



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

Annual Report to AHRC/EPSRC/ESRC

1 October 2014 - 30 September 2015

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Annual Report 2014/15 to AHRC/EPSRC/ESRC

Period: 1 OCT 14 – 30 SEPT 15

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University of Strathclyde

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1. Reflections from Directors

CREATE's core concern is to investigate the intersection of law and digital innovation, with a specific focus on the creative industries and copyright law. At the launch of CREATE, we articulated this as an examination of the future of creative production.

As we enter the final year of the first phase of CREATE, it is becoming clear that the creative economy needs to be understood in the context of the radical challenge to industrial structures posed by the digital revolution: creative industries are becoming a subset of data intensive industries. All online behaviour is potentially observable, and whoever controls the data infrastructure will have a stake in the creative economy that is very different from the role of earlier cultural intermediaries. This change particularly affects firms with a long tradition of exploiting back catalogue of rights but also opens opportunities for new digital entrants and for cultural memory organisations (such as archives and collections).

Interim findings for creative economy firms and policy makers:

- Different sectors face very different challenges. There is striking a difference between 'born digital' businesses and businesses that transition a back catalogue of rights.
- There is an inherent tension if empirical evidence potentially challenges entrenched beliefs. In this context, it is important that researchers and stakeholders articulate their own assumptions and methods transparently.

Key achievements to date:

- CREATE has become a key player in a change of policy orientation. The role of copyright law in promoting creativity and innovation is now seen as open to empirical investigation, and CREATE has supplied credible and widely cited evidence, becoming recognised as a global leader in the field within a very short time.
- The investigation of the digital creative economy requires interdisciplinary skills that need careful nurturing even if they are not immediately rewarded (eg in academic job prospects). A consortium

approach is particularly suited to achieve sustained training of a new generation of researchers (see record of CREATE's approach to capacity development in section 7 below).

Main challenge for 2016:

- CREATE has developed over 50 distinct projects that address the core question at the intersection of law and innovation from very different perspectives: behavioural, socio-cultural, justice, competition, science & technology, cultural memory. This methodological pluralism is a strength, opening a complex and heavily lobbied field to wider scrutiny. We are investing during the last year of initial funding in 'lateral' initiatives that read across streams, and develop an analytical narrative of strong policy relevance. We will also be investing in partnerships and communication around a high profile CREATE Festival planned for June 2016.

Overview Narrative: Year 3 of CREATE



Image credit: Gabriele Cannizzaro

In its third year, CREATE has increasingly been identified as a key international contributor to copyright policy debate. CREATE is now having an impact on both policy and industry practice. Knowledge exchange remains a critical part of our efforts and we continue to communicate our results and activities using a wide variety of online and offline dissemination approaches to reach many stakeholder groups.

A notable activity in this period was CREATE's hosting of the 10th conference of the *European Policy for Intellectual Property (EPIP) Association* in Glasgow in September. The event came for the first time to the UK, and had a programmatic focus on CREATE's core question. EPIP 2015 was a reflection of the Centre's reputation within an international community of academics, policy makers and industry representatives. MEP Julia Reda (rapporteur of the European Parliament's review of the 2001 Copyright Directive), Ian Hargreaves (author of the UK Government's 2011 review of IP & Growth, EC DG GROW chief economist Kamil Kiljanski and leading academics identified CREATE's seminal contribution to evidence based policy in this contested arena. Some notable reactions are presented in Section 9 of this report.

Smart Cities: Opportunities and Regulatory Challenges was held at the University of Strathclyde in March 2015 and focused on how contemporary urban life is increasingly marked and shaped by technology, and critically assessed what this means for existing societal norms and regulatory structures. As well as two days of engaging presentations and discourse the event yielded a series of articles, made available on the Society for Computers and Law website on the Smart Cities theme and featured in the June/July 2015 issue of *Computers & Law*. This collection aims to give technology lawyers a wider understanding of one of the most important developments of this decade and the decades to come. Further work will continue in 2016; Prof Lilian Edwards has been awarded £20K from the Digital Catapult to develop work on privacy and smart cities in collaboration with industry.



Image credit: Lukas Powroziewicz

CREATE continues to develop relationships with a wide variety of overseas collaborators. These include partnerships with the University of Amsterdam's Institute for Information Law (IViR) and the Humboldt Institute for Internet and Society (HIIG) in Berlin in several projects, including the publication of the journal *Internet Policy Review* (an innovative open access journal that aims to combine academic rigour with policy relevance (with the French National Center for Scientific Research (CNRS) as additional partner). Collaborating with IViR University of Amsterdam (and Bournemouth University) CREATE received investment of £58,111 this year under the Heritage Plus Joint EC Call (awarded in the UK by the AHRC) to explore the potential role of crowd-sourcing in rights clearance.

Engagement with China, and in particular systematic comparative study of copyright relevant online business models, was identified by two consultation exercises with the CREATE Consortium and the CREATE Programme Advisory Council as an emerging research priority. Therefore resources have been made available to enable a

collaboration between CREATE partners and the AHRC Centre for Digital Copyright and IP Research in China (based at Ningbo/University of Nottingham). In this period bids were funded from the University of Edinburgh (exploring IP protection strategies and business models in the Chinese film and music industry) and with the University of Glasgow (including e-fiction publishing in China and the UK). Furthermore, this year CREATE commissioned new research exploring issues associated with copyright and music in China and Korea.

Links have also been developed with key international policy making communities. Martin Kretschmer spoke at the European Parliament's Public Hearing on Copyright Reform (11 November 2014) and at high level expert meetings with the European Commission (Copyright and Innovation, European Political Strategy Center EPSC, in-house think tank of the European Commission, 23 September 2015). Findings from CREATE's study on the Valuation of the Public Domain (jointly funded by ESRC and UK IPO) were launched on 5 December 2014 at the Digital Catapult in London, presented at the World Intellectual Property Organization in June 2015. This Study has also been cited by Julia Reda MEP in the European Parliament.

Ronan Deazley and Victoria Stobo have acted as copyright advisors to the Scottish Council on Archives and have represented this body at the World Intellectual Property Organisation (WIPO) Standing Committee on Copyright & Related Rights, strengthening the archive sector's voice during ongoing treaty negotiations. Delegates from the Korean Copyright Commission have visited CREATE on two occasions.

The development of a new generation of interdisciplinary researchers who are able to navigate the interface of digital innovation and law remains a key focus of CREATE's work, and we continue to invest in staff development at all levels throughout the consortium. In this reporting period, important capacity building events included a Copyright and Competition workshop hosted by UEA's Centre for Competition Policy (February 2015), a CREATE Open Day and Symposium on copyright history and policy (March 2015) and the EPIP pre-conference PhD workshop (September 2015). Researchers who have joined other institutions during the funding period typically maintain a very close relationship with our work.

As part of its Impact agenda, CREATE has invested in resources that make the raw material for better copyright policy available in a structured and useful form, developing digital interfaces such as the Copyright Evidence Wiki and *OMeBa* (Online Media Behaviour), a data explorer tool for copyright infringement data (see www.copyrightevidence.org). CREATE has also invested in making copyright law more useful to primary creators, entrepreneurs and the general public, developing a playful yet authoritative portal that has received wide praise at www.copyrightuser.org.

Creative industry workers are increasingly expected to understand the interface of intellectual property, information law and data & privacy management, and apply this knowledge. Interactive and transmedia projects often involve use of assets and creative input from a wide range of sources – this new way of working in digital media introduces new challenges for workers used to working primarily in a single medium, or with a particular audience in mind. Despite organisations urgently requiring professional development in this area, there are very few credible opportunities for those working in the digital creative industries to upskill. The MSc@CREATE (<http://www.create.ac.uk/msc>), a pioneering executive level education benefits directly from CREATE research to fill much of this gap. Built to be delivered fully online, with optional attendance at video masterclasses, this Masters of Science in Intellectual Property, Innovation and the Creative Economy, approved by the University of Glasgow to launch in September 2016, is tailored to the specific needs of the cultural and creative industries as well as policy professionals and creators.

Sustainability is a key consideration at this stage of the RCUK investment in CREATE. During the final year of the initial funding period, we are working on a strategic and intellectual platform that will allow us to continue the work and validate the investment to date. We will be producing a CREATE Festival in summer 2016, consolidating and presenting our wide and multidisciplinary portfolio of projects. We also plan for a future in which CREATE is a more agile operation, supported by a wider range of funders and engaging more flexibly in research partnerships to tackle new challenges.

2. Academic achievements

A research centre at the intersection of law, technology and social science is a global first, and it remains CREATE's unique strength, reflected in those core research outputs that comprise the CREATE Working Paper Series (which assembles key pre- and post-prints under an open access portal, www.create.ac.uk/publications). Sixteen papers were published in the series during this reporting period. Across our portfolio this year we have achieved potentially 4* rated publications in multiple disciplines¹. Our own conferences and events have attracted a wide range of high quality papers and presentations and our community of researchers has been extremely active in attending and presenting at conferences all over the world.

We have developed a number of new resources this year intended to achieve the widest academic reach. For each of our major events, such as the EPIP 2015 Conference (Glasgow, www.epip2015.eu), Designing Smart Cities: Opportunities and Regulatory Challenges (Strathclyde, www.create.ac.uk/smart-cities-resource-page/), Valuing the Public Domain (London, <http://www.create.ac.uk/valuing-the-public-domain-resource-page/>) and The Economics of Creativity and Competition (University of East Anglia, UEA, www.create.ac.uk/creativity-and-competition) we have produced online resources, documenting the events and making available audio visual materials that can be reused by research communities.

We have supported a data driven approach to research, producing the Copyright Evidence Wiki (http://www.copyrightevidence.org/evidence-wiki/index.php/Copyright_Evidence) as a body of evidence that enables more straightforward discovery of empirical findings. The Wiki offers a dynamic literature review function in a rapidly changing technological, business and socio-legal landscape. We have identified use cases for stakeholder groups including researchers, policy makers and practitioners. The process of its development has also benefited those post-graduate researchers who contributed to its development and population, with each exposed to a wide array of empirical evidence corresponding to CREATE's main themes.



Image credit: Gabriele Cannizzaro

CREATE is also committed to the promotion of accessibility of existing data sources to new users, audiences and applications within a wider research community. *Online Media Behaviour* (OMeBa, www.copyrightcentral.arts.gla.ac.uk/omeba) is an online interface that facilitates interrogation by non-experts of the data sets generated by Online Copyright Infringement Tracker surveys, initiated by Ofcom and the Intellectual Property Office in 2012, and repeated in waves in the same quarter in 2013 and 2015. CREATE's tool exposes the data to customised analysis, offering functionality to filter, visualise and export subsets for offline use, with functionality supporting for the first time comparison of data over time.

CREATE's investment in and editorial contributions to the open access journal *Internet Policy Review* (policyreview.info) continue, providing a fast track, policy facing journal on internet regulation. This is undertaken in collaboration with HIIG Berlin and more recently ISCC-CNRS France, Université Paris-Sorbonne, who in this reporting period joined the editorial team.

Finally, CREATE's New Funds programme, which ran in its second phase during this reporting period has been a successful platform for widening the Centre's academic footprint in response to consultation with stakeholders and user communities. The programme has also achieved a capacity building outcome with several early career researchers and postgraduate students the beneficiaries of awards.

¹ Within this period the work of CREATE has appeared in journals including but not limited to *Artificial Intelligence and Law*, *Cultural Trends*, *Human Factors in Computing Systems*, *International Journal of Cultural Policy*, *Journal of Arts Management*, *Journal of Business Anthropology*, *Journal of European Integration Policy*, *Management Science*, *Media, Culture and Society*, *MIS Quarterly*, *Modern Law Review* and *PLoS ONE*.

3. CREATE's demonstrable impact

Web Usage: The main CREATE centre website (create.ac.uk) has had 18,603 unique users in this reporting period (48,693 since launch in January 2013). The stand alone Copyright User portal (www.copyrightuser.org) has exceeded this, with 56,822 unique users in this period alone.

Total new funding income: £861,432

In-kind funding (2014-15 only): £223,350 (see [Industry Engagement 14-15](#))

Total number of CREATE events: 52

Total number of event delegates: 2110

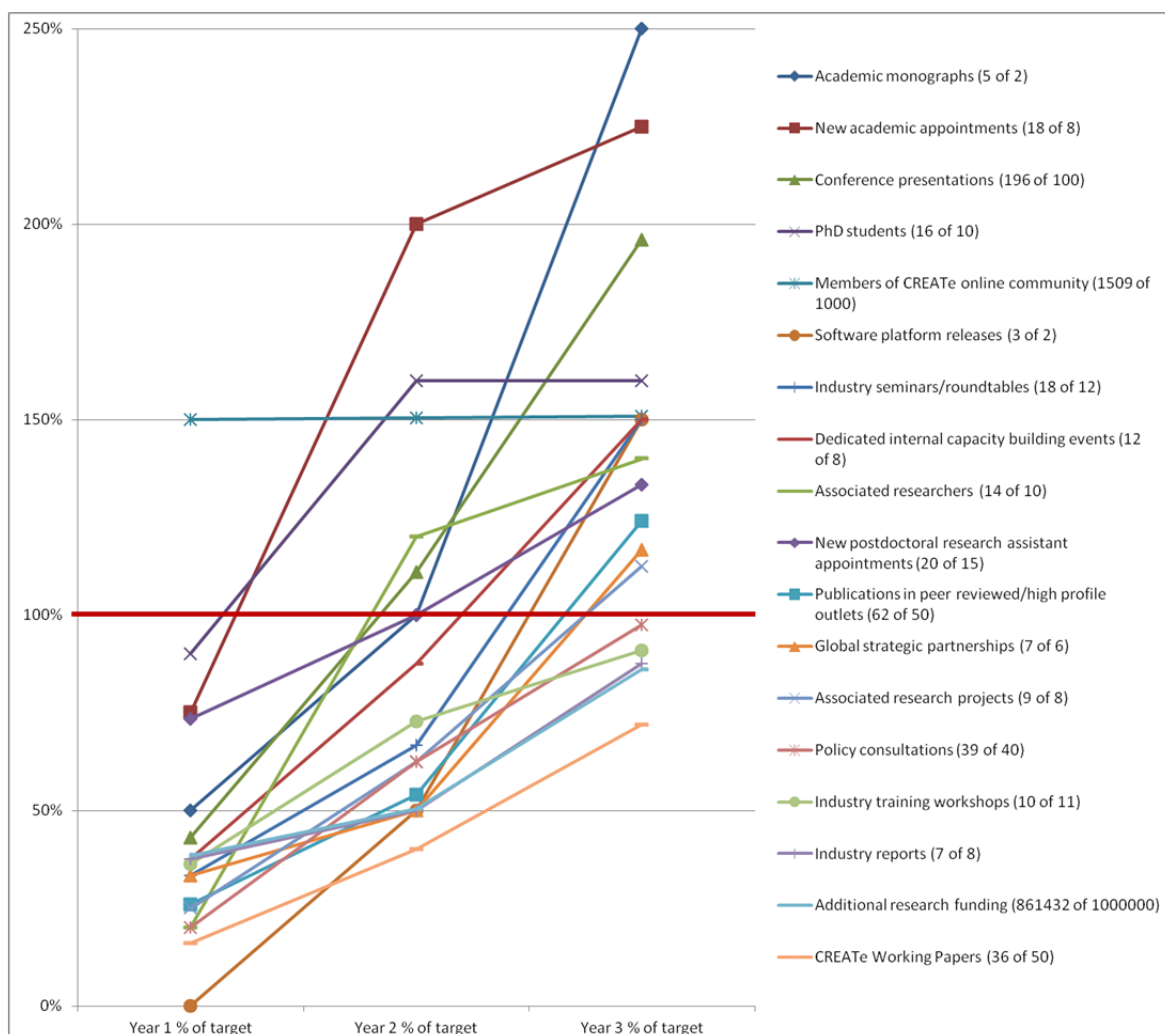
Capacity building participants (2014-15 only): 152 (of which 78 were not existing members of the CREATE consortium)

Current subscribers to CREATE's Distribution Lists: 1509

The following data/chart indicates CREATE's performance against a selection of Evidence Measures across the three years of the project to date. The last column gives percentages against **end of 2016 targets** (i.e. for the project as a whole). Please note, the chart omits website visitors and industry partners data since their inclusion would restrict readability.

Evidence Measure	Yr 1	Yr 2	Yr 3	Total	For full four year term of CREATE	
					Overall Target	Overall %
Additional unique visitors to digital platforms	531	9717	56822	67070/yr	500/yr	13414%
Industry partnerships	80	120	241	441	40	1103%
Academic monographs	1	1	3	5	2	250%
New academic appointments	6	10	2	18	8	225%
Conference presentations	43	68	85	196	100	196%
Additional PhD students	9	7	0	16	10	160%
Additional members of CREATE online community	1500	4	5	1509	1000	151%
Software platform releases	0	1	2	3	2	150%
Industry seminars/roundtables	4	4	10	18	12	150%
Dedicated internal capacity building events	3	4	5	12	8	150%
Associated researchers	2	10	2	14	10	140%
New postdoctoral research	11	4	5	20	15	133%

assistant appointments						
Publications in peer reviewed/high profile outlets	13	14	35	62	50	124%
Additional global strategic partnerships	2	1	4	7	6	117%
Associated research projects	2	3	4	9	8	113%
Policy consultations	8	17	14	39	40	98%
Industry training workshops	4	4	2	10	11	91%
Industry reports	3	1	3	7	8	88%
Additional research funding	£385K	£120K	£357K	£862K	£1,000K	86%
CREATe Working Papers	8	12	16	36	50	72%



CREATE enjoys a high level of representation in professional, academic and policy formal committees and bodies. In this period alone CREATE investigators perform advisory roles in the following:

AHRC China Centre for Digital Copyright and IP Advisory Committee; Centre for Law and Information Policy Advisory Board; Executive Board of the International Society for the History and Theory of IP (ISHTIP); Irish Government Open Data Governance Board; LSE's Media Policy Project; Ofcom's Content Board; RSE Working Party on the BBC Charter Review Submission; AHRC Commons Advisory Board; Scottish Council on Archives; the Digital Catapult Advisory Group; UK IPO Unregistered Rights Expert Advisory Group; Urban Big Data Centre Advisory Board

Findings from CREATE's study on the Valuation of the Public Domain (jointly funded by ESRC and UK IPO) were launched on 5 December 2014 at the Digital Catapult in London, presented at the World Intellectual Property Organization in June 2015, and published in the *Harvard Journal of Law & Technology*, receiving wide coverage: Fortune (2015) *'Free' Wikipedia photos worth at least \$246 million a year, study says*. 29th June, 2015. WIPO (2015) *New Study: Use of Public Domain Images on Wikipedia Worth Millions of Dollars Each Year*. World Intellectual Property Organization Media Center, 22 June 2015

The Study has also been cited by Julia Reda, Rapporteur of the European Parliament's review of the Copyright Directive: Reda, J. (2015) *New Copyright and the Public Domain* (Presentation), Towards a new legislation on Intellectual Property in the digital single market, European Parliament, 3rd March 2015. <http://www.create.ac.uk/valuing-the-public-domain-resource-page/>

Martin Kretschmer delivered a keynote lecture at the Seoul Copyright Forum at the Korea Copyright Commission and Ministry for Culture, Sports and Tourism (8 October 2014) and spoke at the European Parliament's Public Hearing on Copyright Reform (11 November 2014) and at high level expert meetings with the European Commission (Copyright and Innovation, European Political Strategy Center EPSC, in-house think tank of the European Commission, 23 September 2015). He continues to be a Member of the UK Intellectual Property Office's Advisory Group for Unregistered Rights. In addition, Martin Kretschmer has been elected as President of the European Policy for Intellectual Property (EPIP) Association from September 2015.

We can identify indications of impact in the testimonials of several of those leading policymakers, academics and industry figures that comprise CREATE's Programme Advisory Council. Summary perspectives can be found [online](#).

Specific Impact Coverage:

Copyright User - see impact case study below

Developing the Copyright Evidence Agenda - see impact case study below

Cultural Memory and Copyright - see impact case study below

Valuing the Public Domain - See <http://www.create.ac.uk/valuing-the-public-domain-resource-page/> for full details of impact and activity in the context of CREATE's work exploring the value of the public domain.

Smart Cities - Opportunities and Regulatory Challenges - See <http://www.create.ac.uk/smart-cities-resource-page/> for details of impact and activity in the context of CREATE's work exploring issues surrounding the Smart Cities phenomena.

Economic Impact and Leveraged Funding

In addition to the funding described below, CREATE's engagement activities with a range of private, (non academic) public and third sector organisations have generated considerable in-kind contributions to support CREATE activities. Adopting a conservative estimate we assess that we have generated over £220,000 worth of such contributions through participation in research, discourse and partnership in this reporting period.

Impact	Total amount / number	Regional impact? (Y/N)	Summary and location Please refer to https://en.wikipedia.org/wiki/NUTS_1_statistical_regions_of_England	International impact? (Y/N)	Where?
Amount of leveraged funding to directly support CREATE activities	£105,921	N	<p>Participant funding and sponsorship for EPIP Conference (£24,560). We estimate a further £51,000 of in-kind contributions from non-academic participation (see below)</p> <p>Supplying Copyright Evidence to Media, Policy and Industry (ESRC UoG IAA Grant, £9,861)</p> <p>Research Exchange with Columbia University (UoG Principal's Early Career Mobility Scheme, £3,500)</p> <p>Digital Catapult Contract Research (Digital Catapult, London, £25,000)</p> <p>PhD Studentship in 3D Printing Copyright research (University of Strathclyde Research Excellence Awards, £43,000)</p> <p><i>Impact not particularly localised to any specific region</i></p>	Y	<p>EPIP work has international impact, particularly across Europe but also North America and Asia.</p> <p>Copyright Evidence wiki impact acceleration award will also benefit international audiences and users of this resource.</p> <p>Research exchange with Columbia will enhance opportunities for transatlantic collaboration and impact.</p>
Amount of leveraged funding related to or affiliated with further funding	£250,455	N	<p>Enhancing Access to 20th Century Cultural Heritage Through Distributed Orphan Works Clearance (EnDOW) (HERITAGE PLUS EC Joint Call, AHRC, £58,111)</p> <p>Developing work on Privacy and Smart Cities with Digital Catapult and Industry (Digital Catapult, London, £20,000)</p> <p>CulturalBase, Horizon2020 Research Grant (European Commission, £68,344)</p>	Y	<p>Each of these new investments has international implications. EnDOW will involve collaborations with EU partners and</p>

			<p>[€1m awarded to consortium])</p> <p>EPRSC Digital Research Centre (DERC) (EPSRC, £104,000)</p> <p><i>Impact not particularly localised to any specific region</i></p>		<p>potentially worldwide contributors to deliver a globally accessible crowdsourced rights clearance platform.</p> <p>The Smart Cities work will follow and continue the breadth of engagement of the successful Smart Cities Conference held in Glasgow this period which brought together an international mix of interdisciplinary contributors.</p> <p>CulturalBase is also explicitly international, aiming to contribute to the development of a common focus on the most relevant matters relating to cultural heritage and European identities, focusing</p>
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					on cultural memory, inclusion and creativity
Number of jobs created directly resulting from CREATE activities Please include detailed information in annex, as not collected by RF	7	Y	Project Officer , Developing the Edwin Morgan Scrapbooks (1) RAs , Career Pathways and IP Issues in Digital Fashion: London, Berlin and Milan (2) Investigator , Investigating the impact of improved connectivity on rural creative entrepreneurs (1) [explicit focus on Scottish Rural Communities] RA , A Field Experiment on the Determinants of Unlawful File Sharing (1) Director , MSc@CREATe(1) CREATe Data Developer (1)	Y	Several of these posts imply interactions with and dissemination of outputs and outcomes to a range of international audiences.
Number of spin outs or companies formed from CREATE activities	1	Y	Worth Knowing Ltd (London) has been formed by CREATE researcher Bartolomeo Meletti with international partners as result of producing multimedia content (with a KE focus to non-academic communities) for CREATE portal: CopyrightUser.org	Y	Copyright User currently has a UK focus, but is attracting users from many countries.
Cost savings directly resulting from CREATE activities	An appropriate metric needs to be developed here: (i) savings to policy makers in evidence supply; (ii) savings to copyright users		See Industry Engagement Details		

	from a better understanding and exploitation; (iii) savings to firms and cultural institutions from applying tools				
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4. CREATE's external engagement

In addition to those relationships described in the following table we have established and developed substantive relationships with a further 190 industry, non-academic public and third sector organisations during this reporting period. These are relationships that have been developed in the course of 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. We maintain our existing definition of engagement as a “working interaction” which is rigorous and demanding and requires 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 Engagements (October 2014 – September 2015)

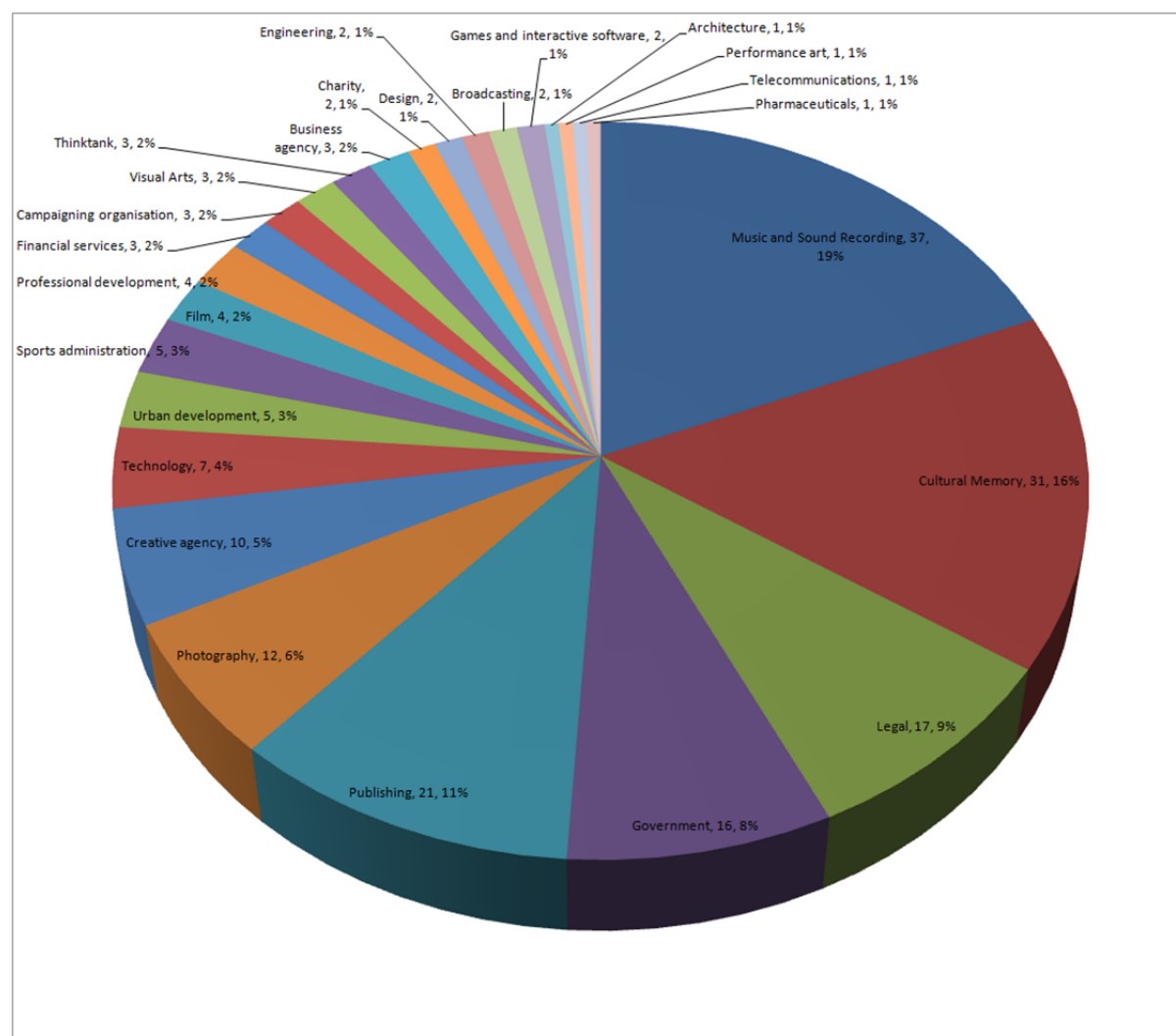


Image credit: CREATE

In comparison with previous years similar industry groups remain dominant in our interactions, with music (17% to 19%) and cultural memory (formerly classified as archive and library, 15% to 16%) organisations those with whom we continue to engage most frequently. Book publishing (12% to 11%), government (7% to 8%) and legal (6% to 9%) constituencies similarly remain largely static within our top five from previous years. This year has seen a growth in interactions with technology and urban development sectors, from zero to 4% and 3% respectively, reflecting most obviously CREATE's increasing interest in the phenomena of smart cities. A further modest rise is evident in interactions with the photographic industry (5% to 6%), assumed to be a consequence of a dedicated event undertaken at the Digital Catapult in London aimed at this community. The

end of CREATE's dedicated *Games* work package in the previous reporting period accounts for the reduction in interactions with that specific sector (5% to 1%).

Participants of the EPIP Conference are indicative of the level of contributions and interactions we have successfully attracted and overseen. Prominent names and organisations of those chairing and leading sessions at EPIP included:

From Government and Policy Development:

Kamil Kiljanski, Fabio Domanico and Luis Aguiar (European Commission), Ilja Rudyk (European Patent Office), Mosahid Khan and Dimitar Gantchev (WIPO), Pippa Hall and several colleagues from UK Intellectual Property Office, Nathan Wajzman (OHIM), Caroline Paunov (OECD), Alan Marco (US Patent and Trademark Office), and Matthias Schmid (German Federal Ministry of Justice and Consumer Protection), Paul Hofheinz (Lisbon Council)

From Industry and Legal Practice:

Richard Paterson (British Film Institute), Roger Burt (CIPA), Elise Melon (European Federation of Pharmaceutical Industries and Associations), Luc Laforest (Industry Canada), Esa Kaunistola (Microsoft), Jeremy Silver (MusicGlue, Bridgeman Art Library and Innovate UK), John Enser (Olswang), Scott Walker (PRS for Music/UK Music), Peter Jenner (Sincere Management), Nicola Solomon (Society of Authors), Sophie Jones (Econolyst).

We conservatively attribute an in kind contribution of over £50,000 for those non-academic participants attending and contributing to the development of the EPIP Conference.

In December 2014, facilitated by CREATE's Programme Advisory Council, sponsored by the Intellectual Property Office and hosted by PRS for Music, a summit meeting was held between CREATE and several industry stakeholders (see <http://www.create.ac.uk/wp-content/uploads/2015/01/5-Dec-CREATE-Stakeholder-notes-final.pdf>). A critical objective was to present and seek to achieve complementarity between government and RCUK funded copyright research. The constructive discussion yielded the following outcomes:



Image credit: CREATE

- A programme of diplomatic missions was developed to facilitate ongoing strategic interactions between CREATE and industry (Tech UK and the IP Federation were among the first organisations to be visited).
- The CREATE industry fellowship scheme has been conceived to facilitate more practical collaboration - three initial fellows will begin in the early part of the next reporting period.
- CREATE's second new funds call was shaped to explicitly reflect those areas considered to be of highest priority by PAC members and other industry stakeholders. These included internationalisation and specifically questions associated with China's creative economy.
- Following appeals for contributions to the growing Copyright Education agenda CREATE contributed funding of £3,000 to a survey facilitated by the IP Awareness Network (IPAN) through the National Union of Students (NUS) and is co-organising a workshop to take place in 2016.
- CREATE's OMeBa data portal provides a service to facilitate access to data to a range of stakeholders, including policy and industry practitioners.
- Underlining CREATE's responsiveness to opportunities to engage with industry, CREATE has agreed a collaboration with the Authors' Licensing and Collecting Society (ALCS) to develop new content resources for the Copyright User web portal.

Partner Organisation	International? (Y/N) <i>Please indicate where?</i>	Sector <i>third, public or private</i>	Size <i>micro, SME or large</i>	Level of engagement <i>e.g. consultancy, secondment, joint project etc</i>	Summary of engagement <i>including outcome</i>	New or existing relationship?	How will you maintain this relationship?
UK Academic Community, including Queen Mary University of London and Bournemouth University	N	Public	Large	Joint projects	<p>We work with many UK academic institutions. These relationships are particularly notable because QMUL and Bournemouth have been beneficiaries of CREATE new funding awards. QMUL is exploring issues associated with court litigation and copyright, dovetailing elegantly with work already underway in CREATE.</p> <p>Bournemouth are exploring issues associated with 3D printing (in association with other CREATE work funded at the University of Strathclyde), as well as continuing to partner on the Copyright User project, including its</p>	These relationships are existing but in the case of QMUL this is the first formal expression	We will continue to work with the partners in the context of the projects and anticipate both contributing to high profile outputs and dissemination activities next year.

					<p>roll out to schools in England and Wales.</p> <p>Finally, Bournemouth are collaborators with CREATE and IViR in the Netherlands (see below) in the project <i>Enhancing Access to 20th Century Cultural Heritage Through Distributed Orphan Works Clearance (EnDOW)</i> under the HERITAGE PLUS EC Joint Call, AHRC</p>		
<p>International Academic Community including Nottingham Ningbo (China), Columbia University (US), Humboldt Institute for Internet & Society, Berlin (Germany) and IViR University of Amsterdam (Netherlands), ISCC-CNRS (France)</p>	<p>Y (China, US, Germany, Netherlands, France)</p>	<p>Public</p>	<p>Large</p>	<p>Project and publishing collaborations</p>	<p>We have commissioned a project linked to the AHRC China Centre (based at Nottingham Ningbo) with the University of Edinburgh. This will begin in December 2015, supported by investment from CREATE's contingency funds.</p> <p>Humboldt and IViR were co-applicants with CREATE for funding under the Open Research Area call administered in</p>	<p>Existing relationships</p>	<p>We will continue to collaborate on projects and in the publication of Internet Policy Review.</p> <p>With respect to Columbia University, we hope to negotiate a reciprocal arrangement in 2016 following the completion of this initial exchange.</p>

					<p>the UK by ESRC entitled The governance of innovation in digital creative markets: Intellectual property and informal social norms.</p> <p>CREATE has negotiated a research exchange with Columbia University, supported by Glasgow University's Early Career Mobility Scheme</p> <p>CREATE, Humboldt, and CNRS are editorial collaborators on the online journal <i>Internet Policy Review</i></p>		
Industry partners comprising the CREATE Programme Advisory Council (PAC)	Mixed (including Germany, Netherlands, United States, Australia, Norway and international [WIPO])	Mixed	Various	Frequent exchanges seeking validation of research and new investment opportunities and providing an interface to stakeholder communities	Members of CREATE's PAC (under its chair Alison Brimelow) have been an invaluable reference point for the Centre. Specific responsibilities have been to inform the definition of the second CREATE New Funds call, to broker and facilitate	Existing	PAC is critical to the success of CREATE and continues to advise on the sustainability of RCUK's strategic investment.

					relationships with industry and the development of a series of 'diplomatic missions' and to offer perspectives and advice on opportunities for CREATE's sustainability		
Participants in CREATE Industry Fellowship Scheme	N	Private	Small	Consultancy	In order to increase industry engagement, a call for industry fellowships was launched, and appointments for three specific projects have been made.	1 New, 2 Existing advisory relationships that now lead to formal content development	We'll work with appointed fellows throughout the duration of the scheme and seek opportunities to build their work into the overall CREATE narrative to be disseminated throughout 2016.
Scottish Council on Archives	N	Mixed	Various		Deazley and Stobo were copyright advisors to the Scottish Council on Archives and have represented this body at the World Intellectual Property Organisation (WIPO) Standing Committee on Copyright & Related Rights, strengthening the	Mixed	Continue to represent SCA in policy negotiations, e.g with WIPO

					archive sector's voice during ongoing treaty negotiations.		
Future of Music Coalition	Y (United States)	Private	Medium	Partnership on data software development	We are co-developing software to facilitate the management and accessibility of data corresponding to remuneration associated with creative production	New	The resulting software (anticipated to be complete in the next year) will provide a basis for new research and consolidation of existing research results collected by consortium members. We will continue this work in collaboration with FMC to realise a standard methodology and technical approach for such data.
IP Awareness Network	N	Private	Medium	Partnering on copyright education agenda	A notable interaction with IPAN throughout this period was our support of research undertaken to survey the National Union of Students in support of the development of better copyright education	New	We will partner with IPAN in 2016 in the delivery of copyright education events and resources
IP organisations including IP Federation Council and Tech UK	N	Private	Medium	Engagement via diplomatic missions	Prompted by feedback from industry and policy communities our	New	We will continue to engage with these and other organisations in

					liaison with these industry / IP organisations facilitates engagement with their membership		2016, envisaging roles and opportunities for partnership during the CREATE festival
Digital Catapult	N	Mixed	Medium	Partnership on research and event delivery and co-marketing	<p>Our partnership has yielded a secondment at the Catapult and collaboration on the development of Copyright User. We have also partnered on several events covering topics including the Value of the Public Domain and Copyright and Orphan Works.</p> <p>Martin Kretschmer is a member of the Digital Catapult Advisory Group.</p> <p>Catapult awarded CREATE £25,000 for the development of copyright related user communities (including several multimedia resources).</p>	Existing	<p>We will continue to partner with Catapult on our events programme and as part of their advisory group.</p> <p>In addition, we have received £20K funding from the Digital catapult to work with them and industry on the topic of Smart Cities in 2016</p>
Schools in England and Wales (via work on Copyright User)	N	Public	Large	IP curriculum development			

Engagements with Policy Makers

Organisation / individual	Type / location <i>e.g. devolved govt, local govt, think tank, EU etc</i>	International? (Y/N) <i>Please indicate where?</i>	New or existing relationship?	Level of engagement <i>e.g. consultancy, secondment, joint project etc</i>	Summary of engagement including outcome <i>e.g. new or improved legislation / standards / policies</i>	How will you maintain this relationship?
Intellectual Property Office	UK Government	N	Existing	Joint projects and general collaboration	Within the period CREATE has undertaken research on behalf of the IPO (in the <i>Valuing the Public Domain</i> project), engaged on a number of platforms (including in the context of several CREATE events) and been the beneficiary of further investment to support dissemination and international interactions	Continuing engagement with individuals and via platforms such as IPO's Unregistered Rights Expert Advisory Group
European Commission	EU	Y (EU)	Existing		Response to The European Commission's public	

					<p>consultation on the review of EU copyright rules: a response by the CREATe Centre</p> <p>Contribution to high level expert meetings with the European Commission (Copyright and Innovation, European Political Strategy Center EPSC, in-house think tank of the European Commission, 23 September 2015).</p> <p>Copyright and the Digital Single Market, High Level Roundtable with Andrus Ansip, Vice-President Digital Single Market, Brussels: Lisbon Council (19 March 2015)</p>	
WIPO	World Policy body	Y (Worldwide)	Existing		CREATe members have presented work at WIPO	

					(including Public Domain materials) and represented the Scottish Council on Archives as Copyright Policy Advisor in a series of WIPO meetings	
Scottish Parliament / Policy Scotland	Government	N	New		<p>On 18th March CREATE researchers presented at the Scottish Parliament as part of the '<i>Social Science Making a Difference</i>' event. Supported by the Scottish Parliament and ESRC, and the Universities of Glasgow and Edinburgh.</p> <p>The CREATE delegation presented work and societal impacts including CopyrightUser.org, the changing behaviour of memory institutions and our copyright evidence agenda.</p>	Continue to explore opportunities to engage, e.g. facilitated by Policy Scotland
UK House of Commons	Government	N	Existing (although this is a new advisory role)	Advisory	Advisory role to the Commons Select Committee on	Continue to explore and embrace opportunities to advise government

					Responsible Use of Data (report published on 19 November 2014)	
Korean Copyright Commission	Government	Y (Korea)	Existing	Annual engagement	Periodic meeting to discuss UK and Korean regimes and CREATE's research	Continue programme of meetings

5. New knowledge assets created or facilitated by CREATE

Nb totals below are for this period only

Assets relating to academic research outputs created	Total number
Number of Journal articles related to CREATE's activities	26
Number of Monographs related to CREATE's activities	3
Number of Edited books related to CREATE's activities	3
Number of Book chapters related to CREATE's activities	9
Number of Policy Briefing Reports related to CREATE's activities	4
Number of Consultancy Reports and Working papers related to CREATE's activities	16
Number of presentations at research conferences	85
Tools, methodologies and processes which have been developed or adapted to foster knowledge exchange <i>Please include detailed information in annex, as not collected by RF</i>	7 plus several resources that document events and other interactions (see events and resources section below) <ul style="list-style-type: none"> • OMeBa • Mass Digitisation Annotator Tool • Copyright Evidence • Copyright User • Copyright History • CREATE Intranet and Website
Databases, resources and other records gathered during workshops and other CREATE activities <i>Please include detailed information in annex, as not collected by RF</i>	Copyright Evidence Wiki, in addition to its functionality provides a rich catalogue of empirical studies

	Several events have corresponding online resources (see below)
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Assets relating to new or improved products or services created	Total number
New or distinctive products or designs <i>Please include detailed information in annex, as not collected by RF</i>	See multimedia and online resources
Service formats or other delivery mechanisms <i>Please include detailed information in annex, as not collected by RF</i>	CREATE's Intranet is under continued development to facilitate large project administration. It continues to be the subject of interest from potential adopters.
New processes and policies being taken forward by an external stakeholder <i>Please include detailed information in annex, as not collected by RF</i>	A pertinent example is the risk based methodology pioneered within CREATE and now in use in several Cultural Memory Institutions
Brands being formulated or introduced <i>Please include detailed information in annex, as not collected by RF</i>	Copyright User Copyright Evidence Copyright History MSc@CREATE
New apps or other software which has been written	CREATE User:Data Social Media Portal - Work has continued on the new version of the platform. A prototype front end has been completed and is now being integrated into the work-in-progress backend infrastructure.

Assets relating to the process of knowledge exchange	Total number
Number of non-academic publications, manuals or guides relating to CREATE's activities	39 (CREATE Blogs)

<p>Lessons learned – processes which have been tried but have not produced the desired results (if not already included above) <i>e.g. a situation where the project appeared to have everything in place to realise impact, but outcomes did not meet expectations</i></p> <p><i>Please include detailed information in annex, as not collected by RF</i></p>	<p>It is challenging to secure mainstream media attention for the more complex policy aspects of CREATE's work. We are exploring opportunities to facilitate interactions with the journalism community during the next reporting period, ensuring that important research outputs are accompanied by media briefings.</p>
<p>Anything else arising from the project and relating to knowledge exchange in which CREATE (directly or via delivery partners) considers it holds copyright</p> <p><i>Please include detailed information in annex, as not collected by RF</i></p>	<p>Open Knowledge Environment approach. Sustainability of digital resources by creating teams, governance mechanisms appropriate for peer production.</p>

6. Disciplines



Image credit: Gabriele Cannizzaro

CREATe is a consortium of many disciplines that has been deliberately structured to engender and promote interdisciplinary working. This is vital in order to validate research that by definition explores issues associated with diverse, interrelated and often complex issues, and to facilitate the analysis and presentation of results, leveraging methods and expertise held across several communities. The CREATe hub in Glasgow offers a good illustration of this with a key part of its academic team comprising Research Fellows respectively specialising in Economics, Media & Communication Studies and Law. Research

challenges, policy priorities and increasingly, common data sets, provide mechanisms for interdisciplinarity to take place.

Within the CREATe intranet each investigator and contributor is tagged in terms of their associated disciplines, utilising the three tier discipline taxonomy used within RCUK's Joint Electronic Submission System. This in turn informs a classification of each research project in which these researchers are active within the overall portfolio of work. Throughout the consortium the disciplinary distribution is broad, with the following high level disciplines represented within the consortium (please note that there are up to two additional levels of classification for each researcher).

- Complexity science
- Cultural and museum studies
- Design
- Economics
- History
- Information and communication technologies
- Languages and Literature
- Law and legal studies
- Library and information studies
- Linguistics
- Management and business studies
- Media
- Music
- Philosophy
- Political science and international studies
- Psychology
- Science and Technology Studies
- Sociology
- Systems engineering
- Tools, technologies and methods
- Visual arts

7. Talent development



Image credit: Gabriele Cannizzaro

We have delivered four events this year with explicit capacity building objectives, with **one hundred and fifty-two** participants, including **seventy-eight** from outwith the CREATE consortium. Furthermore, the development of the Copyright Evidence Wiki has been dependent on contributions from **twelve** junior researchers, including six CREATE and six external participants. Each took part in a series of training workshops prior to developing the content which comprises the initial release of the Wiki. Using, forensically analysing and contributing to the wiki platform provided an invaluable source of content to inform understanding of methodology use and interdisciplinary research approaches.

CREATE's PhD community is represented across the consortium - early starters, notably those whose studies preceded the start of CREATE, have completed or are in the process of doing so and within the next period we expect to be able to report further PhD awards.

The consortium offers tremendous opportunities for engagement with a wide range of academic peers across disciplines, as well as the potential to explore new strands of work, with resources committed from the CREATE New Funds programme to enable several junior researchers the chance to conceive and lead small research projects. Consolidation projects such as Voices of CREATE project offer similar opportunities - post-doc Ealasaid Munro from the University of Glasgow will lead the research activity associated with this attempt to draw together interview based research in the socio-economic stream from across the CREATE portfolio of research.

Events such as EPIP provided a platform for many CREATE staff, including PhD and early career researchers, to showcase their research to an international audience from high level academia and policy. A pre-conference doctoral workshop attracted twenty five internationally distributed students (as well as several CREATE postgraduate research students) from a range of discipline. Both groups shared their own work and were exposed to insights from senior CREATE colleagues. Feedback was extremely positive. <http://www.epip2015.org/epip15-phd-workshop-economics-of-copyright-and-the-creative-economy/>

In February CREATE ran an event entitled the *Economics of Creativity and Competition* at UEA. Delegates considered how economics can increase our understanding of consumers and producers and what were particular issues and problems that face new markets in the digital creative economy. The aim of the event was to allow CREATE researchers to engage with economists and economics, and to see how work in the field can supplement and develop their own research. Fifty four people participated in the event - seventeen of which were from outside of the CREATE consortium. <http://www.create.ac.uk/blog/2014/11/13/the-economics-of-creativity-and-competition-new-markets-new-challenges/>

Our third formal capacity building event took place at the University of Nottingham, entitled *Digital Reflection for Supporting Creative Practice*. The event explored the identification of concepts for technologies that could support creative practice through the mining and analysis of social media sites, web site traffic and/or application usage. Nineteen attendees took part, with seven not already part of the CREATE consortium.

In March 2015 the CREATE Centre in Glasgow presented a programme of activities with significant emphasis on capacity building. CREATE students and researchers showcased their work in an Open day format and across several events including a symposium on Copyright History that included an international and interdisciplinary set of contributions. 18 CREATE staff and a further 36 external participants were involved. A full electronic resource documenting the activities is currently in production.

Through its research staff CREATE has also established close links with the Royal Society of Edinburgh's Young Academy of Scotland which brings together some of the most able and innovative young

academics, entrepreneurs, artists and professionals in Scotland, with the aim of harnessing their creativity to develop a coherent and influential voice on behalf of the most talented people of their generation.

Finally, via the CREATE Studio, a developing online resource for doctoral training, we have made available a selection of resources, including information on methodology and training, job market hints, information for research funding and a variety of links to relevant intellectual resources.

8. Cross-disciplinary / interdisciplinary collaborations

The figure below depicts the range of disciplinary associations (of individual researchers) within CREATE as a whole, but also in the context of each individual projects. CREATE's diverse community collaborates in a variety of ways, achieving genuine interdisciplinarity. CREATE's themes (indicated by WP Prefix) also reflect this.

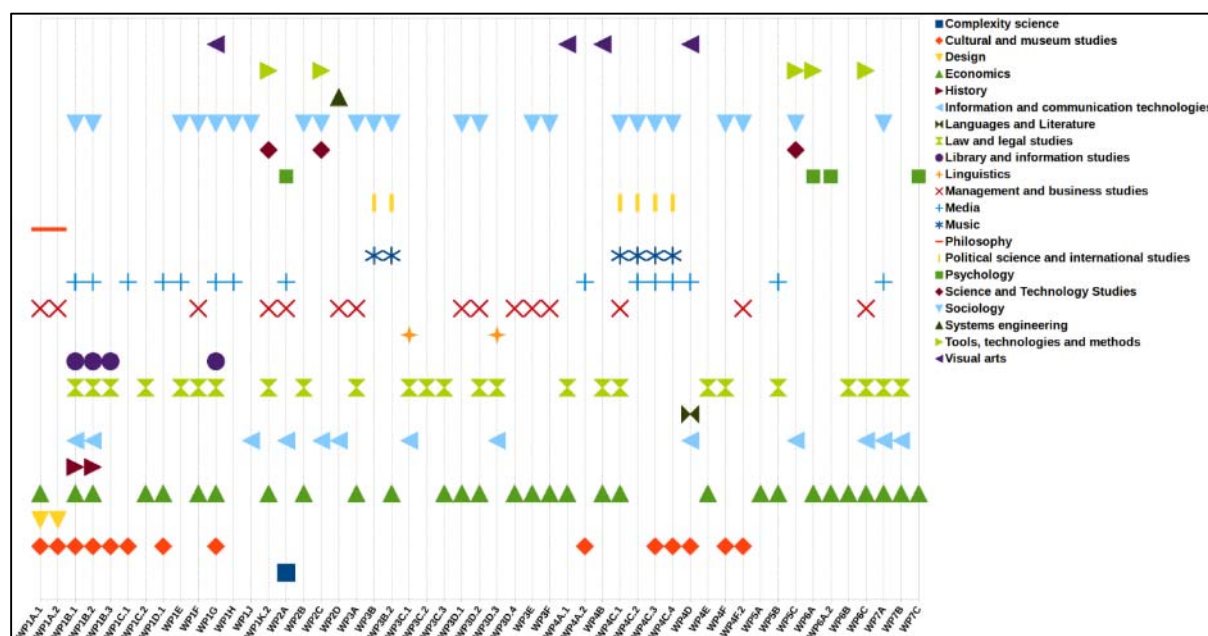


Image credit: CREATE

A good example of such work and of the value of operating within a diverse consortium can be seen in the context of CREATE's enforcement work. Here, numerous strands including analysis of Ofcom/IPO/Kantar sweeps on filesharing and behavioural economics research are combining to deliver empirical and doctrinal results. We expect to report on the impact of this work in our next report.


Our programme of capacity building is firmly rooted in the pursuit of interdisciplinarity, with each of our main formal events originating in a home discipline, bringing together those from other disciplines and challenging participants to adapt methodology and approaches to their own efforts, seeking collaboration and building a collective terminology for successfully communicating and relating challenges and solutions.



Other, more external facing CREATE events have been similarly reflective of our interdisciplinary philosophy. Major international events including Smart Cities: Opportunities and Regulatory Challenges and our Copyright History Symposium each assembled a range of disciplinary communities with a common focal point.


In the most recent CREATE New Funds call we explicitly prioritised "work which builds new practical deliverables on top of existing work in one or more work packages" and "work which creates new deliverables from the narratives or findings of more than one existing work package".

CREATE's data agenda has also provided a mechanism for interdisciplinary collaboration via common data sets or data platforms. Our Copyright Evidence Wiki aggregates a range of disciplinary sources that offer empirical evidence on copyright. Records have been conceived and curated by a group of editors themselves varying in disciplinary origins. We have already begun to explore ways that other CREATE data projects, such as OMeBa may have applications in a broad range of disciplinary spaces.

9. Communications and events

Event/Resource	Date	Target audience e.g. academics, businesses, policy makers, etc	Summary
 <p>European Policy for Intellectual Property 10th Annual Conference University of Glasgow, UK 2 - 3 September 2015</p> <p>European Policy for Intellectual Property (EPIP) 2015 University of Glasgow</p>	1 - 4/9/15	Academics, Policy Makers, Creative Industries	<p>200 delegates attended EPIP on the first occasion that this strategically important event has been held in the UK. CREATE investigators and postgraduate researchers contributed to the programme, providing an opportunity to communicate directly with policy making communities. The intellectual and practical arrangements of the conference were universally acclaimed by delegates and participants. Prof. Bernt Hugenholtz, Director at the Institute for Information Law at the University of Amsterdam and member of CREATE's Programme Advisory Council said it was "by far the best and most rewarding IP conference I have attended for several years". Prof. Pamela Samuelson, Director at the Centre for Law & Technology at Berkeley (University of California) congratulated the CREATE team "for a really outstanding conference. I think this is a marvellous event that you've put together. I go to a lot of conferences myself and I pretty rarely come away with this much content and things to think about and stimulating ideas". Prof. Ian Hargreaves who led the UK Government's Review of Intellectual Property and Growth (2011) said: "The choice of location, I think, reflects great credit upon CREATE, which in less than three years has established itself as a stronghold of evidence based thinking about IP issues."</p> <p>A wide range of multimedia materials documenting the conference has been made available online to extend the audience and facilitate impact.</p> <p>£24,560 of investment from participants and sponsors (including IPO, Microsoft, SERCI, European Commission) supported the delivery of EPIP. A further £54,000 was received from in-kind participant contribution.</p>




			<p>See: https://docs.google.com/spreadsheets/d/1rENqZo398gl0dos0ZD_jt78mDmK6B7DdHRMZlqA-3Ls/edit?usp=sharing for a full breakdown of attendees and non-academic contributions in kind.</p> <p>See: http://www.epip2015.org/programme/ for programme details.</p>
  <p>Designing Smart Cities: Opportunities and Regulatory Challenges University of Strathclyde</p>	31/3 - 1/4/2015	Academics, Policy Makers, Industry	<p>This conference focused on how contemporary urban life is increasingly marked and shaped by technology, and critically assessed what this means for existing societal norms and regulatory structures.</p> <p>See: http://www.create.ac.uk/smart-cities-resource-page/</p>
Friction and Fiction: IP, Copyright and Digital Futures Victoria and Albert Museum, London	26/9/15	Academics, Authors, Publishers, Technologists	<p>Part of the London Design Festival, this one day symposium took place in the company of leading writers, technologists, publishers and agents and ask whether the existing framework of publishing copyright can be adequately adapted to meet – and balance – the rights, needs and creative ambition of authors and publishers.</p> <p>See: http://www.create.ac.uk/blog/2015/09/07/create-goldsmiths-va-conference-2015/ (digital resource forthcoming).</p>
Launch of Tales from the Drawing Board: IP wisdom and woes from Scotland's creative industries at the Creative Industries Federation Roadshow Glasgow Royal Concert Hall, Glasgow	10/11/15	Arts, Cultural education and Creative industries communities	<p>A collection of cases from creative producers' everyday efforts to manage and benefit from their Intellectual Property, Tales from the Drawing Board focuses on the management of IP among SMEs, micro- organisations and sole traders, a sector whose encounters with the IP landscape have not been as widely researched. Described in creative practitioners' own words (following interviews with more than 120 creative organisations regarding their IP management and business strategies), the cases provide insight into how IP issues are experienced "in the wild", as the speakers set up their businesses, plan for competitive</p>


			<p>sustainability, and innovate creative products.</p> <p>See: http://www.create.ac.uk/blog/2015/11/10/creatives-reveal-ip-successes-and-stumbles-in-book-of-industry-tales/</p>
 <p>The Economics of Creativity and Competition - New Markets, New Challenges University of East Anglia</p>	4-5/2/15	Multidisciplinary CREATE researchers	<p>This two-day event provided an opportunity to explore insights and methods provided by economists and others. It was an opportunity to debate the relationship between competition and creativity; to consider how experimental economics can increase our understanding of consumers and producers; to examine the particular issues and problems that face new markets in the digital creative economy.</p> <p>The aim of the event was to allow CREATE researchers to engage with economists and economics, and to see how work in the field can supplement and develop their own research.</p> <p>See: http://www.create.ac.uk/blog/2014/11/13/the-economics-of-creativity-and-competition-new-markets-new-challenges/</p>
The Lateral Seminar University of Glasgow	16/3/15	CREATE investigators from around the consortium	This seminar was conceived to push forward new thinking on CREATE's socio-cultural research and to look for potential points of integration of research conducted to date.
Symposium: Copyright History and Policy University of Glasgow	26-27/3/15	Interdisciplinary scholars	<p>A two day event exploring the ways that copyright history shapes the way we think about copyright policy today, and illustrating the importance of the use of primary sources in research. Featured a public lecture on Copyright at Common Law in 1774 by Tomas Gomez-Arostegui and a roundtable session exploring the value of Copyright History, structured around the implications of Gomez-Arostegui's work.</p> <p>See: http://www.create.ac.uk/event/copyright-history-and-policy/</p>

			(digital resource forthcoming)
UEFA Invited Symposium on Media, Communications and Rights Issues Swedish Football Association/UEFA, Stockholm	1-2/6/15	Industry practitioners	The event attended by members of the Swedish, Danish, Finnish and Norwegian FA discussed a range of media, communication and rights issues as they impact on the football industry.
Digital Reflection for Supporting Creative Practice University of Nottingham	13/5/15	Creative practitioners, Researchers and Industrial partners	This workshop explored the potential of 'digital self-reflection tools' to support creative practice. In particular the focus was on identifying concepts for technologies that could support creative practice through the mining and analysis of social media sites, web site traffic and/or application usage



The following four events were held at and organised in association with the Digital Catapult in London. *Copyright User* producer Bartolomeo Meletti participated in a secondment activity at the Digital Catapult for one year from September 2014.

 <p>Valuing the Public Domain A Workshop for UK Creative Firms 5 December 2014, Connected Digital Economy, Catapult, London</p> <p>Valuing the Public Domain - A Workshop for UK Creative Firms Digital Catapult, London</p>	5/12/14	Creative industries/SMEs	 <p>Presentations by stakeholder participants the British Library, Auroch Digital, and 3Turn Productions were followed by a panel debate with representatives from the Intellectual Property Office, Wikimedia Foundation, and British Library, in addition to the core research team. The event explored potential applications of the research findings as well as innovative partnerships between public and private institutions around use of public domain materials.</p> 
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			<p>See: http://www.create.ac.uk/valuing-the-public-domain-resource-page/</p> <p><i>Images from France in the Year 2000 (XXI century) – a series of futuristic pictures by Jean-Marc Côté and other artists issued between 1899 and 1910</i></p>
Understanding UK Copyright Law for Photographers Digital Catapult, London	31/12/14	Mainly professional photographers but also re-users of images such as media production companies	Both events featured talks by a panel of copyright experts and lively discussions with the audience. Attendees were also asked to fill a form with their copyright questions. Live conversations and recorded questions highlighted different issues faced by these two sectoral groups. On the one hand, photographers were particularly concerned over the unauthorised use of their digital images and interested to know about enforcement options, such as the IPEC Small Claims Court. On the other hand, songwriters and composers seemed more worried about their co-authors and wanted more information on ownership of rights. Although focusing on different issues – unauthorised reuse and ownership of rights in cases of joint authorship – both groups shared a main concern: the territoriality of copyright law.
Understanding UK Copyright Law for Music Writers and Producers Digital Catapult, London	19/3/15	Songwriters, composers, and music producers	
 <p>Copyright and Orphan Works Digital Catapult / London / September 29, 2015</p> <p>Copyright and Orphan Works Digital Catapult, London</p>	29/9/15	Information science professionals, interdisciplinary academics and industry	<p>Organised in association with the Digital Catapult, this interactive workshop and roundtable event aimed to generate points of discussion and provide reliable guidance about the legislation governing the digitisation, dissemination and consumption of orphan works in the digital age. It was also an opportunity for the organisers to better understand what archivists and curators specifically need to know about the new orphan works exception and UK licensing scheme, and copyright law in general.</p> <p>See http://www.create.ac.uk/blog/2015/07/21/copyright-and-orphan-works/</p>



RESOURCES

Resource: Copyright User	n/a	Creators, media professionals, entrepreneurs, students, and members of the public.	An independent online resource aimed at providing answers to the most pressing concerns creators have about copyright, helping them understand their rights.
Resource: Copyright Evidence	n/a	Policy makers, researchers and industry	A body of evidence related to copyright, represented as a wiki catalogue of empirical studies that can be added to and edited by the stakeholder community. www.copyrightevidence.org .
Resource: Primary Sources on Copyright (Copyright History)	n/a	Scholars	This period we opened the Dutch section and implemented an aesthetic upgrade of this digital archive of primary sources on copyright. www.copyrighthistory.org .
Resource: OMeBa	n/a	Researchers, policy makers and industry	An online system to facilitate interrogation of the data sets describing online user behaviour generated by the Ofcom/IPO/Kantar waves. copyrightcentral.arts.gla.ac.uk/omeba .

10. Challenges

Challenge	Action	Lesson learned
Polarised nature of copyright debate	<p>CREATE's research is rooted in an empirical approach, transparent documentation, and deep engagement with user communities. These are the tools we have utilised to address criticisms of biased or incorrect research conclusions, projections or assessments. We remain committed to discourse and debate with critical communities.</p> <p>In this period events such as the CREATE Industry and Stakeholders roundtable event that took place in December (see http://www.create.ac.uk/wp-content/uploads/2015/01/5-Dec-CREATE-Stakeholder-notes-final.pdf) are illustrative of our commitment to communicate the merits of our research programme and better understand stakeholder expectations and perspectives.</p> <p>Our hosting of high profile events such as EPIP 2015 further underline the Centre's credibility. The Copyright Evidence Wiki similarly showcases and promotes the value and utility of empirical evidence and position it at the heart of the copyright debate.</p>	<p>There are opportunities to engage with practitioners from communities with traditionally strongly held and entrenched beliefs and we continue to seek to do so. Exposing empirical evidence that potentially contradicts existing views is always a challenging process.</p> <p>We continue to ensure a broad representation at CREATE events and try to expose our work to as many communities as possible. Robust methodology and research protocols safeguard the Centre from legitimate criticism, although we acknowledge our role in changing minds, and not just reinforcing the positions of those already in agreement with our conclusions.</p>
Highlighting enhanced need of industry engagement	<p>CREATE has worked hard this period to <i>make more explicit</i> our interactions with industry partners. Organisationally, this has been facilitated by our Programme Advisory Council, which has broadened our access to industry collaborators. A very good example of the relationship working well was in the conception of a sectoral working group on video games, comprising several representatives of industry as well as policy communities.</p> <p>The PAC has also driven a series of diplomatic</p>	<p>Last year we reported significant interactions with over 200 industry partners - the challenge we have faced is not finding opportunities to engage with these communities, but rather to be seen to be doing so.</p> <p>Therefore much of the efforts described have focused on making these interactions more prominent, and of ensuring those that are most loudly critical (who represent only a subset of all relevant industry players) have their comments addressed.</p>

	<p>missions with industry and content groups, including the IP Federation and TechUK, a platform for information and perspective sharing.</p> <p>We have also stepped up dissemination efforts, releasing an industry focused newsletter to document some pertinent aspects of research.</p> <p>CREATe's New Funds programme ran for the second time in this reporting period and the call was deliberately conceived to facilitate and encourage explicit industry involvement.</p> <p>Finally, this year we have developed a proposal for the creation of several short CREATe industry fellowships, offering an opportunity for practitioners to foster links with academics, and pursue a project relevant to their sector (with funding up to £5K attached). We have already appointed three industry fellows for the early part of the next reporting period.</p>	<p>The challenges are similar to those outlined in the previous section. Following submissions to the second CREATe new funds call the academic reviewers recorded disappointment with the quality of several music-related applications that came with industry support.</p> <p>However, given the considerable interest in music-related research, we will continue efforts to co-produce potentially controversial research to independent quality standards.</p>
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11. Centre Management

Many of the challenges associated with running a large, dispersed programme have been covered in previous annual report submissions. CREATE initially comprised forty projects across seven UK institutions, and this list has increased over time with new partnerships and contingency investments - currently we have fifty-five projects, with our institutional base expanding to ten.

Our core management team was conceived to provide a broad bandwidth of communication both internally within the consortium and to the outside world. CREATE's Centre Directors provide overall strategic leadership over the research programme and CREATE's positioning and direction of travel. Centre and Research Development Management roles are, in general terms, respectively associated with managing internal and external relationships. A culture of shared ownership of broad strategic challenges has proven successful, with a number of processes having more explicit direct ownership to reflect individuals' strengths and their overall portfolio of responsibilities. More recent appointments such as CREATE's data developer have equipped the team to explore challenges and opportunities in innovative new spaces, providing a resource to support research and enable us to better capitalise on results.

Our innovative approach to administration has continued and the tools and processes we have developed have proved invaluable for successful project governance and greatly facilitate our dissemination, reporting and monitoring. Our three tier reporting strategy (with informal, activity-specific and periodic reporting requirements across the whole consortium) is implemented within the CREATE online reporting and intranet system which provides a single point of reference for collaborators wishing to report their own progress or explore the efforts of colleagues. The system also provides a platform to classify and describe research, collate outputs and identify opportunities for new collaborations.

Similarly, the system was used to administer the two phases of CREATE New Funds awards, which took place in 2014 and 2015. Managing the process of applications, review and awards through the tool overcame challenges of distributed participation and consolidated a standardised set of materials that could be shared, referenced and in the case of successful applications straightforwardly characterised as new projects within the same system.

The Management Committee and Governance Board inform the Centre's strategic development and provide mechanisms for oversight and accountability. A third group, CREATE's Programme Advisory Council comprises leading individuals from academic, policy and industry communities and offers a critical and validating function with respect to CREATE's intellectual contributions, and facilitates engagement and interactions (including associated practical aspects) with these communities. Individual institutional support units, most notably those based in Glasgow, provide services to facilitate a range of administrative functions such as financial and contractual management and IT service delivery.

Our management successes have been acknowledged locally with invitations to present seminars covering the *management of successful research projects* and the *establishment of an online profile*. At the University of Glasgow CREATE has been positioned as an exemplar of research and KE activity, and at the forefront of future research strategy.

12. Future plans

CREATE's final year demands a fitting encapsulation of the Centre's accomplishments that also serves as an indicator of direction of travel and ongoing ambition. We plan to present this as the CREATE Festival, a programme of events, interactions, activities and resources in June 2016. Although anticipated to be distributed across time and place the Festival will have at its core a week of London based, high profile events featuring interactions with academe, industry and policy. We are currently in the process of planning the events, informed by notable success stories within the consortium such as those described within this report's impact sections. We anticipate too major events including a Parliamentary Reception, to be curated in association with CREATE's Programme Advisory Council, a recruitment fair for CREATE's programmes of study (including the forthcoming MSc@CREATE, see below) and showcases of research with both widespread appeal and scholarly credibility.

A second major event that CREATE will deliver next year is the 8th Annual Workshop of the International Society for the History and Theory of Intellectual Property (ISHTIP). Taking place in Glasgow in July this will take as its starting point the theme of 'resistance', bringing together a worldwide community of IP scholars from humanities disciplines.

At the University of Glasgow, CREATE will see the launch of the MSc@CREATE in September 2016, a new Master of Science degree in Intellectual Property, Innovation and the Creative Economy. Built to be delivered fully online, with optional attendance at 'live streamed' masterclasses, this executive level Masters will be tailored to media industry or policy professionals.

The continued sustainability of CREATE beyond the end of 2016, when its initial RCUK funding comes to an end, is the highest priority for the forthcoming year. With uncertainty surrounding what may be offered by the Research Councils the initial conversation surrounding potential commitments is being explored closer to home within individual partner institutions. CREATE is always actively pursuing opportunities to enhance its research, teaching and wider engagement agenda and will continue to do so. An institutional foundation that reflects our ambitions is an essential precursor.

Some key risks are outlined below:

Risk	Mitigation / Avoidance Measure
Cessation of research funding	CREATE is continually in the process of building new research relationships, identifying opportunities and applying for additional funding to strengthen its core research portfolio. Combined with the negotiation of institutional commitments of sustainability we plan to avoid terminal risks associated with requiring a substantial multi-million pound grant every four to five years. Nevertheless, the Centre will continue to pursue funding of that scale, as well as smaller allocations.
Realignments of interest within the consortium	<p>With such a diverse research portfolio there are areas of CREATE research that more peripheral to the core topics associated with copyright and digital production. Aiming to consolidate key strengths we remain mindful of the value of diversity, but perhaps more so of the risks of diluting our message and introducing ambiguity in our interactions with stakeholders.</p> <p>To mitigate this challenge we will continue to communicate with the consortium and stakeholders to focus opportunities for longer term investigation and promotion under the CREATE banner. In tandem we can negotiate opportunities to shape future research proposals to ensure they fit within a developing portfolio.</p>
Competing bids	CREATE has established itself in the UK as <i>the</i> Copyright Centre, and is regarded

	<p>internationally as a key player leading academic efforts at the interface between law and digital innovation, in particular in relation to copyright law and the future of creative production.</p> <p>We will continue to develop and strengthen relationships and showcase our accomplishments to consolidate our position and reputation among stakeholders and funders alike.</p>
Key staff turnover	<p>A significant challenge of a fixed term funding period is associated with retaining staff whose contracts are drawing to a close, particularly where their skills are such that new opportunities may arise infrequently. We have sought to mitigate these risks by entering into early negotiations to extend or transition contracts of those with project funded and project linked roles beyond the end of the initial funding period.</p> <p>We have worked throughout to develop clear career trajectories for all CREATE staff and in addition to providing practical reassurances we hope to minimise the extent to which staff will depart prior to the project's conclusion.</p>
Incomplete projects or deliverables	<p>Our project reporting and work package/deliverable tracking system enables us to see clearly where individual projects are behind on deliverables based on anticipated schedules. This informs each of our interactions with the consortium, and progress discussion, attention and interventions form a standing agenda item in CREATE Management Committee and Governance Board meetings.</p> <p>As we begin the project's final year each PI will be required to submit a status document describing the extent to which their work is on track and to highlight any issues or risks which may make the production of their contractual deliverables difficult. These will be analysed and support offered where appropriate to ensure a comprehensive completion.</p>

13. Case studies

Copyright User - An Online portal providing guidance to copyright law

CopyrightUser.org (CU), generated from CREATE research and in collaboration with CIPPM at Bournemouth University, is an online portal which communicates information about copyright to user-creators, entrepreneurs and laypeople who are not lawyers but need information about how to protect new work and legally use work created by others. Since its launch in March 2014, Copyright User has attracted over 80,000 unique users; 62,000 of whom visited in 2015. The resource has been used by a wide variety of users within the creative industries, cultural heritage organisations, and the education sector; and has been recognised by the Authors' Licensing and Collecting Society "as the most visited UK copyright information website."

Copyright User has also had an impact on policy and was featured prominently in the Prime Minister's Intellectual Property Adviser, Mike Weatherley MP's October 2014 report to the Prime Minister on copyright education and awareness (M. Weatherley, Copyright Education and Awareness: A Discussion Paper, October 2014). The report 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 the project CopyrightUser.org. One recommendation of the report suggests that copyright and more generally IP should be included within the National Curriculum in schools. The report highlights the ongoing impact of Copyright User on education through working with partners such as OCR (Oxford, Cambridge and RSA Examinations) on introducing copyright law into the AS/A Level Media Studies curriculum in schools in England and Wales.

Copyright User resources and expertise have been sought for consultation by a variety of organisations including the Education Licensing Working Group, Heritage Lottery Fund and British Film Institute (BFI). A wide spectrum of cultural and academic organizations across the UK advise their members or students to refer to Copyright User as useful guidance for copyright queries; these include the British Library, the Chartered Institute of Building, the Chartered Institute of Library & Information Professionals, the Cultural Enterprise Office, the Digital Curation Centre, JISC, London Museums Group, The Publishers Association and a number of UK universities.

Professor Richard Paterson from BFI highlighted Copyright User by stating that "It is an excellent and timely project in providing basic pointers to the evolving copyright framework which affects everyone involved in producing or using copyright works."

Copyright Evidence - Transforming the evidence base for law making in copyright

In a series of policy reports for the UK government, CREATE pioneered a method combining comparative legal analysis and innovative digital empirical techniques (such as computer assisted coding and rights clearance simulation). These studies have transformed the evidence base relating to copyright exceptions, and were cited extensively during the Hargreaves copyright reform process (2011-14), in official impact assessments, in Parliament, in Court as well as in international policy documents. They are seen as “having changed” copyright law.

CREATE academics made key contributions to the Copyright Exceptions introduced by the UK government in 2014, after a process that lasted almost a decade, starting with Gowers Review of 2006 and relaunched with the Hargreaves Review of 2011.

The new exceptions for “Research, Education, Libraries, and Archives” were redrafted, partly in response to contributions from BILETA and CREATE, led by Professor Ronan Deazley. http://www.create.ac.uk/wp-content/uploads/2012/11/BILETA-CREATE-IPO-response_Research-Libraries-and-Archives_final_20130801.pdf

Dr Kris Erickson and Professor Martin Kretschmer contributed three studies on regulatory options and on the economic effects of introducing a copyright exception for “Parody”

<http://www.create.ac.uk/publications/copyright-and-the-economic-effects-of-parody/> (cited in the Impact Assessment (BIS1057) Copyright exception for parody, p. 10)

‘Cassetteboy’, leading UK parody artists, have gone on record (ESRC Social Science Festival 11 November 2015) to say that the new Parody exception enabled them for the first time to make money.

<https://www.youtube.com/user/cassetteboy> // Robin Stout, IPO Deputy Director of Copyright also cited CREATE’s work on the parody exceptions².

The EPIP conference in September 2015 provided a platform for CREATE to direct the discussion on copyright evidence, with leading academics (including Ian Hargreaves), several national economists, politicians (including MEP Julia Reda) and representatives of industry in attendance and contributing as keynote speakers, panellists and session chairs.

At the Conference CREATE launched the Copyright Evidence Wiki (www.copyrightevidence.org), an ambitious project that intends to establish a body of evidence that allows better navigation in a contested policy field. Its combination of data and evidence positions the resource at the heart of CREATE’s research agenda. The Wiki documents empirical evidence related to copyright - currently 439 individual studies are catalogued and semantically classified to enable discovery, filtering, comparison and visualisation. Classifications extend to issues surrounding studies’ policy context, core issues, authorship, methodology and data. The project offers a form of dynamic literature review in a rapidly changing technological, business and socio-legal landscape, as the evidence related to copyright is consistently and transparently updated to account for the most recent findings. The project has been supported by a University of Glasgow ESRC Impact Acceleration Account grant (Theo Koutmeridis, Kris Erickson). The resource has been welcomed and acclaimed by academics and also policy communities, including delegates from the Korean Copyright Commission who visited CREATE in October 2015. In terms of impact we position Wiki as a resource for policy makers, in particular targeted at reform interventions of the EU copyright system announced for 2016/17.

² At *Copyright Reform: The Implications One Year On*, organised by CIPPM at Bournemouth University, Thursday 12 November 2015, Executive Business Centre, Bournemouth University, see <https://microsites.bournemouth.ac.uk/cippm/2015/11/12/copyright-reform-the-implications-one-year-on/>

Cultural Memory and Copyright

Cultural memory institutions are a significant source for learning and innovation, as well as of cultural value. 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 “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.

Researchers (Deazley & Stobo) worked with the Wellcome Library’s Codebreakers Project <http://wellcomelibrary.org/using-the-library/subject-guides/genetics/makers-of-modern-genetics/>, to analyse a risk-managed approach to copyright clearance.³ This led to the development of policy recommendations to enable memory institutions to make their archive collections available online. The project received a tremendous response, with archive services at the Glasgow School of Art <http://www.gsaarchives.net>⁴ and University of Newcastle <http://bloodaxe.ncl.ac.uk/explore/index.html#/splash>⁵ already using this approach to inform their own rights clearance projects.

Through training sessions and professional development, the approach has been disseminated to scores of archivists and lawyers, representing over 40 Scottish public and private sector organisations. Deazley and Stobo are copyright advisors to the Scottish Council on Archives and have represented this body at the World Intellectual Property Organisation (WIPO) Standing Committee on Copyright & Related Rights, strengthening the archive sector’s voice during ongoing treaty negotiations.

<http://www.scottisharchives.org.uk/projects/toolsstandards/copyright/wipo-sccr>

Further, in research conducted by Heald, Erickson and Kretschmer, it was found that the digital availability of images in the public domain (hosted by Wikimedia Commons) collectively contributed £138 million per year in economic value to Wikipedia users.⁶ The authors found a strong evidence of economically generative ties between museum and archive institutions and the creative industries. The availability of digitised works were frequently cited by research respondents as a key barrier to development and monetisation of products based on the rich public domain of UK culture. The researchers called in their report for the UK Intellectual Property Office on the Government to support archival institutions and digitisation efforts on the basis of this finding. CREATE’s recommendations were repeated by MEP Julia Reda (rapporteur of the current review of copyright legislation) during presentation at the European Parliament, in which she called for legislative changes to valorise public domain works in support of freedom of expression and innovation.⁷

In the context of mass digitization, CREATE research has explored and sought to characterise the complexities associated with undertaking rights clearance, focusing on a specific resource, the set of Edwin Morgan Scrapbooks held by the Special Collections of the University of Glasgow’s Library. The work illustrates current inadequacies with rights clearance and orphan works licensing schemes and has yielded tools that illustrate how opportunities to present digitised content are affected by organisational risk appetite. It will deliver tools to facilitate the process of rights clearance within cultural memory organisations and offer reassurance to practitioners of the legitimacy of their efforts.

3 Stobo, V., Deazley, R., and Anderson, I.A. (2013) Copyright and Risk: Scoping the Wellcome Digital Library Report, CREATE Working Paper 2013/10, University of Glasgow. Available at: <http://zenodo.org/record/8380/files/CREATE-Working-Paper-2013-10.pdf>

4 Michelle Kaye, Collections Development Officer: “The Wellcome report was extremely useful and presented a vital and timely introduction to the issues surrounding copyright and archives as we embarked upon a project to create an online catalogue for The Glasgow School of Art’s Archives and Collections, a major feature of which was to include images of material from our holdings, an aim which was obviously very closely affected by copyright issues.”

5 Becky Bradley, Project Archivist: “I haven’t done a digitisation project like this before, so being able to get a background in a different one: how they’ve done it, with examples and an awareness of certain issues, I found very useful. I used their permission letter as guide to structure ours – it’s worked for them and I felt that was really useful to me.”

6 See Erickson et al (2015) Copyright and the Value of the Public Domain: An Empirical Assessment. p. 65. <https://www.gov.uk/government/publications/copyright-and-the-value-of-the-public-domain>

7 <https://youtu.be/hwhieAogRtM?t=1m10s>”



Creativity, Regulation, Enterprise and Technology

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