



Project Background and Work Package Documentation

January 2013



Part A. Background and Aims

CONTEXT:

Over the last decade, the creative industries have been revolutionised by information and communications technologies (ICT) and an emerging digital economy. This has resulted in the emergence of: new types of creators, cultural products and processes; new platforms, both physical and virtual, for production and distribution; new intermediaries, finance sources and distributors (as well as disintermediation); and new engagements with consumers (notably, in the interactive user-generated content (UGC) or “web 2.0” world). We are at a pivotal moment in history where the UK has the opportunity to build a cultural and regulatory infrastructure where the next generation of first movers can flourish as successfully as Google, Facebook or iTunes. But the transition from analogue to digital for established creators and rightsholders has sometimes been as problematic as it has been promising. If technology has threatened the creative industries, can it also save them?

Copyright reform will fail if consensus and compromise on encouraging innovation cannot be found while at the same time supporting established industries during this digital transition. Policymaking in the digital IP and creative industries arena is acknowledged to be controversial, often attributable to a lack of technological expertise among legislators as well as the absence of a robust evidence base assembled via open and transparent methodologies to back policy proposals. Copyright policy based on rhetoric not research – however well meaning – has the power to undermine the essential working of the Internet. While the UK Intellectual Property Office (IPO) is a world leader in insisting on evidence-based policy and commissioning research, a research institute widely respected by stakeholders as independent of both politics and industry is vital, increasing our understanding of how cultural and creative industries thrive and become innovation leaders in the digital world.

VISION AND AIMS:

CREATe will bring a fresh approach to the creative industries. Our vision is that successful copyright reform must be based first of all on incentivising innovation from SMEs and individual creators, as the true incubators of change and growth. Business models must take into account how consumers and users actually use, acquire and appropriate cultural products in the digital era, and find ways to maximise profits, growth and cultural production by acknowledging these realities. In our view, technology is not part of the problem but part of the solution.

CREATe aims to become a trusted broker between the varying interests, working closely with industry and artists to help them achieve their economic and personal aims. The UK can be a pioneer in the post web 2.0 digital era, producing not just economic growth, but creative opportunities, and democratic inclusion for citizens and consumers in an age where cultural production should be limited only by time and imagination.

CREATe's aims are to:

1. 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.
2. 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.

3. 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.
4. 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.
5. Analyse the role of both traditional and online intermediaries in relation to creativity, the cultural industries and consumption, adaptation and production of cultural goods by users.
6. 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.

LEGACY:

A key stumbling block to effective research on innovation and the creative industries has been a lack of legal, business, technology and creative researchers trained to “speak each others’ languages”. Thus, the chief legacy of the Centre will be a new generation of trained interdisciplinary researchers in the creative economy, as well as 16 PhDs (4 of which will be funded by CREATE) and 24 Postdoctoral Research Assistants (full and part time) working across the CREATE consortium. This will be the first major UK effort to systematically build such capacity.

CREATE will archive and disseminate its deliverables, experience and methods, becoming an exemplar for future transdisciplinary and mixed methods initiatives in the cultural domain. Legacy deliverables across various media will include traditional academic publications, academic, creator and recorded performance blogs, apps and websites, datasets and software, including an open standards data mining tool and user platform, as well as materials optimised for lay audiences delivered through a copyright user portal, and industry training materials on managing IP assets.

Part B. Summary Table

The Project has been divided into the following Work Packages:

WP	Project Title	HEI	PI	Start Date	End Date
1A.1	Managing IP Assets...	St Andrews	Barbara Townley	1 October 2012	30 September 2016
1A.2	Managing IP Assets...	St Andrews	Barbara Townley	1 October 2012	30 September 2016
1B.1	Copyright and Risk	Glasgow	Ian Anderson	1 February 2013	30 September 2013
1B.2	Archives, Digitisation...	Glasgow	Ian Anderson	1 October 2013	30 September 2016
1B.3	New Business Models...	Glasgow	Martin Kretschmer	1 October 2013	30 September 2016
1C.1	Copyright, Football...	Glasgow	Raymond Boyle	1 January 2013	31 December 2013
1C.2	Live to Digital ...	Strathclyde	Lilian Edwards	1 January 2014	31 December 2014
1D	Converging Technologies ...	Glasgow	Gillian Doyle	1 July 2014	31 December 2015
1E	Games	Edinburgh	Daithi Mac Sithigh	1 January 2013	31 December 2013
2A	User:Creator Platform	Nottingham	Derek McAuley	1 October 2012	30 September 2016
2B	Open Publishing	Nottingham	Estelle Derclaye	1 January 2013	30 September 2016
2C	Open Film...	Edinburgh	Robin Williams	1 October 2012	30 April 2014
2D	Open Design...	Nottingham	George Kuk	1 July 2013	30 June 2016
3A	Policy and Lawmaking...	Glasgow	Martin Kretschmer	1 October 2012	30 September 2016
3B	Regulating the Collecting Societies	East Anglia	John Street	21 March 2013	20 March 2015
3C.1	Self-enforcing IP Law...	Edinburgh	Burkhard Schafer	1 October 2013	30 September 2015
3C.2	Copyright and Civil Enforcement	Edinburgh	Jane Cornwell	1 October 2013	30 September 2015
3C.3	Public/Intermediary...	Strathclyde	Lilian Edwards	1 October 2012	30 September 2013
3D.1	Scoping the Costs of Enforcement...	Glasgow	Martin Kretschmer	1 October 2014	30 September 2016
3D.2	Assessing the IP Small Claims Track	Glasgow	Martin Kretschmer	1 October 2013	30 September 2016
3D.3	IP Dispute Resolution	Edinburgh	Burkhard Schafer	1 October 2013	30 September 2016
3E	Just Copyright	Glasgow	Martin Kretschmer	1 October 2014	30 September 2016

Creativity, Regulation, Enterprise and Technology
RCUK Centre for Copyright and New Business Models in the Creative Economy

4A.1	Individual Creators	Edinburgh	Smita Kheria	01 January 2013	31 December 2014
4A.2	Copyright and Cultural...	Glasgow	Philip Schlesinger	01 October 2014	30 September 2016
4B	Creators' Organisations	Edinburgh	Smita Kheria	01 October 2013	30 September 2016
4C.1	Music Copyright	Glasgow	Martin Cloonan	01 October 2011	30 September 2015
4C.2	Copyright at the Digital...	East Anglia	John Street	10 December 2012	09 December 2013
4C.3	Digitisation ...	East Anglia	John Street and Keith Negus	01 October 2013	31 January 2015
4D	Whose Book ...	Goldsmiths	Sarah Kember and Janis Jefferies	01 October 2012	30 September 2016
4E	Alternative Business...	Strathclyde	Lilian Edwards	01 January 2013	31 December 2015
4F	Fashion IP...	Goldsmiths	Angela McRobbie	01 October 2013	30 April 2013
5A	Intermediaries	East Anglia	Emily Laidlaw	01 October 2012	30 September 2015
5B	Platforms	Strathclyde	Lilian Edwards	01 October 2014	30 September 2016
6A	Sharing, Streaming...	East Anglia	Piers Fleming	01 January 2013	31 December 2014
6B	UGCC...	Strathclyde	Lilian Edwards	01 October 2012	30 September 2016
6C	Data Mining	Strathclyde	Lilian Edwards	01 October 2012	30 September 2015
7A	Human Rights ...	East Anglia	Emily Laidlaw	01 October 2012	30 September 2014
7B	Privacy, Personal ...	Edinburgh	Judith Rauhofer	01 October 2013	30 September 2015

Part C. Work Packages over Time

2012	2013	2014	2015	2016	LEADS *	KEY PARTNERS **	
WP 1A: MANAGING IP ASSETS FOR CREATIVE SMES -----					BT	Creative Scotland, Metis, CI KTN	
WP 1B: Digitisation, Risk, and New Business Models for Cultural Institutions -----					MK RD IA	Wellcome, NLS, NGS, NLW, EIF, BFI	
	WP 1C: Live to Digital: Live Sport and Performance --- -----		(24 months)		RB LE	Comm Games 2014, Festivals Ed, Capital FM, Nott FC, The Watershed	
		WP 1D: Media, Competition & Convergence --		(18 months)	GD	FIRM, PACT	
	WP 1E: Games -----		(12 months)		DMS	Mudlark, Tiga, Blitz, Roll7	
WP 2A: OPEN USER:CREATOR PLATFORM -----					DM	100%Open	
(45 months)	WP 2B: Open Publishing -----				ED	Open Book, Edward Elgar, RIN	
	WP 2C: Open Film -----		(18 months)		RW	I Cassarino, BFI, BFTVUS, Broadway	
	WP 2D: Open Design -----			(36 months)	GK	Marks & Spencer	
WP 3A: POLICY AND LAWMAKING IN THE DIGITAL AGE -----					PT	Coadec, ORG, Lawrence Kaye, CI KTN	
	WP 3B: Collecting Societies -----			(24 months)	JS	PRS, DACS, PLS	
	WP 3C: Public, Private and Code Enforcement Models -----				(36 months)	BS JC	ISPA, TalkTalk, Timico
	(36 months)	WP 3D: Dispute Resolution and the Costs of Enforcement -----			MK BS	Francis Davey, Cloch	
		(24 months)	WP 3E: Copyright and Justice -----		MK	OpenDigital, MySociety	
(45 months)	WP 4A: CREATORS & PERFORMERS: PROCESS AND COPYRIGHT ----- --				PS SK	FACT, DCA, Blast Theory, Probiscus, Magic Lantern, Contemporary Arts Soc	
	WP 4B: How Creators Organise -----			(36 months)	SK	Association of Illustrators, PACT, MU, R. Photographic Society	
	WP 4C: Music Copyright in the Digital Age -----				(36 months)	MC JS KN	Musicians Union, State 51, Banchory, Chemikal
	WP 4D: Digital Publishing: Whose Book is it Anyway? -----				JJ SKe	Touch Press, Cengage, also see WP2B&4E	
	WP 4E: Alternative Business Models for Authors -----			(36 months)	LE	Neil Gaiman, Cory Doctorow, Charlie Stross	
	WP 4F: Fashion -----		(7 months)		AMcR	Giannino Malossi, Paul Smith	
	WP 5A: INTERMEDIARIES: ROLES & RESPONSIBILITY -----				(36 months)	EL	ISPA, TalkTalk, Timico
	(24 months)	WP 5B: Platforms & Business Models -----			LE DMS	Tiga, State 51	
	WP 6A: SHARING, STREAMING, STEALING, SOCIALISING? -----			(24 months)	PF DZ	TalkTalk, Musicians Union	
WP 6B: User Generated Cultural Content -----					LE	Blast T, State 51, Greyworld	
WP 6C: Data Mining -----				(36 months)	LE	National Centre for Text Mining	
WP 7A: CREATIVE BUSINESS MODELS & HUMAN RIGHTS -----			(24 months)		EL	ORG, Guadamuz(CC), C Doctorow	
	(24 months)	WP7B: Privacy and Web 2.0 Businesses -----			JR	ORG, Pervasive Media, Mudlark	

* RB = Raymond Boyle;
GMC = GianMarco
Campagnola; MC = Martin
Cloonan; JC = Jane
Cornwell; ED = Estelle
Derclaye; RD = Ronan
Deazley; GD = Gillian
Doyle; LE = Lilian Edwards;
PF = Piers Fleming; IA = Ian
Anderson; MH = Morten
Hviid; JJ = Janis Jefferies;
SK = Smita Kheria; SKe =
Sarah Kember; GK =
George Kuk; MK=Martin
Kretschmer; EL = Emily
Laidlaw; DMS = Daithi
MacSitigh; DM = Derek
Mcauley; AMcR = Angela
McRobbie; KN = Keith
Negus; JR = Judith
Rauhofer; BS = Burkhard
Schafer; PS = Philip
Schlesinger; JS = John
Street; ST = Steve Tagg; PT
= Paul Torremans; BT =
Barbara Townley; RW =
Robin Williams; DZ = Daniel
Zizzo

** This column provides an indication of where we feel projects may benefit from the involvement of specific industry partners and is not necessarily a record of specific promised actions by those partners.

Part D. Work Package Details

Work Package Code	1A.1	Lead Investigator	Barbara Townley (St Andrews)
Project Title	Managing Intellectual Property Assets for Creative SMEs (Anchor Project)	Co-Investigator(s)	Not Applicable
		Contributor(s)	Henning Berthold (RA) Eilidh Young (RA)
Abstract	This project provides an analysis of successful and unsuccessful Intellectual Property management and exploitation strategies in the creative and cultural industries		
Project Description	<p>Due to the lack of viable Intellectual Property (IP) management strategies, cultural and creative companies often fail to recognize the importance of IP, are unaware of the various commercial models that help them manage IP and maintain an income stream, or are forced to sell property rights as part of business development thereby losing control over their product. The management of IP is also challenged by the ever-changing market for creative content and rapidly developing technology. As traditional business models seek to adapt to these new realities, IP management strategies must also evolve. IP management currently occurs through a variety of means including Digital Rights Management, licensing, direct sales, alternative revenue streams, Creative Commons, branding, formal IP rights (patents, trademarks, copyright, trade secrets and design rights). These options offer potential solutions to the changes in the business landscape; but the extent of their strategic use is not well understood, especially in SMEs which characterise the creative industry sector but who are often unaware of IP management strategies. This project will offer an examination of current IP strategies through literature reviews and in-depth case studies, identifying successes and obstacles to exploitation and commercialization, distinguishing broadly between design focused (Design and Fashion) and publishing focused (Games, Film, TV, Radio, Publishing, Music) creative industries, as well as Performing Arts (theatre) and Visual Arts, allowing for the identification of failed IP strategies (what to avoid), and the identification of successful IP management strategies leading to viable business models (what may be promoted).</p>		
Project Start Date	1 October 2012	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. Book of case studies 2. Feedback to the CI sectors through dedicated workshops and seminars 3. Recommendations for customizing the on-line diagnostic tool-kit developed by the Intellectual Asset Centre designed to aid SMEs on IP and business models 4. Non-traditional: a residential surgery with Creative Scotland 			

Work Package Code	1A.2	Lead Investigator	Barbara Townley (St Andrews)
Project Title	Managing Intellectual Property Assets for Creative SMEs	Co-Investigator(s)	Not Applicable
		Contributor(s)	Henning Berthold
Abstract	This project provides an analysis of Intellectual Property management issues arising from the use of innovative design methods by SMEs for product/service development.		
Project Description	Design has recently been identified as a crucial area for support given its central contribution to value added in all elements of product and service manufacture. This is an exploratory project that examines IP issues as they arise in relation to design-led innovation strategies, where multiple agents are involved in the identification and design of new products and service to enable start up organisations to develop to the next stage of business maturity. A number of design-led projects will be examined to see the extent to which IP issues feature, where in the design process and how they arise, and the extent to which they aid or inhibit multi-party working. Again the focus will be in-depth case studies looking at design as applied to the areas identified by the Scottish Government as central to their economic strategy including health and well-being, rural economies, food, sports, and ICT. AHRC KE obligations are to follow design-led innovation models in the five identified areas to examine the development of new business models. The IP research will 'piggy back' on this, examining the IP issues that arise in these projects, and in particular, their implications for working methods. The time span allows for the overview of the range of sectors and the time lines involved in the development of product/service ideas from initial scoping stages, prototype development to product/service launch. The number and types of cases are dependent on those identified through the AHRC KE hub which begins in June.		
Project Start Date	1 October 2012	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. Traditional: 2 Academic Journal Articles 2. Practitioner workshops and seminars detailing IP issues that arise within the sectors 			

Work Package Code	1B.1	Lead Investigator	Ian Anderson (Glasgow)
Project Title	Copyright and Risk: Scoping and Wellcome Digital Library Project	Co-Investigator(s)	Ronan Deazley (Glasgow)
		Contributor(s)	Victoria Stobo (RA)
Abstract	This project considers the implications of adopting a risk-based approach to copyright compliance within a large-scale multi-partner digitisation project such as the Wellcome Digital Library, with a view to informing archival practice within a national and international context.		
Project Description	<p>The Wellcome Trust is currently piloting a multi-partner project concerning the digitisation of key Wellcome Library holdings as well as relevant third party content (project commenced September 2011). The theme for the pilot project is <i>Modern Genetics and its foundations</i> reflecting one of the strategic aims of the Wellcome Trust. The project partners are Glasgow University Archive Services, Kings College London Archives, and University College London Bibliographic Services. The pilot project will form the basis for the subsequent development of the Wellcome Digital Library, due to be launched in September 2012.</p> <p>One of the principal barriers to the success of the project concerns copyright law in that almost all of the material proposed to be digitised is in copyright. However, rather than adhere to a policy of strict copyright compliance, the Wellcome Trust are proposing to adopt a more nuanced risk-based approach to the question of clearing rights for digitisation and dissemination of the relevant material. Locating the question of copyright compliance within a risk-management strategy is a relatively recent innovation, and especially so within the public sector. It is an approach that some of the more risk-averse partners to the project find challenging.</p> <p>This project will assess and report upon the implications of adopting a risk-based approach to copyright compliance within a multi-partner digitisation project. How are risks identified and managed within a collaborative initiative of this kind? Upon what criteria are works designated as low or high risk? What are the financial implications of adopting this approach (in terms of staff time)? And what implications might this pilot project have for the national and international archive community?</p>		
Project Start Date	1 February 2013	Project End Date	30 September 2013
Project Deliverables			
<ol style="list-style-type: none"> 1. An Evaluation Report for the Wellcome Trust and other partner institutions for dissemination among the archive sector within and outwith the UK. 2. One academic article for publication in a refereed international journal. 			

Work Package Code	1B.2	Lead Investigator	Ian Anderson (Glasgow)
Project Title	Archives, Digitisation and Copyright	Co-Investigator(s)	Ronan Deazley (Glasgow)
Abstract	<p>This project will provide the first in-depth study of the role that copyright plays in shaping the behaviour of the UK's archival institutions, while also developing policy recommendations to enable those institutions to make their archival collections available online within a simple, straightforward, and easily understood copyright regime. The first phase of the project will use the Wellcome Digital Library as a case study for assessing the pros and cons of adopting a risk based approach to copyright. This research will then inform the scope and dimensions of a three year PhD that will further investigate alternative approaches to copyright, digitisation and archive collections.</p>		
Project Description	<p>Archives play a vital role in linking people with their communities and their heritage, and in shaping democracy, public policy, education, research, history, and culture. While the digital environment has posed many challenges to archives concerning the long-term preservation of records, it has also altered society's expectations about access to those records: people now expect resources to be available online as and when it suits them. Despite many recent digitisation initiatives, less than two per cent of the UK's archival collections are currently available online. One of the principal impediments to the success of these initiatives is the law of copyright.</p> <p>Clearing rights is a highly complex process and the cumulative transaction costs involved typically outstrip the cost of digitising archival material in the first place (the cost of simply digitising Europe's archival collections has been estimated at €41.8bn (Poole (2010))). Developing a body of research that proved influential in encouraging the adoption of a more nuanced policy with respect to archives and copyright could, quite literally, lead to savings of billions of pounds of public sector finance within the UK alone. Moreover, opening up the UK's archival collections would also impact significantly on the production and dissemination of new knowledge across the higher education sector. Readier access to the wealth of archival material preserved in cultural institutions throughout the UK would encourage and promote research and innovation to the benefit of the higher education sector, the economy, and society at large. A clearer understanding of the copyright position of archival collections would also assist in facilitating the commercial digitisation, third party licensing, and reusing and repurposing of digital archival collections.</p> <p>This project will provide the first in-depth study of the role that copyright plays in shaping the behaviour of the UK's archival institutions, while also developing policy recommendations to enable those institutions to make their archival collections available online within a simple, straightforward, and easily understood copyright regime. The project will be undertaken by a fully-funded PhD student. It benefits from an Advisory Group that will guide and support the scholar's research agenda, as well as playing an instrumental role in disseminating the results of the scholar's research to ensure the maximum impact of that research within the archive sector and at governmental level.</p>		
Project Start Date	1 October 2013	Project End Date	31 September 2016

Project Deliverables
<ol style="list-style-type: none">1. PhD Thesis completed within the timeframe2. 2 peer reviewed articles

Work Package Code	1B.3	Lead Investigator	Martin Kretschmer (Glasgow)
Project Title	New Business Models for Cultural Institutions	Co-Investigator(s)	Not Applicable
		Contributor(s)	Darryl Mead (NLS)
Abstract	Working closely with the National Library of Scotland, this project considers how cultural heritage institutions within the public sector have responded to the increasing need to engage in commercialisation activities during a time of economic recession.		
Project Description	To be developed in partnership with the National Library of Scotland.		
Project Start Date	1 October 2013	Project End Date	31 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. PhD thesis to be completed within the timeframe 2. 3 conference presentations 3. 2 peer reviewed articles 			

Work Package Code	1C.1	Lead Investigator	Raymond Boyle (Glasgow)
Project Title	Copyright, Football and European Media Rights	Co-Investigator(s)	Not Applicable
Abstract	This project examines the developing relationship between copyright and media rights in European football. It explores the impact of various legal challenges on the value of national and international rights for football for both broadcast organisations and football rights holders including the FA and UEFA.		
Project Description	<p>CCPR proposes a study of sports content rights and the property rights of sporting organizations, which is also a growing area of legal and commercial interest. At its core is whether copyright can be incorporated into sports rights contracts as it has been for many years. The <i>Murphy</i> case (Case C-403/08 <i>FA Premier League v QC Leisure</i> and Case C-429/08 <i>Karen Murphy v Media Protection Services Limited</i>) has potential implications for the main UK media organizations in sports rights because of its challenge to the FA Premier League and its contractual arrangement to sell exclusive rights to watch live English Premier League football to Sky.</p> <p>The initial statement and final ruling from the ECJ in 2011 upheld her complaint under EU laws on free movement of goods. As of late 2011, the case had been referred back to the UK High Court who will rule on this and the implications for Murphy's situation (she was being pursued in a criminal case in the UK). What the ruling made clear was that exclusive clauses that prohibit other EU individuals purchasing broadcast content were in fact illegal. There remains legal debate and dispute as to what the ramifications of this will be for rights holders, clubs and media organizations.</p> <p>Aims</p> <p>The research will pursue the ramifications of <i>Murphy</i> for the existing business models for both rights holders (FA Premier League, UEFA) and broadcasters such as Sky and Canal Plus. The project will analyze the strategic responses of pan-European broadcasters in the field, and key football content rights holders at both the national (UK/France) and European level.</p> <p>It will consider how these developments affect both the pan-European and national markets for football rights.</p> <p>It will also consider how copyright law affects live and recorded games.</p> <p>A policy analysis will be undertaken, supplemented by interviews with key stakeholders from the FA Premier League, UEFA, Sky, Canal Plus, the European Commission and the Association of Commercial Television in Europe.</p>		
Project Start Date	1 January 2013	Project End Date	31 December 2013
Project Deliverables			
<ol style="list-style-type: none"> 1. One academic article in a refereed international journal 2. One specialist seminar, bringing together relevant stakeholders – policy community, industry, academics 			

Work Package Code	1C.2	Lead Investigator	Lilian Edwards (Strathclyde)
Project Title	Live to Digital – Live events, streaming and business models	Co-Investigator(s)	Not Applicable
Abstract	<p>This project examines how institutions, often not “cultural” institutions as such, are involved in turning live events or performance into digital packages which generate value or enhance public interest, e.g. providing access to digital archives.</p> <p>The main aim of the project is to hold a multi-stakeholder workshop in conjunction with the Glasgow Commonwealth Games 2014.</p>		
Project Description	<p>Objective is to run a workshop which brings together <i>ideas of</i></p> <ul style="list-style-type: none"> - <i>streaming of live performance by traditional culture institutions to TV channels, on demand media players, cinemas, and so on (possible partners include: EIF, Festivals Edinburgh, Informatics/ECA projects, Broadway Media Centre, the Cross Arts Venue Network (CAV-Net))</i> - <i>Streaming of events by festivals/arenas which have business model buy in</i> - <i>Streaming of non “arts” culture, notably sport (Commonwealth Games Glasgow)</i> - <i>To take place in 2014 preferably co located with Glasgow Commonwealth games.</i> 		
Project Start Date	1 January 2014	Project End Date	31 December 2014
Project Deliverables			
1. One workshop			

Work Package Code	1D	Lead Investigator	Gillian Doyle (Glasgow)
Project Title	Converging Technologies and Business Models	Co-Investigator(s)	Not Applicable
Abstract	<p>Digital convergence has reshaped the business of supplying television and encouraged strategies of multi-platform expansion. This project examines the interplay between emergent copyright frameworks and multi-platform distribution strategies, focusing especially on how 'windowing' strategies to exploit IP value in audiovisual content are adjusting.</p>		
Project Description	<p>CCPR proposes a study of the economics of media, digital convergence and media industry responses to the impact of changing technologies. Converging technologies have opened up new questions in relation to the fundamental role of copyright in incentivising and sustaining creativity through providing appropriate rewards and, also, in relation to how copyright affects innovation. At a time when digitisation is reshaping businesses and provision across the media new questions emerge.</p> <p>Aims</p> <p>This study will analyse the relationship between emergent copyright frameworks and the development of multi-platform expansion strategies across the digital media industry. This project will therefore: examine the impact of convergence; analyse the exploitation of digital rights; analyse support for content production and globalised competition.</p> <p>The proposed work package focuses on how distribution strategies in television are adjusting to the spread of digital platforms and devices. How are the key considerations involved in planning the release sequence for audiovisual material changing in response to digitization?</p> <p>A case-study approach (focused on specific audiovisual brands) will be used to research how the use of 'windowing' strategies to exploit IP value in audiovisual content has been affected by the transition to multi-platform distribution, growth in non-linear consumption and higher risks of piracy.</p>		
Project Start Date	1 July 2014	Project End Date	31 December 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. 1 Conference Presentation 2. 1 article in international referred journal 3. 1 specialist seminar, bringing together relevant stakeholders - policy community, industry, academics 			

Work Package Code	1E	Lead Investigator	Daithi Mac Sithigh (Edinburgh)
Project Title	Games	Co-Investigator(s)	Keith Johnston (East Anglia)
Abstract	<p>How does copyright law (and other legal mechanisms) promote or restrain the development of business models, creative platforms and payment mechanisms in relation to the video game sector? The project considers issues such as licensing, 'software' and 'artistic' rights, and fraud, from the perspective of developers and users. The role of games as part of the development of a 'transmedia' is a key concern, and the extent to which legal certainty and technological innovation facilitate fluidity across platforms, is explored through a roundtable, interviews, and a 'best practice' guide.</p>		
Project Description	<p>Games are recognised by DCMS as a stream within the creative industries. Game development has been identified as an important issue for innovation and skills agendas (e.g. Ian Livingstone's report for NESTA) and an all-party group on gaming issues in Parliament was set up after the last general election. Most of the attention thus far has been paid to tax relief, and industry associations suggest that the UK is falling behind other states in this respect. However, there are a wider range of issues that affect the opportunities for game developers needing attention, which this project seeks to explore.</p> <p>The rights of gamers, for example, have emerged as increasingly important. Recent disputes on changes to and data breaches regarding the PlayStation Network, and judicial proceedings on modchips under English law, demonstrate a need for a rights-based approach to be understood. Furthermore, the ongoing debate on 'virtual property' raises questions about the interaction between IP, contract and consumer law.</p> <p>So, there are a number of present and nascent copyright and business model challenges that this project will address. For example:</p> <ul style="list-style-type: none"> (a) separating the 'software' and 'artistic' elements of a game (very significant for the operation of defences / exceptions under copyright law); (b) the move to a subscription / online model rather than a purely product-based one; (c) licensing (and the terms of such) instead of outright sale. <p>Most recently, the availability of emerging platforms (online marketplaces associated with consoles, app stores for smartphones, etc) presents opportunities but also different issues regarding access to the market, sharing of revenue, and 'policing' everything from fraud to content to in-game payments.</p> <p>This project is led by Daithí Mac Síthigh (Edinburgh, Law), who has written on games and the law (Entertainment Law Review, Journal of Gaming & Virtual Worlds) and currently holds a British Academy grant on convergence and content regulation. The results of the BA work will feed into this project. The co-investigator is Keith Johnston (UEA, Film, Television & Media Studies) who has extensive experience in media and technology (including 3d cinema) and also provides a link with media scholars at UEA (who will participate in the roundtable).</p>		

Project Start Date	1 January 2013	Project End Date	31 December 2013
Project Deliverables			
<ol style="list-style-type: none">1. 2 academic articles (law journal) on new platforms and on copyright for games2. Best practice guide – online report and also set of podcasts/vodcasts on rights and obligations; underlying data also made available for other researchers to use3. Arranging and hosting a roundtable event			

Work Package Code	2A	Lead Investigator	Derek McAuley (Nottingham)
Project Title	User: Creator Platform	Co-Investigator(s)	Richard Mortier (Nottingham)
		Contributor(s)	Liz Dowthwaite (PhD) Dominic Price (RF)
Abstract	Peer to peer distributed social networking to provide disintermediation for creative and their audience.		
Project Description	Proprietary sites dominant in the web 2.0 market (eg Facebook and iTunes) typically create a poor environment for user creativity by either demanding all IP rights to UGC by contract, or crippling the sale of digital products to users with DRM and similar. This package will specify and implement an alternative open social networking platform that is distributed across user machines and not a "walled garden". It will also study how a user community can be engaged with such a platform, how it might promote user: creator interaction and open business models, and how such an approach might alleviate the common privacy concerns about web 2.0 personal data based business models.		
Project Start Date	1 October 2012	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. Platform Software (prototype to be delivered by the end of year two) 2. Research Impact: two published academic articles; one technical and one humanities 3. Research Training 4. Completion of two PhDs; one technical and one humanities. 			

Work Package Code	2B	Lead Investigator	Estelle Derclaye (Nottingham)
Project Title	Open Publishing	Co-Investigator(s)	Ronan Deazley (Glasgow)
		Contributor(s)	Giancarlo Frosio (RF)
Abstract	This project examines the current trends, advantages, disadvantages, problems and solutions, opportunities and barriers in open publishing, and in particular open academic publishing. It will prove influential in shaping the development of open publishing within the UK and abroad.		
Project Description	The project will be delivered in two stages. In Y1, a RA based in Glasgow will scope and evaluate current theory and practice concerning models for open publishing. This scoping exercise should engage with intellectual, legal, and economic perspectives on open publishing. It will map the field of academic publishing in the UK and abroad, drawing specifically upon the experiences of our industry partners as well as other initiatives such as SSRN, open source software, and Creative Commons. The scoping study will identify any meaningful gaps in the relevant literature with a view to developing further research questions. The results of this scoping exercise will then be presented to relevant industry and academic partners at a workshop (also in Y1) intended to assist in further developing the critical research questions pertinent to open publishing (following the IPO/SABIP model). The scoping study and the workshop will then be used to map out a research agenda for a PhD project to run in Y2-Y4.		
Project Start Date	1 January 2013	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. Literature review on open publishing 2. PhD thesis on open publishing 3. Workshop presenting the results of the literature review open publishing 			

Work Package Code	2C	Lead Investigator	Robin Williams (Edinburgh)
Project Title	Open Film: Open Source	Co-Investigator(s)	Gian Marco Campagnolo (Edinburgh)
Abstract	This project will examine the development of the Open Film movement, focussing upon social learning and experimentation regarding the development of various Open Film licensing models; their uptake and diffusion. It will, through comparative analysis of Open Source Software and Open Film, examine the individual and organizational value-creating strategies that might sustain 'Open' licensing models and consider the challenges for establishing effective business models for Open Film.		
Project Description	The Open Film Movement (sometimes designated Social Cinema) has emerged by direct analogy with the now well-established Open Source movement in Software. This study will examine the emergence of the OFM, its current development and future prospects. By comparing Open Film and Open Source (drawing on a body of prior research at Edinburgh DIRC) an analysis will be made of challenges in establishing effective business models for Open Film. It will contribute to broader understanding of Open Innovation in general and its relevance to the Digital Economy in particular. The project will build upon links with the UK Open Film Movement and the independent film sector and with Italian Social Cinema.		
Project Start Date	1 October 2012	Project End Date	30 April 2014
Project Deliverables			
<ol style="list-style-type: none"> 1. A refereed journal paper on the prospects for Open Film, perhaps highlighting the challenges of establishing viable business models. 2. A refereed journal paper analysing differences and similarities between Open Film and Open Source Software, and the implications for Open Innovation. 3. Holding a workshop involving Open Film practitioners and proponents, representatives of the independent film movement, distributors and intermediaries to review findings from the empirical research. 4. Creating a legacy from the workshop in form of an online community of researchers interested in open film and open source. 			

Work Package Code	2D	Lead Investigator	George Kuk (Nottingham)
Project Title	Open Design for Business	Co-Investigator(s)	Not Applicable
Abstract	This interdisciplinary project will provide researchers and practitioners with key insights into open design innovation, and seek to promote the informal aspect of economic business models, which harness the often fragmented, creative resources in online communities and bring them closer to the attention and exploitation by different user groups.		
Project Description	The WP2D has two core goals. First, we seek to examine how new business models can induce derivative works and at the same time, allows firms to retain sufficient control and protection of their intellectual property rights. We assess the impacts of newly emergent business models on sustaining individual and collective contributions to the design and production of new products and services. We develop and/or apply some of the existing behavioural frameworks to understand which set of conditions will induce voluntary cooperation (e.g. between traditional producers and independent creatives (artists, designers, software developers, etc), and the role of copyright as a behavioural instrument/device to enable and/or constrain voluntary cooperation (including between producers and consumers; producers and creatives; and creatives and consumers). Second, we seek to examine how to incentivise contributions from the creative public through the role of intermediaries in bridging across diverse, disconnected and often ephemeral, creative micro-enterprises. The intermediaries serve as a link to the informal economy, or perhaps the marginal, or shadow economy is definitely a place where intermediaries add value.		
Project Start Date	1 July 2013	Project End Date	30 June 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. At least one conference paper at a leading conference in design/innovation; and at least one journal article in a relevant discipline peer reviewed journal. 2. One workshop for dissemination of findings to beneficiaries including users, designers and industry, drawing on the online community in open design. 3. Report from this workshop to be delivered in time to feed into the Workshop on Platforms to be held in 2014/15 (WP 5B). 4. One PhD thesis. This should incorporate a proof of concept of open design as a moneymaking proposition for UK industry. It should also link to the work in Nottingham on the distributed user platform. 			

Work Package Code	3A	Lead Investigator	Martin Kretschmer (Glasgow)
Project Title	Policy and lawmaking in the digital age	Co-Investigator(s)	Paul Torremans (Nottingham)
Abstract	This project will critically assess the policy initiatives that flow from the <i>Hargreaves Review</i> . At the same time, it explores the vexed question of what it means to talk about evidence-based policy within the copyright domain.		
Project Description	<p>The 2011 <i>Hargreaves Review</i> proposed a suite of recommendations to make UK copyright law fit for purpose to promote social and commercial innovation in creative industries and enable new business models appropriate to the digital age. In addition, it stressed that the government's agenda for future policy on intellectual property issues should not be driven by the lobbying of special interest groups, but should instead should be evidence based.</p> <p>Drawing on other ongoing WPs throughout the life of the Centre and notably, our themes on SME business models, enforcement, openness and intermediaries, this project will critically scrutinise and assess the policy initiatives that flow from the <i>Hargreaves Review</i> : thus providing an independent evaluation of what might be termed the 'Hargreaves reforms', external to the IPO and other stakeholder interests. This will complement the Government's own planned impact assessment by end 2013 as well as other subsequent assessments. In addition, the project will interrogate one of the central claims of the <i>Hargreaves Review</i>: whether intellectual property policy can or should be evidence-based in any objective or meaningful sense, and if so according to what methodology or criteria?</p> <p>Will the Hargreaves reforms meet the major difficulties currently experienced by creators, rightsholders and sectors with respect to leveraging value from copyright, and sustaining and creating new business models? Will the reforms incentivize the creation of new cultural goods and innovation in the creative markets in the digital age? Will they correctly establish or maintain the appropriate balance between competing legal, business, technological and public interests? Is the proposed Digital Copyright Exchange efficient, equitable, or appropriate for promoting the UK as a central hub for the creative industries and innovation? What is the evidence base underpinning each of the various Hargreaves reforms, and is it methodologically robust?</p> <p>In years 1 and 2 the major emphasis will be on the exceptions reforms proposed, including private copying, reforms for data mining and archiving, and parody. We will draw here on: other WPs concerning legal, technical and business issues around data mining and text analytics; on work by Deazley et al with public arts sector on archives and digitisation; and on work by our partner ORG on the parody exception; as well as work from numerous packages on user consumption and re uses of cultural goods, especially music and film.</p> <p>In years 3 and 4 emphasis will shift to the proposed Digital Copyright Exchange and monitoring how successfully it manoeuvres its particular legal, business and technical hurdles including cross-territory and cross-sector licensing (Torremans is the leading UK expert in the conflicts of law issues of IP), orphan work difficulties, and techniques for automated licensing.</p> <p>Finally this project will throughout take the lead watching brief on how UK reforms can steer a path given the overriding EC and international framework of IP law.</p>		

Project Start Date	1 October 2012	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none">1. Reports on each of the reforms to the copyright regime flowing from the <i>Hargreaves Review</i> developed in consultation with relevant industry partners and other stakeholders2. A major end of project international conference on <i>Copyright Reform in the Digital Age</i>3. An edited collection and related academic publications based upon the end of project conference			

Work Package Code	3B	Lead Investigator	John Street (East Anglia)
Project Title	Regulating the Collecting Societies	Co-Investigator(s)	Not Applicable
Abstract	<p>Collecting societies are key to the operation of the copyright regime and, as the Hargreaves Review noted, their regulation is an ever more pressing issue. Currently, there are various regulatory regimes in operation, extending from statutory regulation to self-regulation. This project will investigate how these different regimes came into existence, and how collecting societies (both within and between countries) are responding to the challenges that they currently face.</p>		
Project Description	<p>One of the issues to which the Hargreaves Report (Recommendation 3, 2011) drew attention was the question of whether there should be a regime of minimum standards for the collecting societies. This is also on the agenda of the European Commission.</p> <p>The collecting societies are core to the operation of the copyright regime, and are especially so in the wake of digitisation. And yet relatively little detailed research (see Guibault and van Gompel, 2006) has been devoted to their role and to the question of what constitutes an appropriate form of regulation.</p> <p>Currently, there are various regulatory regimes in operation, extending from statutory regulation to self-regulation. This project will investigate how these different regimes came into existence, and how collecting societies (both within and between countries) are responding to the challenges they currently face (PRS for Music, for instance, makes much of its new Code of Practice).</p> <p>Using a comparative public policy method, this project will seek to investigate the political processes and political values that have constituted the regulatory regimes for collecting societies, and will explore the problems and possibilities for harmonization. It will concentrate on music collecting societies.</p> <p>The research team will work with the ESRC Centre for Competition Policy at UEA, drawing on its mix of lawyers, economists and political scientists. One of the aims of the Hargreaves' recommendation is that a more open and efficient market in rights collection operate.</p> <p>Industry partners are likely to include the Intellectual Property Office, UK Music, PPL and PRS for Music in the UK</p> <p>The project would involve a small comparative sample of the UK, Germany, Brazil, Australia and possibly the US. These represent a range of policy responses, political regimes and cultural contexts.</p>		
Project Start Date	21 March 2013	Project End Date	20 March 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. Two academic articles 2. Consultation document/project report 3. Two conference papers 			

Work Package Code	3C.1	Lead Investigator	Burkhard Schafer (Edinburgh)
Project Title	Self Enforcing IP Law: Life after DRM	Co-Investigator(s)	Not Applicable
Abstract	This project will analyse if 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.		
Project Description	The project analyses in its first stage existing approaches to DRM. In the second stage, as an alternative to DRM, we will look at the development of "law compliant service design", a two stage approach of regulation through software code that has recently been developed in a number of studies on formal legal ontologies, in particular by SAP. In this approach, software producers that develop business platforms for enterprises in the creative industry will have automated assistance that guides their product towards a law-compliant format already in the design stage. A developer for Smartphone apps e.g. would be assisted by small packages of code that ensure the app does not access without permission copyrighted material, or passes on user data. In the next stage, the same code ensures that the system performs automatically in a law compliant way once it is employed on the web.		
Project Start Date	1 October 2013	Project End Date	30 September 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. 2 articles in refereed journals 2. 2 research papers at academic conferences 3. Report on disability legislation and DRM 4. Report on Privacy and DRM 5. Workshop with participants from law and computer science organised and held 			

Work Package Code	3C.2	Lead Investigator	Jane Cornwell (Edinburgh)
Project Title	Copyright and Civil Enforcement	Co-Investigator(s)	Not Applicable
Abstract	Analysis of 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.		
Project Description	Controversies such as those surrounding the enforcement tactics of firms such as ACS: Law have brought copyright enforcement into the popular spotlight. More generally, there is a growing academic and policy acknowledgement of the importance of the <i>de facto</i> scope of protection achieved by IP rightholders as a result of the pre-action <i>“private assertion and settlement of intellectual property disputes in the ‘shadow of the law’”</i> . Such ‘under-the-radar’ IP enforcement has been identified in work conducted for the UK IPO/SABIP as an area in which more research is needed. This study will conduct empirical research into the practices surrounding civil enforcement of copyright in the UK in the creative and other comparator sectors which face both digital and non-digital infringement issues. The research will be directed to advisers to actors in the creative economy and other sectors, focussing on Scottish law firms. This is likely to result in reporting of experiences faced by SMEs and smaller enterprises as well as hopefully some larger rightholders and ‘bulk enforcers’.		
Project Start Date	1 October 2013	Project End Date	30 September 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. Article in refereed journal 2. Literature review completed 3. Survey achieves useful return rate 4. Empirical research framework developed 5. Follow up interviews completed 			

Work Package Code	3C.3	Lead Investigator	Lilian Edwards (Strathclyde)
Project Title	Public/Intermediary copyright enforcement	Co-Investigator(s)	Ben Farrand (Strathclyde)
Abstract	This project monitors and assesses the successes and failures of the “three strikes”/DEA/HADOPI/SOPA etc models.		
Project Description	The project will update LE’s existing WIPO report and transform and update it into a deliverable to inform academic journal market; monitor UK and international developments (developing practice after <i>Newzbin</i> ; effect of warnings if DEA stage 1 kicks off; SABAM; ACTA; SOPA; etc); research impact of domain name seizure or blocking as new form of intermediary policing of alleged pirate sites; also consider payment intermediaries as new blocking intermediaries (cf Wikileaks).		
Project Start Date	1 October 2012	Project End Date	30 September 2013
Project Deliverables			
1. 2 journal articles			

Work Package Code	3D.1	Lead Investigator	Martin Kretschmer (Glasgow)
Project Title	Scoping the Costs of Copyright Enforcement	Co-Investigator(s)	CREATe Research Fellow (to be appointed, Glasgow)
Abstract	This project will take the form of an exploratory workshop – to be organised by the CREATe Research Associate – concerned with scoping the various methodological approaches to determining the costs (economic or otherwise) of copyright enforcement.		
Project Description	To be confirmed.		
Project Start Date	1 October 2014	Project End Date	30 September 2016
Project Deliverables			
1. One Workshop			

Work Package Code	3D.2	Lead Investigator	Martin Kretschmer (Glasgow)
Project Title	Assessing the IP Small Claims Track	Co-Investigator(s)	CREATe Research Associate (to be appointed, Glasgow)
Abstract	On 15 November 2011, the government announced its intention to introduce a small claims track in the PCC. This project provides a critical assessment of the first three years of that initiative, with a particular emphasis on its importance to, and uptake by, the cultural and creative industries.		
Project Description	To be confirmed.		
Project Start Date	1 October 2013	Project End Date	31 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. PhD thesis completed within the timeframe 2. 3 conference presentations 3. 2 peer reviewed articles 			

Work Package Code	3D.3	Lead Investigator	Burkhard Schafer (Edinburgh)
Project Title	IP Dispute Resolution: Digital Evidence, E-Discovery and the Changing Costs of Litigation	Co-Investigator(s)	Not Applicable
Abstract	This project firstly focuses on the issue of e-discovery, forensic readiness in business environments and the question of digital proof in litigation. Secondly, it explores the potential to make more use of web-enabled research methods that have been developed in the social science and humanities for academic research needs for the purpose of litigation and evidence.		
Project Description	<p>This project will:</p> <ul style="list-style-type: none"> • Analyse how the creative economy deals with issues of e-discovery and forensic readiness: <ul style="list-style-type: none"> ○ to analyse the risks and costs that are created for the digital creative economy through e-discovery and forensic readiness requirements. ○ to identify “best practice” in terms of procedures and use of technology ○ to identify needs for reform in procedural law where unnecessary burdens are created for industry through inadequate our outdated approaches to digital proof and e-evidence. • Study the contribution that software technology can make to reduce costs and increase business opportunities through better and more intelligent computer aided e-discovery tools, and how this research a) is and b) could be utilized by the creative industries • Actively contribute to the development of forensic readiness and e-discovery tools that address the specific concerns of IP litigation • Analyse how courts currently deal with issues of proof that traditionally would require large scale empirical research, and address possible improvements 		
Project Start Date	1 October 2013	Project End Date	30 September 2016
Project Deliverables			

1. Refereed journal paper on the state of the art of e-discovery and Information Retrieval tools and their potential application to IP disputes
2. Refereed journal paper on the use of “legal fictions” in IP litigation and the potential of web-enabled research tools from the social sciences to reduce the associated risks for business
3. Holding a workshop that brings together computer scientists and lawyers
4. Establishment of an online community of researchers with interest in this area through web-presence, distribution list and dedicated web research resources.
5. Report on existing information retrieval tools with possible application to Copyright infringement.

Work Package Code	3E	Lead Investigator	Martin Kretschmer (Glasgow)
Project Title	Just Copyright? Copyright from the Original Position	Co-Investigator(s)	Not Applicable
Abstract	This project explores the principles that might underpin a copyright regime fit for purpose in the twenty-first century, when considered from the perspective of John Rawls' original position and without reference to the current parameters of the international copyright regime.		
Project Description	<p>During the consultation process on the <i>Hargreaves Review</i> the Patents Judges (led by Lord Justice Jacob) called for new copyright legislation based upon a substantial and comprehensive review of the copyright regime. Previous attempts by policy-makers and academics to revision and repurpose the copyright regime have typically limited their investigation and recommendations to the parameters currently established by the complex and complicated international copyright regime (required minimum standards, and so on). This project takes a radically different approach. It invites three disparate Working Groups to consider and draft a set of principles and/or regulations that might underpin a copyright regime fit-for-purpose in the twenty-first century, and without reference to the international copyright regime. Crucially these initiatives will also be framed by the work of the philosopher John Rawls and his concept of legislating from the <i>original position</i>. In short, what might a just copyright regime look like when developed by a group of individuals who have no prior knowledge of their basic human characteristics (gender, sexuality, race, etc), their socioeconomic or political status, their inherent creative and intellectual abilities (or the lack thereof), their life opportunities (or the lack thereof), and so on.</p> <p>In 2014-15 each Working Group will meet three times to develop their recommendations independently of each other. Different aspects of the copyright regime will be considered at each meeting: (i) the subject matter and duration of copyright protection; (ii) the economic and moral interests of authors and other right holders, as well as the relationship between the two; (iii) the interests and rights of the user - both individual and corporate - within the copyright regime. An initial set of briefing notes and questions will be drafted by the Project Leaders to facilitate the work of each group. In addition, each Working Group will be attended by an expert in copyright law to provide any necessary advice on the current copyright regime and to act as a rapporteur. Crucially, the copyright will not be involved in or guide the substantive discussion or recommendations of the group.</p> <p>Working Group 1 will consist of a cross-section of representatives from industry (corporate business, SMEs, intermediaries, and so on), creators, and consumer interests. Working Group 2 will consist of lawyers drawn from a range of disciplines: information technology law, competition law, constitutional and human rights law. Working Group 3 will consist of academics drawn from various disciplines including economics, cultural analysis, information management, innovation studies, and so on.</p> <p>In 2015-2016 three representatives from each Working Group will meet three times to discuss and synthesize (where possible) the existing draft</p>		

	recommendations in one cumulative policy document. Again, this Working Group will be assisted by a copyright expert as rapporteur. Where agreement cannot be reached on any particular issue, this will be acknowledged and explained within the policy document. The policy document will be presented and discussed at a concluding international conference.		
Project Start Date	1 October 2014	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. A Policy Report for dissemination among the copyright policy community (DCMS, BIS, the IPO) 2. 1 academic article in a refereed international journal 3. One international conference bringing together relevant stakeholders from the policy community, industry, and academia to consider and discuss the implications of the project 			

Work Package Code	4A.1	Lead Investigator	Smita Kheria (Edinburgh)
Project Title	Individual Creators	Co-Investigator(s)	Not Applicable
Abstract	This project investigates the role of copyright in the day to day creative practice and resulting business models of individual creators' in a number of creative sectors including art (new media art and contemporary art), performing arts and architecture.		
Project Description	<p>Empirical research will be conducted with the aim of using the economic and social context of a creative practice as well as individual creators' perspectives to understand: how copyright law and policy interact with the creation, dissemination and exploitation of their creative works; where do values lie in the value chains in their creative practice; what role, if any, is played by copyright in such value chains and how does copyright compare to the other values.</p> <p>Methods: Mixed methods combining quantitative and qualitative methods, including questionnaires, semi-structured interviews, observations and focus groups will be deployed to address the above questions.</p>		
Project Start Date	1 January 2013	Project End Date	31 December 2014
Project Deliverables			
<ol style="list-style-type: none"> 1. Monograph (2016) 2. One article in refereed journal 3. Two research papers at academic conferences 4. Website resource including video case studies 			

Work Package Code	4A.2	Lead Investigator	Philip Schlesinger (Glasgow)
Project Title	Copyright and Cultural Work	Co-Investigator(s)	Not Applicable
Abstract	<p>This project enters into the current debate on cultural creativity and the economy and the extent to which policy intervention is sufficiently fine-tuned to address the precarious nature of much cultural work. Developing earlier work, it also considers how the present copyright regime shapes and intersects with different forms and scales of cultural enterprise.</p>		
Project Description	<p>This project develops out of an earlier AHRC-funded Beyond Text network investigation of copyright and cultural work. Much cultural work resists institutionalization, making policy intervention very challenging. Both the law and cultural policy tend to focus on the product of cultural work and how it can be protected and exploited. What receives much less attention is how creative milieux actually operate and the value systems of those who work in them and to what extent these are relevant for existing policy regimes.</p> <p>Rights conferred by copyright legislation do not invariably give an incentive to produce or perform to sole traders and many micro-businesses. Portfolio work is commonplace, in itself a challenge for sustainability over a lifetime's career. If creative cultures are to be taken seriously – and not just be regarded as irrational obstacles to economic growth – what might be the best forms of intervention to sustain creative work?</p> <p>Aims</p> <p>To analyse a variety of forms of cultural work and business models ranging from sole traders via microbusinesses to SMEs across a range of different art forms and media: music, film and television.</p> <p>To consider the different ways in which rights are distributed to those in different sectors of cultural work and the extent this is related to diverse policy regimes for each sector.</p>		
Project Start Date	1 October 2014	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. 2 articles in international refereed journals 2. A specialist seminar, bringing together relevant stakeholders – the policy community, industry, cultural agencies, academics 			

Work Package Code	4B	Lead Investigator	Smita Kheria (Edinburgh)
Project Title	Creators' Organisations	Co-Investigator(s)	Not Applicable
Abstract	This project will explore the role, direct or indirect, that is played by creators' organisations in facilitating or shaping the business models of creators (where applicable, e.g. by studying the labour relations of creativity for members of creators' organisations) as well as relevant industries/rights holders.		
Project Description	<p>Historical and empirical research will be conducted with the aim of assessing: the economic and social context of creativity for creators represented by such organisations; and how such formal organizations representing creators play an indirect role in shaping the business models of relevant industries/rights holders as well as those of the creators, where applicable (e.g. those creators who create works that are commissioned as well as have an independent practice).</p> <p>Methods: Mixed methods combining legal history and case studies using qualitative methods including semi-structured interviews and focus groups could be deployed to address the above questions</p>		
Project Start Date	1 October 2013	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. Two peer-reviewed journal articles 2. A short video communicating findings of empirical study that is accessible to the creators/creators' organisation audience 3. Present two research papers at academic conferences 4. PhD thesis completed within the timeframe 			

Work Package Code	4C.1	Lead Investigator	Martin Cloonan (Glasgow)
Project Title	Music Copyright in the Digital Age	Co-Investigator(s)	Martin Kretschmer (Glasgow) and Andreas Rahmatian (Glasgow)
		Contributor(s)	Kenny Barr (PhD)
Abstract	<p>This project explores two emergent, but under-researched, responses to the 'digital crisis' facing recorded music: internet streaming and live performance. At the same time it locates these phenomena within a broader historical analysis about the interplay between music, performance, technology, and law.</p> <p>This project started on 1/10/11 funded by a Kelvin Smith scholarship.</p>		
Project Description	<p>Following recent developments such as the <i>Gowers Review of Intellectual Property</i> (2006), the music industry's co-ordinated efforts to convince the European legislature to extend the copyright term for sound recordings, and the passing of the UK <i>Digital Economy Act 2010</i>, this is a particularly appropriate time to interrogate music copyright law and policy as it effects three key groups: musicians, record companies, and consumers. In particular, this project proposes to explore two emergent, but under-researched, responses to the 'digital crisis' facing recorded music: internet streaming and live performance. At the same time it will locate these phenomena within a broader fit historical analysis about the interplay between music, performance, technology, and law. In short, this ambitious project aims to make a significant contribution to shaping the contemporary debates and policy concerning music copyright in the digital age.</p> <p>A key feature of the research will be a focus upon the actual effects of the current copyright system on composers and performers across a number of genres. Thus in addition to interviewing representatives of bodies such as the Musicians Union (MU), UK Music, PRS for Music (PRS), the Mechanical Copyright Protection Service (MCPS), the Featured Artists Coalition, British Phonographic Industry (BPI), the Association of Independent Music (AIM), Phonographic Performance Limited (PPL) and the British Association of Composers, Songwriters and Authors (BASCA), it is intended to interview a range of composers and performers about their experience of copyright, streaming, and live performance. In existing work on music copyright, the experience and perspective of composers and performers has been largely overlooked. In contrast, the project focuses on the creators and performers of music themselves, the way in which they experience copyright protection in action and the way in which, if at all, the copyright system shows responsiveness to their needs and requirements. This includes the conceptualisation of music and music performance in copyright as well as an evaluation of the protection mechanisms that copyright provides. This project thus represents the development of a new and innovative research agenda that will be of interest not only to the academic community, but to government, legislative bodies of the European Union, the EU's international trading partners, collecting societies, and the music industry in its widest sense.</p> <p>The project benefits from an Advisory Panel that will guide and support the scholar's research agenda, as well as playing an instrumental role in disseminating the results of the scholar's research.</p>		

Project Start Date	1 October 2011	Project End Date	31 September 2015
Project Deliverables			
<ol style="list-style-type: none">1. PhD thesis completed within timeframe2. 3 conference presentations3. 2 peer-reviewed articles			

Creativity, Regulation, Enterprise and Technology
RCUK Centre for Copyright and New Business Models in the Creative Economy

Work Package Code	4C.2	Lead Investigator	John Street (East Anglia)
Project Title	Copyright at the Digital Margins	Co-Investigator(s)	George Musgrave (East Anglia)
		Contributor(s)	Tom Philips (RA)
Abstract	This project investigates the experience of unsigned artists working in markets that have been transformed by digitisation, and where barriers to entry have been radically lowered. It asks how those working in these fields experience issues of copyright and what possible changes maybe be required to accompany the business models with which such performers operate.		
Project Description	<p>This project draws on current research being conducted through an ESRC studentship, awarded by the ESRC Centre for Competition Policy at UEA. The holder of the award, George Musgrave, is himself a musician (Context MC) and he is investigating how unsigned artists experience market competition. The investigators will be working with IP lawyers and other specialists based at the Centre.</p> <p>The method is, in part, ethnographic: to establish whether and how copyright features within the routines of production and creativity. But it will also involve interviews with key stakeholders in the copyright regime, and a comparative study of the place of copyright in the work of similarly placed artists in other jurisdictions.</p> <p>This project links closely to WP 4C.1 & WP 4C.3</p>		
Project Start Date	10 December 2012	Project End Date	9 December 2013
Project Deliverables			
<ol style="list-style-type: none"> 1. One/two academic articles 2. Dissemination via blogs and/or popular media 3. Conference paper 			

Work Package Code	4C.3	Lead Investigator	John Street (East Anglia) and Keith Negus (Goldsmiths)
Project Title	Digitisation and the Politics of Copying in Popular Music Culture	Co-Investigator(s)	Not Applicable
Abstract	Musicians are at the forefront of discussion around revenue loss in the music industry, yet are often neglected in existing studies which usually focus on corporate perspectives or audience activities. This project investigates how the notion of 'original' ideas and rights of access (and hence copyright) are negotiated by practicing musicians. How do musicians regard duplicating without permission in order to circulate free copies or bootlegs? How do they see the practice of appropriating, reusing, sampling and imitating, and how does this relate to the existing legal and policy framework?		
Project Description	<p>The project examines how music is valued culturally and economically, exploring how ideas about originality are shaped by definitions of ownership and intellectual property regulations. The project brings together expertise on the music industry and musical creativity from Goldsmiths' Popular Music Research Unit, and expertise on copyright and music policy from the Centre of Competition Policy/School of Political, Social and International Studies at UEA.</p> <p>It investigates how the notion of 'original' ideas and rights of access (and hence copyright) are negotiated by practicing musicians. Our interest is with how musicians a) regard duplicating without permission in order to circulate free or as bootlegs (on markets etc)- ie how they stand in relation to market norms; and (b) view notions of appropriating, reusing, sampling, imitating – ie how they stand in relation to aesthetic and artistic questions of originality, influence and fraud. To this extent, the project is designed to address key issues in the way music is valued culturally and economically in terms of original ideas that are owned (intellectual property), and how these are regulated and debated amongst musicians and how this shapes creative practice.</p> <p>The project brings together expertise on the music industry and musical creativity from Music at Goldsmiths, where Negus is Director of the Popular Music Research Unit, and expertise on copyright and music policy in the Centre of Competition Policy/School of Political, Social and International Studies at UEA.</p> <p>The research will entail collecting data and information from music industry organisations (such as BPI, IFPI, PRS) and secondary sources as a foundation for conducting in-depth interviews with musicians in different genres and career positions. The study will concentrate on the UK.</p>		
Project Start Date	1 October 2013	Project End Date	31 January 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. 2 Peer reviewed academic journal articles 2. Findings to be delivered to a symposium (or similar) of musicians, music industry personnel, media practitioners and scholars, and as conference/seminar papers 			

Work Package Code	4D	Lead Investigator	Janis Jefferies (Goldsmiths) and Sarah Kember (Goldsmiths)
Project Title	Whose Book Is It Anyway? IP, collaborative business models and questions of ethics and creativity in digital publishing	Co-Investigator(s)	Not Applicable
		Contributor(s)	Ben Pester (RA), Kate Pullinger (writer), Sophie Rochester (the Literary Platform) and Jamie Andrews (British library)
Abstract	<p>Current debates on the publishing industry tend to focus on digitization and on the transformation of products (books to e-readers, paper to screen). Technology contributes significantly to a 'structure of feeling' within the industry characterised by threat and subsequent risk aversion. There is perceived division and lack of communication between various stakeholders, with writers often excluded from debate within the industry. This project brings together the various stakeholders (including writers, publishers, technology developers) in order to explore the role of technology in relation to IP, emergent business models, ethics and creativity. Through an attention to processes and relations within the industry we seek to expose a structure of feeling dominated by the question of technology, enable communication and contribute to debates and activities characterised by openness, exploration and a greater sense of enablement.</p>		
Project Description	<p>The project aims to probe and unpack the question of technology and to recognise that if the current state of the publishing industry is complex and its future is hard to predict, this doesn't mean that publishers and writers are powerless and in thrall to a process of digitisation driven by market imperatives. Readers, while welcoming the new generation of electronic reading devices, still buy predominantly paper copies of books. However, the pace of the shift to digital has taken many people within the industry by surprise. Time and again the conversation leads to blanket statements about 'the end of books' where little attention is paid to the vast potential for new hybrid forms of text, and the fundamental shifts in the writing-reader axis that the new technologies are enabling. Attributing too much agency to technology is often tantamount to the abdication of responsibility, and we are concerned with broadening the discussion toward notions of ethics, collaboration, property and creativity. Is it possible that, further to Thompson's division between processes and products, there is a potential transformation in the relations rather than objects (books, devices) that characterise the publishing industry? Rather than waiting for it to determine the future, can new forms of technology contribute (alongside the old forms of technology) to the re-prioritisation of relations between writers and readers, publishers and technology developers, industrialists and inventors?</p> <p>The project is structured by three workshops and a summative conference focussed on collaboratively produced position papers.</p>		
Project Start Date	1 October 2012	Project End Date	30 September 2016
Project Deliverables			

1. 3 workshops
2. Summative conference
3. Position papers produced through collaborative research process
4. A multimedia presentation plus podcasts
5. 3 peer reviewed journal articles

Work Package Code	4E	Lead Investigator	Lilian Edwards (Strathclyde)
Project Title	Alternate Business Models for Authors: Openness and Portfolios	Co-Investigator(s)	Not Applicable
		Contributor(s)	Charles Stross, Neil Gaiman, Cory Doctorow (authors)
Abstract	This project concerns the organisation of a seminar series or forum involving authors who have explored non traditional working models to generate revenues involving revenue streams other than copyright royalties.		
Project Description	As above. Recruited authors already signed up include Neil Gaiman, Charles Stross, Cory Doctorow; others to be recruited along with respondents (publishers, retail industry, users etc). Lawyer for Pottermore is also already attached.		
Project Start Date	1 January 2013	Project End Date	31 December 2015
Project Deliverables			
1. 6 seminar events, including podcasts			

Work Package Code	4F	Lead Investigator	Angela McRobbie (Goldsmiths)
Project Title	Fashion IP: From start-up to catwalk: A Four City Investigation	Co-Investigator(s)	Not Applicable
		Contributor(s)	Carolina Bandinelli (RA)
Abstract	This project will seek to understand how questions of Intellectual Property impacts on the professional practices of designers and design teams across the spectrum from small graduate led start-ups, to medium-sized designer outlets and also to a handful of retailers in four cities, London, Berlin, Paris and Milan.		
Project Description	The research plan entails working with various companies in each of the three cities over a period of 6 months. Through semi-structured interviews with designers as well as company directors, and with legal teams representing designers we will first of all establish how this issue is dealt with and overseen across the sector and in four European cities: London, Paris, Berlin and Milan. A factual and descriptive overview will then be supplemented by a series of in depth case studies in each city. For these case studies we will adapt a methodology to best fit with the distinctive fashion cultures and city policies in place to support design practice. In Berlin we will focus on a case study of start-ups, with Nemona and with up and coming designers Augustin Teboul. In London we will work with well-established designers Margaret Howell and Hussein Chalayan. In Milan we will work with companies such as Diesel and MaxMara.		
Project Start Date	1 October 2013	Project End Date	30 April 2014
Project Deliverables			
<ol style="list-style-type: none"> 1. Round tables hosted for key fashion protagonists in each of the three cities, audio-visual material and podcast from these events. 2. Interviews with legal teams and IP experts in three cities available as edited and translated material. 3. Interviews with designers, design teams and managers in three cities, translated and available as data/material. 4. Brief observational accounts of daily working practices of designers in each city based on studio visits. 5. Article for submission to peer review journal such as British Journal of Sociology based on findings 6. Goldsmiths hosted afternoon event for policy-makers and design professionals from each city at end of research period. British Fashion Council to be invited. 7. Press release material and report available 			

Work Package Code	5A	Lead Investigator	Emily Laidlaw (East Anglia)
Project Title	Intermediaries	Co-Investigator(s)	Morten Hviid (East Anglia)
Abstract	<p>The purpose of this project is to investigate the structure of selected creative industries, in particular the relationship between creators, entrepreneurs and intermediaries, to determine whether we are getting all the innovation we can out of the market. It responds directly to the link between copyright and innovation as discussed most recently in the Hargreaves Review. Creators must go through intermediaries (who may not be typically seen as part of the creative industries) to access the market, and respond in a variety of way to the rules set by the intermediaries. New business models and entrepreneurs might emerge to challenge the status quo set by intermediaries, or intermediaries become the gateway to innovation by offering platforms for expression or distribution/dissemination. Intermediaries can also have a value-added role, sifting through and selecting information to channel to users attentions. Further, there is often a high level of concentration in the industry such that entry to the market is often through an established dominant intermediary. A better understanding of the structure of the industry allows an examination of whether competition law, and other regulation of firm behaviour (including indirect regulation through liability and immunity regimes), helps or hinders new/emerging business models.</p>		
Project Description	<p>This project has two parts.</p> <p>Part 1 will map the structure of the industry. Through a series of interviews with industry partners and creators, questionnaires and analysis through case studies, this part will map the following: who the intermediaries, creators and entrepreneurs are in the regulatory environment; the role they have play in business models (past and present), and the role they play in emerging business models.</p> <p>From this analysis, Part 2 of the project examines the role that intermediaries should play in the regulatory environment to best support new/emerging business models and thereby fostering growth. This involves two divergent analyses. Under Part 2A, led by Morten Hviid, the question is whether competition law is the most efficient way to address unequal bargaining power, entrenched industry leadership, problems of access and support emerging business models. Sample questions are:</p> <ul style="list-style-type: none"> • Are creators motivated by financial gains to such an extent that competition law is the appropriate means of regulating the market? • Where intermediaries are few and powerful, is access of creators to the market place on reasonable terms sufficiently certain that creators have appropriate incentives to create? Can a combination of IP rights and competition law ensure this? • Where the identity of the leading intermediary changes over time, are industry norms strong enough on their own to negate concerns about hold-up, where the intermediary captures most of the wealth generated by the creators? Can competition law replace such norms to protect creators from exploitative abuses? <p>Under Part 2B, led by Emily Laidlaw, the structure of selected industries will be examined against social and cultural norms to determine whether there are public interest obligations requiring re-alignment of intermediaries' regulatory</p>		

	<p>role. Here we ask:</p> <ul style="list-style-type: none"> • Who are the above identified intermediaries expected to serve? An examination here from various perspectives would be necessary (i.e. user/consumer, creator, business); • What public interest obligations need to be embedded in their operation such that their role in current business models supports the success of these models? • Based on the findings of part one, does the structure of the industry and role of creators, entrepreneurs and intermediaries in the market negate embedding public interest values into their operation? 		
Project Start Date	1 October 2012	Project End Date	30 September 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. Two peer-reviewed academic articles – one in the broad field of law and the other in competition law and economics. 2. Industry reports for wider dissemination. 3. PhD thesis completed within timeframe 4. PhD student to present papers at academic conferences. 			

Work Package Code	5B	Lead Investigator	Lilian Edwards (Strathclyde)
Project Title	Physical Platforms and New Business Models	Co-Investigator(s)	Daithi MacSithigh (Edinburgh)
Abstract	This project considers how new physical platforms (mobile phones, e-book readers, tablets, social media networks etc) have transformed business models in the following industries: games, e-publishing, comics, journalism.		
Project Description	<p>This project will</p> <p>(a) study the above issues in context of law, technology and business and by liaison with other WPs in games, publishing and e-book industries.</p> <p>(b) convene a workshop to bring together technical platform developers, industry people, users, creatives, smartphone and tablet manufacturers, SNS network bosses.</p>		
Project Start Date	1 October 2014	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. Online special themed journal edition, including industry partners as contributors (SCRIPT-ed special edition) 2. One workshop 			

Work Package Code	6A	Lead Investigator	Piers Fleming (East Anglia)
Project Title	Sharing, Streaming, Stealing or Socialising	Co-Investigator(s)	Daniel Zizzo (East Anglia)
		Contributor(s)	Steven Watson (RA)
Abstract	<p>This project will carry out a review of the factors, attitudes and methodologies examined in filesharing research. It will carry out an empirical study of filesharing behaviour focussing on games and ebooks. It will conclude with an experimental study using a behavioural economic paradigm to examine incentives and the effect of social factors on filesharing behaviour (or a proxy for filesharing behaviour) which will aim to inform potential policy outcomes.</p>		
Project Description	<p>(1) A literature review stage which would examine the extensive products of the last ten years of “user attitudes to filesharing” surveys from (inter alia) music, audio-visual, games and e-books sectors. Notably the last two sectors are far less surveyed than the former. Much controversy surrounds this area as surveys are often funded or directed by stakeholders. Several well regarded meta surveys already exist which will help this part of the work. The lit review would attempt to elicit and summarise such consensus as there is on factors driving unlawful filesharing: such as perceptions of risk; actual sanctions; risk taking behavior generally; economic gains; access to lawful alternatives; ease of use (eg DRMed copies vs unlocked pirate copies; format and platform shifting; disabled access), public understanding of what is a legal source; demographics; and peer influences. It would identify key areas where there is no empirical consensus, and survey comparative methodologies to see if a transparent consistent methodology can be determined that could be applied in later work. It would also survey what areas there are where <i>no or few empirical results have been produced</i> relating to filesharing behavior eg how and why filesharers desist (a major topic in other areas of criminology). Finally it would survey work on attitudes to legal alternatives as opposed to attitudes to unlawful behavior.</p> <p>(2) Interviews with selected informants from ISPs, rightsholders, policymakers, civil society groups and intermediaries, including if possible foreign comparative informants.</p> <p>(3) Practical empirical work analyzing patterns of filesharing behavior, attitudes to unlawful filesharing, replacement behavior (eg streaming, using legally free alternatives) and uptake of legal online content delivery services in two areas, (i) games, as a “born digital” industry and (ii) e-books as representing an analog-to-digital business model shift. This work will draw for experimental design on the results of the literature review and interviews, plus experience drawn from psychology and behavioural economics expertise, assisted by domain legal experts. It will also be informed by legal, ethnographic and cultural/business work going on in other WPs eg Games; Open Publishing.</p> <p>The use cases have been selected partly because they are under-surveyed (see IVIR, 2009) and partly because they arguably involve a different combination of motivational factors from those commonly seen as driving music piracy eg “try before you buy”, repeated consumption, perceptions of uncompetitive pricing of the legal product etc. Both industries under study can also be regarded, unlike music and AV content, as having not yet fallen</p>		

	<p>behind in getting into the market for digital delivery; unlike in music where there is much support for a hypothesis that file sharing thrived because of the slow moves by rightsholders to legal and comprehensive digital delivery platforms. It is therefore important to understand the psychology behind a relatively unconstrained choice.</p> <p>Both games and e-books also use multiple different platforms for delivery , some DRMed and some not ; and multiple different pricing strategies including free or low priced offerings. Some online games offer in addition a “social” element which is hard to pirate. E-books according to very recent survey evidence attract unlawful downloaders from a very different demographic than typically associated with music downloading (Digital Entertainment Survey, 2011). As a result we believe this work will explore substantially different aspects of user and peer behavior in relation to unlawful file sharing than any work to date.</p> <p>(4) An experimental study primarily relating to music copyright infringement, examining the effects of anonymity and social norms on file-sharing behaviour. This would examine perceptions of anonymity online and salience of social norms. It would use two studies to investigate these factors. Study 2a would be a lab-based study which would experimentally manipulate both anonymity and social norms to determine subsequent incentivised behaviour using a behavioural economic paradigm. Study 2b would be a field-based pseudo-experiment and would survey internet users regarding anonymity, social norms and either actual file-sharing behaviour or a proxy for it. If possible this would be in collaboration with an ISP and would explore a comparison between groups who received a notification (formal or otherwise) based on the provisions of the Digital Economy Act and those who did not. Alternatively a proxy for this notification would be used.</p> <p>Part 4 would also be assisted by access to a large ISP e.g. Talk Talk who is a consortium partner. The nature of part 4 would have to be regarded as contingent on negotiating that access, as well as the timing of the DEA part 1.</p>		
Project Start Date	1 January 2013	Project End Date	31 December 2014
Project Deliverables			
<ol style="list-style-type: none"> 1. A major literature review on attitudes to file sharing across selected industry sectors 2. Dissemination to the ISP sector and to the public 3. At least one academic peer reviewed journal paper 4. Liaison and collaboration with other CREATE workpackages e.g. Theme 3 (enforcement) 			

Work Package Code	6B	Lead Investigator	Lilian Edwards (Strathclyde)
Project Title	User Generated Cultural Content (UGCC): Users as Creators, "Walled Gardens", and the Preservation and Bequeathing of Novel Digital Cultural Articles	Co-Investigator(s)	Not Applicable
		Contributor(s)	Edina Harbinja
Abstract	This project looks at the legal, social and economic issues arising from User Generated Cultural Content. The focus is on the case study of what happens on the death of the creator of the UGCC, as this challenges offline notions of property, control, succession, contract and reputation/privacy, as well as invoking the public interest in preservation of digital and digitised heritage.		
Project Description	<p>This project will</p> <ul style="list-style-type: none"> • investigate and classify the types of novel UGCC emerging in the digital world, particularly on MMORPG games, on social network sites and other "web 2.0" cultural platforms • analyse, using doctrinal and empirical sources, the extent to which the law regulates ownership of, access to and control over UGCC, with particular regard to copyright but also considering inter alia trademark, privacy, DP and publicity rights, and contract • analyse the best balance between creator control of assets and platform control, given business, legal, societal and moral interests. • explore commercial and user practice in relation to transmission and bequeathing of UGCC in the UK, EU and globally • explore public arts sector attitudes to and practice relating to curation and archiving of UGCC 		
Project Start Date	1 October 2012	Project End Date	30 September 2016
Project Deliverables			
<ol style="list-style-type: none"> 1. One PhD thesis completed within the timeframe 2. At least 2 journal articles. 3. "One stop shop" website or other depository (eg app) for practice relating to disposal of UGCC assets by various platforms eg facebook; Gmail; Flickr; etc 4. Online forum on death and digital assets with stakeholders, convened by PhD 			

Work Package Code	6C	Lead Investigator	Lilian Edwards (Strathclyde)
Project Title	Data Mining	Co-Investigator(s)	Stephen Tagg (Strathclyde), Derek McAuley (Nottingham)
		Contributor(s)	Christian Geib
Abstract	This project studies technical and legal problems around the data mining and text analytics industries with particular emphasis on reuse and transformation of digital and cultural products.		
Project Description	<p>This project has a legal/business strand and a technical strand.</p> <p>It</p> <p>(a) Will study the proposed data mining exception to copyright for non-commercial research and its implications for commercial business models and social media development; as well as considering privacy implications of mass open internet data mining and profiling eg in social media such as Twitter.</p> <p>(b) Will look for technical solutions to copyright restrictions on re use of text and data for data mining , drawing on Horizons work on personal data containers.</p>		
Project Start Date	1 October 2012	Project End Date	30 September 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. Open source free toolkit for enabling guaranteed-legal data mining 2. Legal specification/FAQ on legality of text, data and social media mining in UK/EU/US law 3. Academic articles on both above, at least 2 in all 4. Outreach forum on this to industry/arts/marketing/social media sectors 5. PhD thesis 			

Work Package Code	7A	Lead Investigator	Emily Laidlaw (East Anglia)
Project Title	Human Rights and Public Interest	Co-Investigator(s)	Daithi MacSithigh (Edinburgh)
		Contributor(s)	Yin Harn Lee (RA)
Abstract	<p>What does freedom of expression mean in the context of copyright, and how does this inform the understanding of other human rights in the context of copyright? This project explores the relationship between freedom of expression and copyright, including changes over time and depending on business models. It also considers access to information and access to the Internet as possible rights alongside other recognised rights e.g. fair trial and privacy. The goal is to identify what role freedom of expression should have in facilitating new business models, and whether there is a need for a public interest exception rooted in human rights principles. The project features a free speech impact assessment tool among other outputs.</p>		
Project Description	<p>Phase 1: comparative literature review to analyse the relationship between freedom of expression and copyright (in particular focusing on a comparison between the United States and the UK (within its wider European context)). The focus will be on the debates in academic works and case law concerning the ways that freedom of expression and copyright can intersect and conflict. The goal from this investigation is to identify the key human rights issues raised by current and emerging business frameworks and to position it in the broader debates on access to the Internet as a fundamental right. This will also help identify in Phase 2 trends in human rights engagement (past, present and future), and to identify the impact differing business models have on human rights. For example, new enforcement models for copyright through the help of intermediaries (see <i>Newzbin</i>, Digital Economy Act, corporate social responsibility) impact the way that the system of freedom of expression is experienced by the public, yet it is not understood whether this enforcement model creates new human rights issues, addresses an existing imbalance, or treads old territory. Further, the public are changing the ways that they consume creative products; at the same time creators are making use of new and varied platforms for the dissemination of their works. Does the dynamism of these relationships and business models affect the understanding of freedom of expression or is free speech, in this context, a constant? Finally, are the public interest exceptions for copyright under the current legal model compliant with free speech principles? If not, how can the model of freedom of expression inform refinement of the concept of public interest?</p> <p>Phase 2: drawing on the findings in other work packages, in particular work packages on intermediaries, interviews and roundtables with creators and users, and analysis of new platforms such as online games, to examine the regulatory environment of freedom of expression, as understood from Phase 1, in order to identify what role freedom of expression should have in facilitating new business models, and whether there is a need for a public interest exception rooted in human rights principles.</p>		
Project Start Date	1 October 2012	Project End Date	30 September 2014

Project Deliverables

1. Two peer-reviewed academic articles
2. Presentation and consultation at industry forums such as the Internet Governance Forum
3. Publication of industry guidelines on human rights responsibilities
4. Publication of free speech impact assessment tool to help test compliance of new laws and business models with free speech principles
5. Publication of pamphlets and podcasts to raise public awareness

Work Package Code	7B	Lead Investigator	Judith Rauhofer (Edinburgh)
Project Title	Privacy, Personal Data Collection and the Freeium Business Model for Web 2.0	Co-Investigator(s)	Lilian Edwards (Strathclyde)
Abstract	This project will study whether a platform (such as the innovative User: Creator Platform being developed by the Horizon digital economy hub as part of CREATE's research programme) may present answers to the privacy: business conundrum and assess the impact of reforms to the Data Protection Directive and industry "soft law" on OBA privacy impacts.		
Project Description	"Web 2.0" creative platforms including social network services such as Facebook, Google+ and Twitter; YouTube, Spotify or WordPress; are vital incubator platforms for innovation, but also present challenges to vital user interests such as privacy, control and rights in content authored. In particular the dominant "free" business model where revenue derives from online behavioural advertising (OBA) is currently being challenged worldwide as a serious threat to current and future user privacy, yet no obvious alternate business model has yet presented itself, although "freemium" and "bundling" models are on the rise.		
Project Start Date	1 October 2013	Project End Date	30 September 2015
Project Deliverables			
<ol style="list-style-type: none"> 1. 2 Refereed journal papers 2. 2 Conference presentations 			