richard Mortier, Derek McAuley, Brown, M., Benford, S.
Small Fish in a Big Pond: A Response to Users Privacy, Rights and Security in the Age of Big Data	MISQ Special Issue on Transformational Issues of Big Data and Analytics in Networked Business,	Spyros Angelopoulos, Dominic Price, Richard Mortier, Derek McAuley, Merali, Y
Theorising Music Streaming: Preliminary Investigations	Scottish Music Review, 2013	Kenny Barr
Determinants and Welfare Implications of Unlawful File Sharing: A Scoping Review	CREATe Working Paper 2014/05, 2014	Steven Watson, Daniel Zizzo, Piers Fleming
LKIF in Commercial Legal Practice: Transaction Configuration from Eurobonds to Copyright	Legal Knowledge and Information Systems - JURIX 2013, 2013	Burkhard Schafer, Orlando Conetta
Writing About Comics and Copyright	CREATe Working Paper 2013/09, 2013	Ronan Deazley, Jason Mathis
Artists, authors' rights and copyright	Handbook of the Digital Creative Economy , 2013	Ruth Towse, Martin Kretschmer, Atladottir, K.
Investigating Orphan Works	Handbook of the Digital Creative Economy , 2013	Dinusha Mendis, Marcella Favale (Glasgow), Martin

		Kretschmer, Homberg, F., Secchi, D.
Intellectual Property Values: What Do Musicians Talk About When They Talk About Copyright?	CREATe Working Paper 2014/8 2014	Tom Phillips, John Street
Open Access Publishing: A Literature Review	CREATe Working Paper 2014/1, 2014	Giancarlo Frosio, Estelle Derclaye
The Future Implications of the Usedsoft Decision	CREATe Working Paper 2014/2, 2014	Paul Torremans
Networks of Power in Digital Copyright Law and Policy: Political Salience, Expertise and the Legislative Process	Routledge, 2014	Benjamin Farrand
Launching a Report on File Sharing	Script-ed, 2014	Steven Watson, Daniel Zizzo, Piers Fleming
Creating CoReO, the computer assisted copyright reform observatory	Logic in the Theory and Practice of Lawmaking, 2014	Burkhard Schafer, Taks, E.; Rull, A.; Saar, A.
From organisational crisis to multiplatform salvation? Creative destruction and the recomposition of news media	Journalism, 2014, also published as CREATe Working Paper 2014/06	Philip Schlesinger, Gillian Doyle
For What It's Worth: Explorations into Early-Stage IP	British Academy of Management 2014 Conference Proceedings, 2014	Henning Berthold, Barbara Townley
Intellectual Property and Copying: The Attitudes of Creatives	British Academy of Management 2014 Conference Proceedings, 2014	Henning Berthold, Eilidh Young, Barbara Townley
The European Commission's public consultation on the review of EU copyright rules: a response by the CREATe Centre	European Intellectual Property Review, 2014	Kristofer Erickson, Daniel Zizzo, Burkhard Schafer, Lilian Edwards, Martin Kretschmer,

		Ronan Deazley
The Aereo dilemma and copyright in the cloud	Internet Policy Review, 2014, Also published as CREATe Working Paper 2014/10	Monica Horten
Report on a computer assisted copyright reform observatory	CREATe Working Paper Series, 2014/11, 2014	Burkhard Schafer, Ermo Taks, Addi Rull, Anni Saar
Self-enforcing or self-executing? What Computational Copyright can learn from LKIF Transaction Configurations for Eurobonds	CREATe Working Paper Series, 2014/12, 2014	Burkhard Schafer
Virtual worlds players - consumers or citizens?	Internet Policy Review, 2014, Also published as CREATe Working Paper 2014/13	Edina Harbinja
User illusion: ideological construction of 'user-generated content' in the EC consultation on copyright	Internet Policy Review, 2014, Also published as CREATe Working Paper 2014/14	Kristofer Erickson
The Use of Privacy Icons and Standard Contract Terms for Generating Consumer Trust and Confidence in Digital Services	CREATe Working Paper 2014/15, 2014	Lilian Edwards, Wiebke Abel
Copyright at Common Law in 1774	Connecticut Law Review, also published as CREATe Working Paper 2014/16, 2014	H. Tomas Gomez-Arostegui
Value and valuation in the commercialisation of ideas	AHRC Hubs Conference Proceedings, 2014	Henning Berthold
Copyright at the Digital Margins	Media, Culture and Society (Special Copyright Issue), forthcoming 2015	John Street, Tom Phillips

Policy Interventions

Paper Title	Submitted With	Contributor(s)	Submission Date
Invited address to EPP Hearing on "Converged Media: Opportunities and Challenges for the European audiovisual media sector" at the European Parliament	CREATe/CCPR	Gillian Doyle	Oct 2013
Chairing of Ofcom Advisory Committee for Scotland	CREATe/CCPR	Philip Schlesinger	2014
Position paper series (4 to date) addressing the question 'is the current copyright framework fit for purpose in relation to writing, reading and publishing in the digital age?'	Rachel Calder, Sayle Literary Agency; Laurence Kaye, Shoosmiths; Richard Mollett, Publishers Association; Max Whiby, Touch Press	Sarah Kember, Janis Jefferies	2014
Response to the Government's Consultation on Orphan Works	CREATe and Scottish Council on Archives	Ronan Deazley	28 Feb 2014
Response to the Public Consultation on the Review of the EU Copyright Rules on behalf of CREATe	CREATe	Kristofer Erickson, Daniel Zizzo, Burkhard Schafer, Lilian Edwards, Martin Kretschmer, Ronan Deazley	5 Mar 2014
European Copyright Society answer to the EC Consultation on the review of the EU copyright rules	European Copyright Society	Estelle Derclaye, Martin Kretschmer, Ronan Deazley	5 Mar 2014
Response to Parliamentary Select Committee on Science and Technology on Government Use of Real-time Analytics in Social Media	Horizon Digital Economy Research Institute	Derek McAuley	1 Apr 2014

WIPO's Standing Committee on Copyright and Related Rights SCCR/27	CREATe and Scottish Council on Archives	Ronan Deazley	Apr/May 2014
Copyright Exceptions for Parody and Quotation and Personal Copying for Private Use (Sent to Parliamentary Scrutiny Committee on Secondary Legislation)	UK Intellectual Property Law Professors	Hector MacQueen, Paul Torremans, Estelle Derclaye, Martin Kretschmer, Ronan Deazley	6 Jun 2014
WIPO's Standing Committee on Copyright and Related Rights SCCR/28	CREATe and Scottish Council on Archives	Ronan Deazley	Jun/Jul 2014
Open letter from UK Internet Law Academic Experts expressing concern at Data Retention and Investigatory Powers Bill (DRIP)	UK Internet Law Experts	Lilian Edwards, Daithi Mac Sithigh and Burkhard Schafer	15 Jul 2014
Special Advisory Role to House of Lords Select Committee on Communications for its Inquiry into Social Media and Criminal Offences		Lilian Edwards	29 Jul 2014 (Publication of Report)
European Copyright Society on copyright limitations and exceptions in the light of the parody case 'Suske en Wiske' (Court of Justice of the EU, Case C-201/13, Deckmyn)	European Copyright Society	Estelle Derclaye, Martin Kretschmer	1 Nov 2014

Selected Conference Papers/Talks

Contribution	Venue/Setting	Contributor(s)	Date
Musicians' Attitudes to Copyright	Norwich Sound and Vision 2013: Making Music, Making a Living, Epic Studios, Norwich	Tom Phillips, John Street	10 Oct 2013
Creativity, Censorship, Copyright and Contracts: What Every Game Developer Needs to Know About the Law	Norwich Sound and Vision 2013, Norwich	Daithi Mac Sithigh, Jack Jones (Sheridans); Tom Hegarty (Roll7)	11 Oct 2013
Presentation	Create in Fife: Searching for Solutions, The Gateway, University of St Andrews, North Haugh, St Andrews KY16 9RJ	Henning Berthold, Eilidh Young, Barbara Townley	22 Oct 2013
Who owns my Facebook Profile When I Die? Property in Digital Assets: A Comparative Account	Sino-Scottish Comparative Law Symposium, Fudan University Law School, Shanghai, China	Edina Harbinja, Lilian Edwards	26 Oct 2013
Seminar: Economic Evidence in Legal Procedures	Amsterdam Center for Law & Economics and Institute for Information Law (IViR), University of Amsterdam, Amsterdam, Netherlands	Martin Kretschmer	4 Nov 2013
Public Lecture: Limitless Copyright?	Cluster of Excellence "The Formation of Normative Orders", Goethe University Frankfurt	Martin Kretschmer	5 Nov 2013
Third Strike for 'Three Strikes' Legislation? Internet Intermediaries as Tools of Copyright Enforcement	Center for Internet and Society at Stanford Law School, Stanford University, Stanford, California, USA	Lilian Edwards	12 Nov 2013
Copyright and Photographs: Digitisation and Risk	Business Archives Council for Scotland Photographs Training Day, Royal Commission on the Ancient and Historical Monuments of Scotland,	Victoria Stobo, Ronan Deazley	22 Nov 2013

	Edinburgh		
Presentation of Knowledge Transfer Partnership Project	Tayside Seminar, Dundee	Eilidh Young	3 Dec 2013
The Business and Human Rights Dilemma: Through the Lens of Social Networking Providers	The Internet and Human Rights One Day Conference, Nottingham, UK	Emily Laidlaw	4 Dec 2013
The role of social media providers in regulating speech: facilitators, enforcers and gatekeepers	The Legal Challenges of Social Media to Freedom of Expression , Leicester, UK	Emily Laidlaw	6 Dec 2013
Agent Technologies for the Digital Copyright Exchange	Second International Workshop on Artificial intelligence and intellectual Property Law, Bologna, Italy	Burkhard Schafer	11 Dec 2013
LKIF in Commercial Legal Practice: Transaction Configuration from Eurobonds to Copyright	JURIX 2013, Bologna, Italy	Burkhard Schafer, Orlando Conetta	11 Dec 2013
Conference paper: Fair Copyright	Tel-Aviv University	Martin Kretschmer	6 Jan 2014
Copyright at the Digital Margins... or What musicians talk about when they talk about copyright	MeCCSA Conference 2014 - Media and the Margins, University of Bournemouth	Tom Phillips and John Street	10 Jan 2014
Post Mortem Privacy from the Perspective of Personality Rights	CPDP 2014, Computers, Privacy and Data Protection Conference, Brussels, Belgium	Edina Harbinja	24 Jan 2014
Creative Circulation: Digitisation, Copying and Musical Practice: Methodological Lessons	CREATe Creative Research Resource Day, Glasgow	Keith Negus	31 Jan 2014
Invited contribution	Defence Science and Technology Laboratory	Derek McAuley	February 2014
User:Creator Presentation	International Sunbelt Social Network Conference , Florida, USA	Derek McAuley	18 Feb 2014

"Druck dir deinen Krieger": Urheberrechtliche und regulatorische Fragen des 3D Druckens	IRIS 2014, Salzburg, Austria	Burkhard Schafer	23 Feb 2014
Inside the Agency: Ethnography and Knowledge Exchange	AHRC Creative Economy Showcase, London	Philip Schlesinger, Martin Kretschmer, Munro, E., Selfe, M.	12 Mar 2014
Copyright and Parody	British Literary & Artistic Copyright Association (BLACA), London	Martin Kretschmer, Kristofer Erickson, Dinusha Mendis	13 Mar 2014
The reasons for copyright takedown on YouTube, and what they tell us about copyright exceptions	EUROCPR 2014, Brussels, Belgium	Kristofer Erickson	24 Mar 2014
More than just data standards: We need to talk about the 'C' word	UK Archives Discovery Forum, The National Archives, Kew, Richmond, London	Victoria Stobo, Ronan Deazley	27 Mar 2014
Copyright, Collective Management Organisations and Cultural Diversity in the Single European Digital Music Market	Creativity, Circulation and Copyright: Sonic and Visual Media in the Digital Age, Cambridge, UK	Dave Laing, John Street	28 Mar 2014
Digitisation and the Politics of Copying in Popular Music Culture	Creativity, Circulation and Copyright: Sonic and Visual Media in the Digital Age, Cambridge, UK	Adam Behr, Keith Negus, John Street	28 Mar 2014
To Search or Not to Search: Digitising Archive Collections	Digitisation, Public Domain and Informational Monopolies Symposium, CIPPM, University of Bournemouth	Victoria Stobo, Ronan Deazley	10 Apr 2014
Copyright, Risk and Orphan Works	29th Annual BILETA Conference, University of East Anglia	Victoria Stobo, Ronan Deazley	15 Apr 2014
The hunger (for) games?	BILETA Annual Conference 2014, Norwich, UK	Daithi Mac Sithigh	15 Apr 2014

Virtual Worlds - a Legal Post-mortem Account	BILETA 2014, University of East Anglia	Edina Harbinja	15 Apr 2014
Unraveling Intermediary Liability	BILETA 2014, University of East Anglia	Emily Laidlaw	15 Apr 2014
A wrong focus on "non-commercial" instead of "transformative"? Lessons to be learned for European copyright policy from the Google Books decision and opt-out procedures à la robots	BILETA 2014, University of East Anglia	Christian Geib	16 Apr 2014
Opportunites in a Digital Age	Scottish Newspaper Society Conference, Glasgow	Philip Schlesinger	24 Apr 2014
Public service content outgrows public service media	Re:publica Conference, Berlin	Martin Kretschmer	8 May 2014
Aktuelle Reform der Ausnahmeregelungen für Bildung und Wissenschaft sowie Bibliotheken, Museen und Archive in Grossbritannien' [reform of copyright exceptions for research and education in Britain]	Symposium: Wissenschaftsschranke, Humboldt University, Berlin	Martin Kretschmer	9 May 2014
Copying, copyright and appropriation	Reid School of Music, Edinburgh University	Adam Behr	21 May 2014
TINKER, TAILOR, SOLDIER, SPY: PRIVATE-COLLECTIVE INNOVATION IN OPEN HARDWARE ENTREPRENEURSHIP	Babson College Entrepreneurship Research Conference, London, Ontario, Canada	George Kuk	1 Jun 2014
Survey of Potential Determinants of Unlawful File Sharing - What is the Moderating Role of Risk?	Society for Risk Analysis - Europe, Istanbul, Turkey	Steven Watson, Daniel Zizzo, Piers Fleming	16 Jun 2014
Programme of work package presentations and legal responses	CREATe Technology Capacity Building Event, University of Nottingham	Richard Mortier, Megan Rae Blakely, Dominic Price, Liz Dowthwaite, Stephen Tagg, Lilian Edwards,	17 Jun 2014

		Christian Geib, George Kuk	
Modernising the European Copyright Framework	Westminster Media Forum on Next steps for copyright policy: UK and European Reform, Royal Aeronautical Society, London	Martin Kretschmer	19 Jun 2014
Intellectual Property and Copying: the attitudes of creatives	European Group of Organizational studies (EGOS), Paper Development Workshop, Rotterdam	Henning Berthold, Eilidh Young, Barbara Townley	2 Jul 2014
Talk on Death and Digital Assets	Graduate Student Seminar, Luxembourg	Lilian Edwards	6 Jul 2014
UKFC and Digital Strategy	EuroMedia 2014 Conference, Brighton	Raymond Boyle	19 Jul 2014
Sport as Persuasion and Power in the Modern World	University of Edinburgh's Centre for Cultural Relations, along with the Scottish Government, the Royal Commonwealth Society, and the City of Glasgow, Scotland House, Edinburgh	Raymond Boyle	25 Jul 2014
Proprietary Benefits from Open Communities: How MakerBot Leveraged Thingiverse in 3D Printing	Academy of Management Conference, Philadelphia, USA	George Kuk, West, J	1 Aug 2014
Surviving, thriving, evolving? A snapshot of current Records-related Research (Panel)	Archives and Records Association Annual Conference 2014, Hilton Gateshead, Newcastle	Victoria Stobo, Charles Farrugia (University of Aberystwyth); Andrew Rackley (University of Central Lancashire)	28 Aug 2014
Surface detail - reflections on the virtualisation of punishment	Gikii 2014, University of Sussex, Brighton	Burkhard Schafer	2 Sep 2014
Determinants of Unlawful File Sharing	European Policy for Intellectual Property (EPIP) 2014, European Parliament, Brussels,	Steven Watson, Piers Fleming	4 Sep 2014

	Belgium		
Blast from the Past: Behaviours and Outcomes in Unauthorised Fan-Made Video Game Production	European Policy for Intellectual Property (annual conference of EPIP association), Brussels, Belgium	Kristofer Erickson, Martin Kretschmer, Mavridou, O., White, G.	4 Sep 2014
Gender, Judging and Intellectual Property Enforcement in the IPEC Small Claims Court in 2013	Society of Legal Scholars PhD Conference, University of Nottingham	Sheona Burrow	8 Sep 2014
Intellectual Property and Copying - the Attitudes of Creatives	British Academy of Management (BAM), Belfast, United Kingdom	Henning Berthold, Eilidh Young, Barbara Townley	9 Sep 2014
For What It's Worth: Explorations into Early-Stage IP	British Academy of Management (BAM) Conference 2014, Belfast, United Kingdom	Henning Berthold, Barbara Townley	9 Sep 2014
"Take it or Leave it!" Copyright, Creators & Commercial Decision-Making	IASPM 2014 (Panel - Music and Copyright: Creativity, Diversity and Commerce), Cork, Ireland	Kenny Barr	13 Sep 2014
The needle and the damage done: Some thoughts about needletime	IASPM 2014 (Panel - Music and Copyright: Creativity, Diversity and Commerce), Cork, Ireland	Martin Cloonan	13 Sep 2014
Collecting societies and European cultural diversity: the end of an era?	IASPM 2014 (Panel - Music and Copyright: Creativity, Diversity and Commerce), Cork, Ireland	Dave Laing, John Street	13 Sep 2014
Morals, Meaning and Money: Popular musical copying in the age of digital reproduction	IASPM 2014 (Panel - Music and Copyright: Creativity, Diversity and Commerce), Cork, Ireland	Adam Behr, Keith Negus, John Street	13 Sep 2014
Programme of work package talks and responses	CREATe All Hands, House for an Art Lover, Bellahouston Park, Glasgow	Lilian Edwards, Martin Kretschmer, plus further 28 contributors	15 Sep 2014
Exhibition of forty-four work package specific research posters (see http://www.create.ac.uk/posters)	CREATe All Hands, House for an Art Lover, Bellahouston Park, Glasgow	Spyros Angelopoulos, Kenny Barr, Adam Behr plus further 70 contributors	15 Sep 2014

CREATe Blog Postings

Blog Title	Contributor(s)	Date of Contribution
"Polemic: how readers will discover books in future" by Charlie Stross (originally published on Charlie Stross' Blog, www.antipope.org)	Charles Stross	17 Oct 2013
Copyright and Musicians at the Digital Margins	Tom Phillips, John Street	25 Oct 2013
R&D in Creative Industries: Some Lessons from the Book Publishing sector	Sukhpreet Singh	29 Oct 2013
Data Where? (originally published on Derek McAuley's personal blog with a new introduction by Lilian Edwards)	Lilian Edwards, Derek McAuley	4 Nov 2013
Images, metadata, orphans	Derek McAuley	14 Nov 2013
Reforming Formats: Bringing together Research and Practice	Andrew Black	20 Dec 2013
Creating a more open user and creator platform.	Dominic Price	17 Jan 2014
A digital rights bill means nothing without basic state compliance (a reproduction of a post originally featured at *The Conversation*)	Emily Laidlaw	21 Jan 2014
Research Perspectives on the Public Domain: Transcript and Presentations	Megan Rae Blakely	24 Jan 2014
Summary of the CREATe Workshop on Open Access Publishing	Ken Wilson	12 Feb 2014
Flappy Bird in Context: Using the Games and Transmedia Workshop to Examine Gaming's Current Phenomenon	Tom Phillips	14 Feb 2014
Review: Creatives Research Resource Day 31st Jan 2014	Tom Phillips	14 Feb 2014
Getting Paid for Giving Away Art for Free: the Case of Webcomics	Liz Dowthwaite	25 Feb 2014
"Adopt fair use"- The Australian Law Reform Commission tells the Australian government!	Megan Rae Blakely, Sukhpreet Singh	4 Mar 2014

Creative Industries in a Knowledge Society (originally featured in the brochure for the AHRC's Creative Economy Showcase)	Martin Kretschmer	12 Mar 2014
Equal access: harmonising copyright exceptions for those with disabilities	Laurence Diver	18 Mar 2014
Transcript: Launch of A review of the causes and impacts of unlawful file sharing April 11 2014	Sukhpreet Singh	23 Apr 2014
d[E]u as we say, not as we d[E]u – an account of attendance at the most recent meeting of WIPO's Standing Committee on Copyright and Related Rights	Ronan Deazley	7 May 2014
We can't stop pirates until we understand why they do it (originally posted at *The Conversation*)	Martin Kretschmer, Daniel Zizzo	16 May 2014
Has Britain Got Transmedia Talent?	Keith M Johnston	23 May 2014
Will UK unpublished works finally make their public domain debut?	Victoria Stobo	2 Jun 2014
Injunction function: internet service providers and fair balance in web-blocking	Megan Rae Blakely	4 Jun 2014
Copyright Policy Briefing by Shira Perlmutter, Chief Policy Officer, USPTO	Elena Cooper	12 Jun 2014
CREATe Researchers present at BILETA 2014 – reflections on this event	Andrew Black, Judith Rauhofer	20 Jun 2014
Understanding Approaches towards New Technologies in the Cultural Sector		20 Jun 2014
US Considers Copyright Small Claims Procedure	Sheona Burrow	1 Jul 2014
"Act early and strategically" - highlights from CREATe co-sponsored event for Design industry practitioners	Mindy Grewar, Henning Berthold, Barbara Townley, Eilidh Young	9 Jul 2014
The song remains the same? - Pop, plagiarism and professional pride	Adam Behr	24 Jul 2014
Evidence quality in intellectual property research: A comparison with the medical sciences	Piers Fleming, Steven Watson, Daniel Zizzo	29 Jul 2014
Fanfiction: Creators, communities and	Phillipa Warr	4 Aug 2014

copyright		
Quit Playing Around: Monkey Stirs Up Copyright Controversy with Selfie (a guest post originally published at the *Copyright For Education* blog)	Emily Goodhand	7 Aug 2014
Trans- Inter- and Cross- Disciplinarity at the 9th EPIP Conference, Brussels	Kristofer Erickson	9 Sep 2014
CREATe All Hands: Where have we been and what next?	Kristofer Erickson	29 Sep 2014

Selected Meetings and Conference Roles

Role/Event	Contributor(s)	Date of Event
Round-table organised by European Commission on developments relating to "Your online choices" programme operated by Interactive Advertising Bureau (IAB)	Andrew Black	October 2013
Next Steps for the British Fashion Industry: Intellectual Property, Manufacturing and Talent	Eilidh Young	15 Oct 2013
PRS for Music Meeting	Dave Laing	1 Nov 2013
Knowledge Exchange Seminar with Cultural Enterprise Office	Philip Schlesinger, Melanie Selfe, Ealasaid Munro	11 Nov 2013
Meeting with Center for Internet and Society at Stanford Law School – "Third Strike for 'Three Strikes' Legislation? Internet Intermediaries as Tools of Copyright Enforcement	Lilian Edwards	12 Nov 2013
Meeting with Whetstone Consultancy Group	Barbara Townley, Eilidh Young	28 Nov 2013
Chair: Cinema and Pakistan – a screening of Farjad Nabi's *Faustin Elmer Chaudhry's Pakistan* and discussion with the film-maker	Philip Schlesinger	9 Dec 2013
Data Mining of Social Media Workshops (UK/US/India)	Derek McAuley	January 2014

Meetings with key people at V&A and NESTA to establish a solid working platform in advance of major project events in 2014 and 2015	Janis Jefferies, Sarah Kember, Ben Pester	1 Jan 2014
International Research Symposium and Doctoral Masterclass, University of Edinburgh	Gian Marco Campagnolo, Robin Williams	13 Feb 2014
Meeting with IRIS (International Conference on IT Law in Salzburg) steering group and the executive of the GI (German Informatics Association) executive to prepare joint call for papers for the Copyright and AI streams at IRIS 2015 in order to widen the impact of the AIIP workshop series established within CREATe	Burkhard Schafer	23 Feb 2014
Seminar with Dr Carsten Sorensen of LSE	Gian Marco Campagnolo, Robin Williams	10 Mar 2014
Offset 2014, a creative festival for designers, animators and illustrators	Eilidh Young	21 Mar 2014
Commentator - International Society for the History and Theory of Intellectual Property	Daithi Mac Sithigh	2 Jul 2014
Develop 2014	Tom Phillips	7 Jul 2014
Norwich Gaming Festival	Daithi Mac Sithigh, Tom Phillips	16 Jul 2014
Gikii 2014 Session Chair (in addition, CREATe Sponsored the Event)	Lilian Edwards, Burkhard Schafer, Judith Rauhofer and Daithi Mac Sithigh	1 – 2 Sep 2014
Session Chair - Copyright Enforcement Session, EPIP 2014	Martin Kretschmer	4 Sep 2014
Session Chair – Media in Scotland, Imagination, Scotland's First Festival of Ideas	Philip Schlesinger	7 Sep 2014

Peer Review/Advisory Roles

Role	Contributor(s)	Date
Member, Access to Finance Project Steering Group, The Scottish Government	Philip Schlesinger	2013 - 14
Appointed as Copyright Policy Adviser to the Scottish Council on Archive	Ronan Deazley	December 2013
Member, Advisory Group, Media Policy Project, LSE	Philip Schlesinger	2014
Associate Researcher, CRICIS, UQAM, Montreal	Philip Schlesinger	2014
Appointed to Scientific Committee for the EU-funded Centre for Media Pluralism and Media Freedom (CMPF) at the European Institute in Florence	Gillian Doyle	Jan 2014
Connected Digital Economy Catapult (innovation acceleration platform funded by UK Dept. of Business, Innovation & Skills) Advisory Group (2013-)	Martin Kretschmer	1 Jan 2014
Internet Policy Review (peer reviewed journal) editorial board (2014-)	Martin Kretschmer	1 Jan 2014
Member, Scientific Committee, International Conference on 'Reprises et metamorphoses de l'actualite', Lyon	Philip Schlesinger	March 2014
Final Stage Judge for Scottish Press Awards	Gillian Doyle	24 Apr 2014
Guest Editor, Audiovisual Thinking, No.7, 2014	Philip Schlesinger	9 Jun 2014
Appointment to AHRC Peer Review College	Daithi Mac Sithigh	1 Jul 2014
Programme Committee Member - 6th Annual International Society for the History and Theory of Intellectual Property	Robin Williams	1 Jul 2014
Executive Board member, International Society for the History & Theory of Intellectual Property (ISHTIP, scholarly society) (2014-)	Martin Kretschmer	1 Jul 2014
Special Advisory Role to House of Lords Select Committee on Communications for its Inquiry into Social Media and Criminal Offences	Lilian Edwards	29 Jul 2014 (Publication of Report)
Membership of Ofcom Nations Committee	Philip Schlesinger	2014
UK Intellectual Property Office (IPO) Unregistered Rights Expert Advisory Group (2014-)	Martin Kretschmer	1 Sep 2014

| **President Elect European Policy for Intellectual Property (EPIP, scholarly society)** | Martin Kretschmer | 1 Sep 2014 |

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/private

Creativity, Regulation, Enterprise and Technology

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