

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

Final Annual Report* to AHRC/ EPSRC/ ESRC

1 October 2015 – 31 August 2017

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^{*} This final annual report complements the CREATe Legacy Report "CREATe 2012-2016: Impact on society, industry and policy through research excellence and knowledge exchange", published on 24 June 2016 and available on http://festival.create.ac.uk/create-legacy/



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Final Annual Report (covering period 2015 – 2017) to AHRC/EPSRC/ESRC

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CREATe Centre Director:	Professor Martin Kretschmer
Deputy Directors:	Professor Lilian Edwards Professor Philip Schlesinger
CREATe Programme Leader:	Dr Sukhpreet Singh
CREATe Hub Staff:	Peter Bennett Joy Davidson Diane McGrattan Dr Andrew McHugh (- March 2016) Kerry Patterson Dr Jesus Rodriguez Perez
Lead Institution:	University of Glasgow CREATe
Partner Institutions:	University of East Anglia University of Edinburgh Goldsmiths College, University of London University of Nottingham University of St Andrews University of Strathclyde
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1. Director's Note by Professor Martin Kretschmer

Reflecting on the extraordinary five years I spent in the *Schleudersitz*, the ejection seat in the cockpit of CREATe, it is obvious that foresight is not something researchers possess. But that does not mean that research in a rapidly changing world is impossible or pointless.

Are creative industries becoming a subset of data intensive industries? This is a radical challenge that we did not anticipate at the conception of the CREATe project in 2012. Yet it emerged strongly from our research into the changing conditions of creative production.

All online behaviour is potentially observable, and whoever controls this data infrastructure will have a stake in the creative economy that is very different from the role of earlier cultural intermediaries. This change particularly affects firms with a long tradition of exploiting back catalogues of rights but also opens opportunities for new digital entrants and for cultural memory organisations (such as archives and museums).

Conventionally, content was consumed, but now these 'consumers' are playing a more active role (for example creating playlists, retweets and user-generated content) and content is targeted based on the demographics of users. CREATe research revealed the emergence of a creative ecosystem that links multiple social groups through mobile access and social media. Platforms are not just distributors, they may finance creative production. CREATe research also shows how important it is to understand the interface between copyright law and algorithms (that may predict the content served). Artificial intelligence relies on large amounts of data, and these come from human activities on platforms that are social and cultural – the traditional domain of the creative industries.

For creative economy businesses and policymakers, I would highlight the following insights from our research:

- CREATe research demonstrates that different sectors of the creative economy face very
 different challenges. 'Born digital' firms behave very differently than the owners of back
 catalogues that are being challenged by new 'platform' intermediaries. The labour market
 for some primary creators has become more difficult, for example for journalists and
 photographers, but commercial success has always been the exception. There are
 continuities in the dynamics of cultural production and consumption, and the supply of
 creative content overall has increased.
- While we can no longer say that copyright law is an evidence-free zone, there remains
 considerable tension between the emerging empirical evidence and entrenched beliefs.
 Even perfectly enforced copyright law is not a safeguard against technological change,
 and it can be a serious obstacle to innovation.

For academe, my chief lessons from the CREATe project include:

- Engagement with stakeholders is not a burden but an opportunity (as long as the
 independence of academic enquiry is acknowledged and protected). CREATe has taken
 great care to expose our research design and methods to scrutiny by academic peers, by
 industry and policy users of research. We aim to make copyright law and empirical
 evidence accessible to the wider society. Transparency is an insurance policy in a
 contested policy field.
- What skills are needed to investigate the digital creative economy? The capacity to
 conduct innovative, multidisciplinary research remains fragile. Embedding of skills needs a
 sustained effort and career opportunities. We need, for example, microeconomists
 focussing on innovation and the details of legal intervention; data developers for the

analysis of new types of online data; lawyers at ease with empirical methods such as interviewing, ethnography and computer assisted content analysis.

In my view, our main achievements to date include -

- CREATe has become a key player in a change of policy perspective. The role of copyright law in promoting creativity and innovation is now seen as open to empirical investigation, and CREATe has supplied credible and widely cited evidence, becoming recognised as a global leader in the field within a very short time. The CREATe brand is distinct and internationally acknowledged. For example the Annual Conference of the European Policy for Intellectual Property (EPIP) Association meeting hosted at the University of Glasgow in 2015 focussed for the first time on copyright, and received a wide echo.
- Our digital resources define a new field of enquiry, and have been used by hundreds of thousands of people from 161 countries. We developed and co-produced CopyrightEvidence.org, CopyrightUser.org (with Bournemouth University & Queen's University Belfast) and CopyrightHistory.org (with University of Cambridge).
- Peer production of digital resources can create an open knowledge environment that is particularly suitable for interdisciplinary fields. CREATe has demonstrated that it is possible to involve users in research design and the development of open access platforms.

Copyright law does not cause famine or war, but the laws that regulate the infrastructure of the digital world affect every aspect of our lives, our cultural, social and economic development. The overlap of copyright law with data-driven policy interventions needs to be taken seriously. We are only at the beginning of an epochal change.

2. CREATe's Societal Impact

This report covers the period 1 October 2015 – 31 August 2017, the final 2 years of CREATe's initial grant (including a period of no-cost extension that permitted the delivery of additional capacity building and impact activities).

Before reporting in detail about the activities between 2015 and 2017, we give an overview of CREATe's research interventions that have led to real and lasting societal impact.

CREATe has focused on achieving two kinds of impact:

- Influencing copyright reform, by inducing a shift to evidence-based standards in a highly polarised debate (previously dominated by the language of 'copy-right' vs 'copy-left', 'piracy' and 'enforcement').
- Enabling the creative industries to develop a much wider range of behavioural options relating to copyright.

CREATe has disseminated research in a range of ways, including hackathons, a Festival, workshops, screening events, market stalls and a researchers' camp. CREATe has hosted several high-profile annual conferences: notable are International Society for the History and Theory of IP (ISHTIP), Society for Economic Research on Copyright Issues (SERCI) and European Policy for IP (EPIP) - the prime intellectual property policy conference hosted for the first time in the UK (epip2015.org/programme/). We also organised many of our own conferences and events across the UK. See the full listing at create.ac.uk/events/ and in Appendix 5 of this report.

2.1 Policy: Transforming the evidence base for law making in copyright

Providing dynamic access to empirical copyright evidence



system.

CREATe's Copyright Evidence Wiki (copyrightevidence.org) currently has almost 600 individual studies catalogued and semantically classified to enable discovery, filtering, comparison and visualisation. The project offers a form of dynamic literature review in a rapidly changing technological, business and socio- legal landscape, with evidence consistently and transparently updated. In terms of impact, we position the Wiki as a resource for policy makers, in particular targeted at reform interventions of the EU copyright

Producing pioneering policy reports



CREATe pioneered a method combining comparative legal analysis and innovative digital empirical techniques, such as computer assisted coding and rights clearance simulation, to produce a series of policy reports for the UK government. These studies were cited extensively during the Hargreaves copyright reform process (2011- 14), in official impact assessments, in Parliament, in Court and in international policy documents.

Contributing to copyright reform processes at UK and European levels



CREATe contributed to Copyright Exceptions introduced by the UK Government in 2014. Kris Erickson, Martin Kretschmer (Glasgow) and Dinusha Mendis (Bournemouth) contributed three studies on regulatory options and on economic effects of introducing a copyright exception for Parody (the research was cited in Impact Assessment BIS1057 Copyright exception for parody). CREATe remains a

key contributor to ongoing EU copyright reform. In 2017, Kretschmer led the drafting of an Open Letter to Members of the European Parliament and European Council by the leading European Intellectual Property Research Centres (asking for redrafting of the *Proposed Directive on Copyright in the Digital Single Market*) and has provided evidence at Hearings at the European Parliament. See create.ac.uk/policy-responses/ for details of all policy interventions.

Tracking regulatory changes and policy developments



CREATe co-founded the online journal *Internet Policy Review* in 2013. With a commitment to transparency and open access, the journal tracks developments that are anticipated to have

long-lasting impacts on European societies. *Internet Policy Review* submissions are free from jargon and include clear policy-relevant recommendations: <u>policyreview.info/</u>



Making data more accessible
In collaboration with the UK Intellectual Property Office
(IPO), communications regulator Ofcom and Kantar Media,
CREATe has greatly enhanced accessibility and
understanding of the first seven waves of their Copyright
Infringement Tracker surveys. CREATe's Online Media
Behaviour (OMeBa) tool allows direct access to the raw
data and enables the longitudinal tracking of behavioural
change. This provides a potential evidence base for
exploration into internet consumption for various types of

online content such as music, film, TV programmes, books, video games and computer software: create.ac.uk/omeba/

2.2 Developing better business models

Business Models, Intellectual Property and the Creative Industries: A Meta-analysis

"The evidence for IP infringement as an impetus for business model change is

This CREATe Working Paper by Nicola Searle (Goldsmiths in collaboration with St Andrews) examined business models in the UK creative industries, and the role of IP following the UK's 2011 Hargreaves Review of Intellectual Property, through a meta-analysis of 20 research projects, including 80 case studies, on business models in the creative sector, with a focus on television, film, computer games and publishing. The paper

evidenced that, despite some changes in pricing and value propositions, the overall picture shows a continuity of product and service models, against a background of a concerted effort towards maintaining the status quo in copyright policy.

Changing distribution strategies: Technology & the Television Industry



Gillian Doyle (Glasgow) investigated how distribution strategies in the television industry are adjusting to the spread of digital platforms and devices. Findings show how the rise of digital platforms and outlets whose footprints are diffuse and boundaries are porous is disrupting traditional windowing models. This has necessitated new thinking about how best to organise the sequential roll out of content, to build audience demand, avoid overlaps and maximise returns.

Intellectual Property in China: Convergence or divergence?

"Our analyses question arguments about the imputed lack of compatibility

Supported by CREATe and the Ningbo-based AHRC Centre for Digital Copyright and IP Research in China, Xiaobai Shen (Edinburgh) engaged with key players in China and attracted considerable interest from the large internet/social media platforms, the government and the media. While some have suggested that the prevalence of piracy in China would hold back the development of creative industries and online creative services, the empirical evidence shows that China has successfully and rapidly developed its cultural industries, in particular, in the music sector. The Western copyright regime is currently being

embraced by the Chinese government and by large corporations.

Smart Cities



Research led by Lilian Edwards (Strathclyde) examined the rise of, and issues associated with, smart cities. Particular issues were the effect on privacy of the total personal data capture in a smart city, and whether new forms of creative arts and participation might arise in smart cities. An international conference brought together a diverse group of participants; multi-disciplinary academics, political scientists, technologists and representatives from civil society, industry and municipal governance. The conference resource and associated journal article have become

standard points of citation in a very new field. Edwards delivered a lecture on smart cities and governance to the Irish Minister for Data Protection (a crucial player given the number of US tech firms with EU HQs in Dublin) and she spoke to policymakers in Adelaide, Australia.

Games and Transmedia



A team led by Daithí Mac Síthigh (UEA, Edinburgh, Newcastle, Queen's Belfast) sought to ascertain how copyright law and other legal mechanisms, promote or restrain the development of business models, creative platforms and payment mechanisms in the video game sector. The team held two research workshops with participation from a wide range of the relevant industries. They presented work to a range of audiences at conferences (developers, game studies academics, legal scholars) and were invited to speak at industry events. They published findings in three articles and two book chapters, with other work still to follow. Legal issues are often understood in general rather than specific terms. Knowledge tends to be concentrated on intellectual property, and to some extent, responding to public policy debate, tax relief and age rating. There is no single 'path' to

success; digital distribution and the (un)willingness to pay for content up front mean that both established players and new entrants are faced with regular 'choices' as to which path to take.

IP Implications & Business Models in 3D Printing



Research by Dinusha Mendis (Bournemouth) explored copyright, design and licensing issues surrounding 3D scanning, 3D printing and mass customisation of jewellery. Recommendations included clearer guidelines on authorship and ownership of co-created and mass customised jewellery, with lack of standards amongst SMEs and museums a cause for concern. Luciana D'Adderio (Strathclyde) found clear advantages in observing the range of actions and the actors involved in the construction and emergence of business models, and treating value not as a given property, but as constituted through the creation and implementation of the

business model. This research produced publications spearheading a radical new approach to the study of Business Models and supporting the creation and consolidation of a 3DP/AM ecosystem in Scotland and beyond. The methodology has informed Business Model Innovation and the emergent Scottish National Manufacturing strategy.

Copyright law in the age of AI: Self-enforcing IP Law and IP Dispute Resolution



Research led by Burkhard Schafer (Edinburgh) investigated future-proofing of copyright law in the age of robotics and AI, both in terms of substantive law, and of the software tools required for implementation. The team worked with computer scientists and legal practitioners to develop formal models of copyright law. Research strongly indicated that legal AI can play a positive role in addressing the challenges faced by the justice system and copyright administration, but it also carries significant dangers and can be misused to exacerbate shortcomings of the present copyright regime. The doctrinal work fed into a consultation by the Japanese Ministry of Internal Affairs and Communications, and a consultancy for a large commercial law firm on the use of AI in legal practice. Some of the software projects explored have been

further developed by commercial law firms. A follow-up project with an industry partner expands some of the ideas beyond copyright to other legal applications where license management and handling pays a crucial role.

2.3 GLAM Sector and Openness: Enabling access to cultural heritage

Cultural memory institutions are a significant source for learning and innovation, as well as of cultural value. Ronan Deazley (Glasgow, Queen's Belfast) and Victoria Stobo (Glasgow) worked with the Wellcome Library's Codebreakers Project to analyse a risk- managed approach to copyright clearance. This led to the development of policy recommendations for memory institutions. User engagement was integral at all stages, leading to the development of new

research: create.ac.uk/archivesandcopyright/.



CREATe supported research into the challenges of providing access to orphan works, assessing whether the EU Orphan Works Directive 2012 and the UK Orphan Works Licensing Scheme (OWLS) were fit for purpose. The *Digitising the Edwin Morgan Scrapbooks* project was the first UK study addressing the legal and practical realities of diligent search since the Directive and OWLS came into effect. The feasibility of a risk-managed approach to copyright clearance was also assessed. Kerry Patterson (Glasgow) investigated the Scrapbooks, a culturally significant collection from the early to mid-20th Century, resulting in a set of resources providing clear, authoritative and

practical guidance for institutions engaging in digitisation initiatives: create.ac.uk/edwin-morgan/



Andrea Wallace (Glasgow) investigated Surrogate IP Rights in the cultural sector, considering the impact that a claim to copyright in reproductions of artworks has on access to and reuse of cultural heritage in the public domain. The research included empirical and qualitative research on rights and reproductions policies of cultural

institutions around the world, and produced *Display At Your Own Risk*, an exhibition experiment. The majority of heritage institutions claim copyright in reproductions of public domain works and there is an overwhelming lack of standardisation in how information is communicated to the public, and a lack of transparency in how users are permitted to engage with this content: displayatyourownrisk.org

Recommendations from this strand have been adopted across the GLAM sector, for example by the British Film Institute (unlocking heritage digitisation programme), Glasgow School of Art and Newcastle University special collections. Training courses for information professions in association with the Scottish Council on Archives, have been successful and well attended.



Valuing the Public Domain

Research by Paul Heald (Illinois), Kris Erickson (Glasgow) and Martin Kretschmer found that the digital availability of images in the public domain (hosted by Wikimedia Commons) collectively contributed £138 million per year in economic value to Wikipedia users. The authors found a strong evidence of economically generative ties between museum and archive institutions and the creative industries. The availability of digitised works were frequently cited by research respondents as a key barrier to development and monetisation of products based on the rich public domain of UK culture. CREATe's recommendations were repeated by MEP Julia Reda (rapporteur of the

current review of copyright legislation) during presentation at the European Parliament, in which she called for legislative changes to valorise public domain works in support of freedom of expression and innovation.

2.4 Supporting Creative Practice

Examining cultural policy



How do cultural bodies tasked by the government to intervene in the creative economy actually work? Working in partnership with Glasgow-based creative intermediary the Cultural Enterprise Office (CEO), CREATe Deputy Director Philip Schlesinger with researchers Melanie Selfe and Ealasaid Munro (Glasgow) investigated the workings of a specialised cultural intermediary and studied how top-down government policy initiatives are processed with the aim of shaping the activities of micro-businesses and individual creators. The research, which concluded that cultural intermediaries need stability and autonomy to fully exploit knowledge of the sectors they assist, has been presented to the Scottish Government's Culture Secretary and discussed with international representatives of similar intermediary bodies.

Researching fashion micro-enterprises in London, Berlin and Milan



Angela McRobbie (Goldsmiths), with Dan Strutt, Carolina Bandinelli, & Bettina Springer, investigated start-ups and micro-enterprises formed during the last decade. They studied whether these were the outcome of pro-active urban creative economy policies or if they were self-organised initiatives and considered the role of intellectual property and copyright in fashion as part of the wider UK government agenda for growth and wealth creation. The research events confirmed the substantial transformation occurring in the fashion industry, firstly by its being opened up to newcomers from different, non-elite and non-standard entrance points. Secondly, that top-down managerialism has been challenged by the participatory dynamic of digital technology and social media.

Developing new technologies to support creative practice



One of the work packages from the Horizon Digital Economy team (Nottingham), Artcodes is a new technology that allows users to interact with a range of decorative imagery and patterns. Smartphone users point the app at an image and it triggers the interaction that has been allocated to the code embedded in the image. This

new interaction technology relies upon drawing and creativity to drive it; a paradigm shift in visual recognition technology. The Artcode points to a future, where interactive devices are triggered by the artwork, patterns, motifs and tags that adorn our built environment, our public spaces, our homes, our clothes and our objects: artcodes.co.uk/

Understanding the politics, culture and aesthetics of musical copyright in the digital age



Research by Adam Behr (Newcastle), Keith Negus (Goldsmiths) and John Street (UEA) considers the contemporary double-view of copyright: For some it is an increasingly important driver of the modern economy and its regulation is central to the creation of the Digital Single Market. Others see it as the brake which stops artists creating and uploading compositions, and as the obstacle to digital platforms having the flexibility to curate these compositions (delayed due to the process of gaining permissions and licenses). Focusing on the culture,

aesthetics and politics of copyright, they suggest the need to re-think and broaden how we treat terms such as 'original' and 'copy', and how judgements of the distinction need to be informed by political and moral values as much as by contract and IP law.

2.5 Intermediaries, Platforms & Users

Preservation and Bequeathing of Novel Digital Cultural Assets: the ownership and control of cultural assets on social media

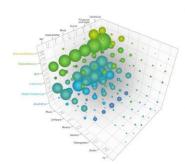


Under the supervision of CREATe Deputy Director Lilian Edwards (Strathclyde), PhD student Edina Harbinja examined how ownership and control of cultural assets produced by users on social media sites are regulated by copyright and contract law. The team prepared a "one stop" shop site ("Memento Mori") to bring together the terms of service relating to transmission on death on sites such as Facebook, Twitter, and eBay. The work helped in drafting the US Model law on access of administrators to online digital assets which has been adopted by many US states, and contributed to new French law in

this area. The team spoke in many industry and academics venues including consulting to practicing lawyers and groups such as death and bereavement societies.

Digitalisation and Intermediaries in the Music Industry

"Through disintermediation, (entrance of new internet based service providers) In their CREATe Working Paper, Morten Hviid, Sabine Jacques, and Sofia Izquierdo Sanchez (UEA) demonstrated a new retail structure due to digital technology. In the past, the recorded music market was composed of large number of artists (composers, lyricists and musicians) supplying a small number of record labels and publishers. The advent of digitisation led to a new structure in which the retail segment has become concentrated. Such a structure, with successive oligopolistic segments, can lead to higher consumer prices through double marginalisation.



The welfare implications and determinants of unlawful file sharing for digital media

Steven James Watson, Daniel John Zizzo and Piers Fleming (UEA) conducted a scoping review to investigate and summarize the extent and nature of research (2003-2013) into the welfare implications and determinants of unlawful file sharing for digital media. After reviewing over 54,000 studies, which examined human behavior, intentions or attitudes, they were unable to categorically point out if unlawful file sharing confers a net societal cost or benefit to welfare. While unlawful file sharing was associated with lower willingness to pay for content, it could also be influenced by a desire to sample new

content, to access niche content, to build a collection or general interest in the content.

2.6 Distilling research into a digital resource generating Impact: CopyrightUser



CopyrightUser.org is an independent online resource aimed at making UK Copyright Law accessible to creators, media professionals, entrepreneurs, students, and members of the public. The goal is to provide answers to the most pressing concerns creators have about copyright, helping them understand their rights. A bottom-up methodology was used to construct the Copyright User platform: copyrightuser.org/methodology/. Following a series of workshops with the Digital Catapult and the Copyright

Hub, specific questions and concerns about copyright within different cultural and creative sectors were identified, allowing sector-specific guidance to be produced. In parallel, CopyrightUser.org developed a set of copyright education tools supporting A-Level media students in the UK: copyrightuser.org/schools/

By offering user-friendly guidance that is balanced, comprehensive, up-to-date, and responsive, CopyrightUser.org has established itself as the 'most visited UK copyright information website', as recognised by the ALCS. A wide spectrum of creative, cultural and academic organisations across the UK advise their members or students to refer to CopyrightUser.org as useful guidance for copyright queries: The UK Intellectual Property Office points users to it if they want to "find out more about how copyright law works" (crackingideas.com/aboutip). The resource is being widely used both in the UK and internationally. For example, Copyright User has been used by *Into Film* to create 'Exploring copyright for clubs', has been included in the curriculum for the *Web Reputation and Privacy* course at the University of Bologna, and is used as teaching resource at the Université Saint-Louis (Bruxelles) and the Université catholique de Louvain: ipdigit.eu/2016/10/is-copyright-compatible-with-copying/

In 2016, CopyrightUser.org was listed by the *European Audiovisual Observatory* as one of the top five Media Literacy projects in the UK since 2010. The Copyright User initiative has also had an impact on policy and was featured prominently in the report to the Prime Minister *Copyright Education and Awareness*, produced in October 2014 by Mike Weatherley MP in his capacity as Intellectual Property Adviser to the Prime Minister: mikeweatherley.com/wp-content/uploads/2014/10/11.pdf

3. Overview of activities (2015-2017)



In June 2017, CREATe held its first **Copyright IP Summer Summit**. Jointly organized by CREATe Programme Leader

Sukhpreet Singh with research colleagues from National Law University Delhi, India the theme for the week-long workshop was 'Open Science, Open Culture & the Global South'. This summit, partly funded by the University of Glasgow's International Partnership Development Fund (IPDF), was aimed at academics, government policy workers, the public sector and students, explored openness from a range of angles including open access, open policy making, and open education. The programme included key influential stakeholders in the 'open' movement, with representatives from international organizations such as the UK Intellectual Property Office, Higher Education Funding Council for England (HEFCE), Scottish Power, and, IP Australia, presenting institutional policy making perspectives. By the end of the week-long workshop, attendees had acquired a deeper knowledge of 'openness' and its link to IP as it relates to open culture and open science and were better able to understand open alternatives to IP as tools for economic, social, cultural and technological development. Plans have been drawn (subject to availability of funding) for a Copyright IP Summer Summit in 2018, potentially taking the CIPSS brand outside UK to one of CREATe's international collaborators.



In May 2017, CREATe launched the **Copyright and Innovation Network (CIN)** at the Digital Catapult in London. Drawing on

key findings from the first phase of CREATe, key event presentations explored new questions, in particular in the context of an emerging "platform economy" and the UK's changing position in Europe. The event was based around short, accessible presentations followed by panel discussions. Digital innovators were specifically targeted to participate in this event to help us to discover whether industry is experiencing what our research claims is happening and to jointly identify key priority research and development areas moving forward. The event attracted participation from a wide range of industry and policy stakeholders, including BFI, Google, Spotify, and WIPO. The Copyright Innovation Network aims to be a catalyst for industry-relevant research at the interface of law, technology, social science and the humanities. A number of CIN events are currently being organized for across October, November and December 2017 (Oct-Dec). create.ac.uk/cin-launch/ & create.ac.uk/cin-autumn-2017



CREATe organized a major knowledge exchange and public dissemination conference at the RSA House London on June 24 2016, partnering and aligning with the London Technology Week, to showcase findings from Phase 1 of the research programme. The **CREATe Festival** featured keynotes by Financial Times columnist John Kay, and, copyright rapporteur of European Parliament and MEP Julia Reda. The event was comprised of plenaries, workshops, exhibitions and demonstrations of CREATe web resources such as Copyright User, the Copyright Evidence wiki, and a database of litigation. Policy debates and expert panels explored the future of the creative

economy, the interface of digital innovation and legal regulation, and in particular, the role of copyright law. The audience for the Festival was the digital creative industry, policy makers, the legal profession, the arts sector and academic funders, as well as researchers and academics.

To coincide with this landmark event, CREATe published a legacy report titled "CREATe 2012-2016: Impact on society, industry and policy through research excellence and knowledge exchange" (edited by Kerry Patterson & Sukhpreet Singh, with contributions from consortium researchers). The CREATe Festival team's work was recognized by the Wellcome Trust Institutional Strategic Support Fund award for Innovation in Public Engagement (October 2016). Presentations, videos, photos and tweets from the day can be accessed at festival.create.ac.uk.



Another key event for CREATe was the **Early Career Research Camp** held in Glasgow on May 4-5, 2017. The purpose of this event was to exchange useful knowledge gained through CREATe-affiliated projects, to impart strategies for successful career progression (both in academia and industry), and to map out and launch an affiliate research network for junior researchers. Participants benefited from the collective expertise of senior UK and international scholars in intellectual property law, innovation policy, economics and social science. The event was open to all early career researchers, including advanced PhD students, working on creative economy and related research topics. CREATe gratefully acknowledges AHRC for additional financial support provided to support delivery of this key capacity building event. An event report and event resource page are available at create.ac.uk/camp/



Over the past 2 years, CREATe has organized and participated in a number of public engagement activities to extend the reach of our research outputs. Highlights include our participation in the **ESRC's Festival of Social Sciences** in both 2015 and 2016, in the **Explorathon 2016** which was held as part of Scotland's European Researchers' Night and as a busy research information stand for **TedX Glasgow**. More details are presented in the subsequent section on

knowledge exchange and public engagement. create.ac.uk/explorathon-2016/ and create.ac.uk/tedx-2017/



Over the past year, we have also organized 'Hackathons' aiming to bring together developers, academics, content producers, and end users for short, intensive software development sessions, in research areas cognate to our main area of specialism i.e. copyright. This approach fosters interdisciplinary teams to form in an organic way to produce innovative solutions to set challenges. Our inaugural **Copyright Hackathon** was held in May 2016 and was based around the theme of data mining and visualisation to understand copyright's effects. In light of the successful delivery of this event, CREATe was invited to support the 6th edition of the **EUhackathon** which took place in Brussels on

November 15-16, 2016 (organised by N-square Consulting and co-sponsored by Google, Facebook, and Mozilla). The EUhackathon revolved around visualising copyright evidence to help inform policy debate and to better support decision making processes. The goal was to combine data and academic research from various sources to raise awareness and encourage debate around the issue of copyright. Participants mined and visualised the data in CREATe's Copyright Evidence Wiki and were encouraged to combine this with industry data and reports to achieve a greater transparency. To help users to tap into the wealth of data available in the **Copyright Evidence Wiki**, new user guidance was produced ahead of the event. As part of the UK-wide ESRC Festival of Social Science, an **Open Innovation Design Jam** was held on 10th November 2016. The purpose was to explore how open approaches to intellectual property could improve innovation in firms and organisations. Issues covered included creative commons licensing, open hardware, crowdsourcing, and new forms of patent pooling. create.ac.uk/euhackathon-2016 and create.ac.uk/euhackathon-2016

CREATes continues to invest in developing a suite of digital resources to help primary creators, entrepreneurs, policy-makers and the general public get to grips with copyright law. We have received international recognition for established resources such as **Copyright User** including being listed by Ofcom and the European Audiovisual Observatory in 2016 and 2017 as one of the top five Media Literacy projects in the UK since 2010. We have also seen growing interest in emerging resources such as the **CREATe Copyright Evidence Wiki**. Unique resources are emerging through CREATe's **New Funds** investment support including a search portal providing access to the **Stationers' Register** 1554-1640 (Ian Gadd, Bath Spa University and Giles Bergel, Oxford University) and an online archive of **Oral History of Intellectual Property** (Jose Bellido, University of Kent and Lionel Bently, Cambridge University). The **Copyright Cortex** (Ronan Deazley, QUB) was launched in July 2017 to provide an online resource for memory institutions on how copyright law affects the creation and management of digital cultural heritage.

Supporting policy-makers and creators through the provision of trustworthy, high quality evidence was also a high on CREATe's agenda this year. To this end, we engaged with the IPO, OFCOM & Kantar Media, on their **Online Copyright Infringement Tracker surveys**. These surveys explore internet consumption and consumer behaviour for six types of online content: music, film, TV programmes, books, video games and computer software. The surveys collect over 5,000 points of data and while there are reports from each wave there has been no easy way to compare each data point against previous waves. To address this problem, and to make the data more accessible and useful for those in academia, copyright-based industries and policy-making, CREATe developed **OMeBa (Online Media Behaviour Analytics)** - a tool which allows users to look at the responses to individual questions and to compare the results with those from previous waves: create.ac.uk/wave-7-on-omeba/

During this reporting period, CREATe introduced a programme of **Industry Fellowships** which proved to be an effective conduit for fostering links with academics and to pursue a joint project relevant to their sector. Experienced IP journalist Emma Barraclough, film industry policy worker Richard Paterson, digital innovator Jeremy Silver and film producer Bob Last each worked under the guidance of CREATe Deputy Director Philip Schlesinger over a period of several months on topics including an analysis of the evolution of the independent production sector in the UK; block-chain technologies; and, assessment of creative industries policy. create.ac.uk/create-industry-fellows/. The scheme has continued, with the appointment of Naomi Korn, an independent copyright and compliance specialist and experienced advisor to the cultural heritage sector.

During this period, CREATe also made concerted efforts to reach industry stakeholders that have been skeptical about open innovation models to ensure that their views and concerns are identified and can be addressed in the development of new digital resources and guidance. For instance, in summer 2017 CREATe engaged with the **National Union of Journalists (NUJ)** to help dispel common misconceptions that some industry stakeholders have around copyright and open innovation https://twitter.com/LRH151/status/900781853665353728. This type of engagement will only strengthen during our Follow on Funding period (February 2017-July 2018).

During the summer of 2016, CREATe co-organized two international events exploring **A Future for the Creative Economy**. Economists working in the areas of culture, media and industrial organization were invited to exchange views on the transformative impact of digitization and the internet on the creative economy and to reflect on the implications of emerging trends for the future of the creative economy and for copyright. One of these events was jointly sponsored by the Association for Cultural Economics International (ACEI) at their conference at the University of Valladolid, **Spain** and a second was jointly sponsored with the Society for Economic Research on Copyright Issues (SERCI) at their conference at Loyola University Chicago School of Law, **Chicago**, **USA** in July. create.ac.uk/a-future-for-the-creative-economy

3.1 Research Dissemination: Public Outreach, Awareness & Engagement



In autumn 2016, CREATe organized a series of **Public Lectures** around the theme of Copyright and Brexit that brought together recognized academic, industry, civil society members, and the general

public. Video recordings and transcripts from the lectures have been disseminated through the following dedicated resource pages (with some lectures supported from ESRC/ University of Glasgow IAA funding).

Kretschmer Public Lecture <u>create.ac.uk/copyright-reform-in-brexit</u>
Xalabarder Public Lecture <u>create.ac.uk/public-lecture-press-publisher-rights</u>
Hoppner Public Lecture create.ac.uk/create-public-lecture-2017



In support of the ESRC Festival of Social Sciences 2016, CREATe staff joined colleagues from the University of Glasgow to bring a range of social science research to visitors at Glasgow's famous Barrowlands (Barras) market. The Barras

Social was a day of exhibitions, games, music and family activities designed to show how research affects the public – and to allow visitors to interact directly with researchers. The market has been in existence for nearly 100 years in the east end of Glasgow, but with rampant copyright infringement (*read* pirated CDs) associated with the venue in the past, it was certainly an intriguing venue in which to discuss copyright. CREATe ran a stall around the recent project *Digitising the Edwin Morgan Scrapbooks* to speak with visitors about authorship and ownership of copyright: create.ac.uk/talking-copyright-at-the-barras

As part of the **ESRC Festival of Social Science 2015**, an event to consider the implications of changes to UK copyright in the wake of the Hargreaves Review was held in Bournemouth in November 2015. This event was organised by Maurizio Borghi and Dinusha Mendis at the Centre for Intellectual Property Policy and Management (CIPPM), Bournemouth University and cosponsored by CREATe. The day-long event explored how the new exceptions were received by users; what was their impact in the cultural and creative sectors; the challenges posed to authors and other rights holders; and whether the reforms drew the UK closer to EU or, on the contrary, move the UK away from copyright law of other member state: create.ac.uk/invitation-to-discuss-copyright-reform-the-implications-one-year-on/



CREATe showcased its **OMeBa** and **IPWatchr** platforms to school children and families at **Explorathon** 2016 at the Glasgow Science Centre. Now in its third year, the Explorathon is a unique public engagement initiative, designed to take academic researchers out of their daily

routines and challenge them to make cutting-edge research approachable to young people and families: create-ac.uk/create-engages-with-families-and-children-at-glasgows-explorathon-2016/

3.2 Sustainability & Legacy

As reported in the last annual report (2015), achieving sustainability is a key priority for CREATe. To this end, a number of initiatives were launched to continue the work of CREATe beyond the initial grant period.

CREATe research has identified that effective management of intellectual property processes and risks in practices of co-creation is a key barrier to achieving success in the digital economy. The CREATe team at the University of Glasgow in partnership with Queen's University Belfast has been awarded additional **Follow on Funding** from the AHRC for a national network on copyright and innovation (CIN), and co-creation activities around digital access to cultural heritage. Partners include the British Film Institute (BFI), lottery funded partner IntoFilm, UK Intellectual Property Office, National Library of Scotland, Authors Licensing and Collecting Society (ALCS), Scottish Games Industry Network and the Digital Catapult. 'Unlocking co-creative possibilities: CREATe follow-on engagement with UK creative economy stakeholders to improve copyright practice and policy' runs from February 2017 to July 2018.

In recognition for its research excellence, CREATe has been named as a key project under the University of Glasgow's **Cultural & Creative Economies Beacon**. The Beacons were introduced in 2017 to serve as a public showcase for the very best of Glasgow's ongoing research activity. In light of CREATe's research impact, the University of Glasgow has awarded CREATe £30,000 in Knowledge Exchange funding to support dissemination activity and community building in 2017/18.

CREATe engagement and collaboration with the industry has also led to consultancy based revenue in this period. CREATe has secured a contract with ALCS to undertake a large scale survey of UK based writers and authors in January 2018. This will lead to establishment of a longitudinal trajectory of data, building upon the work of similar previous surveys ALCS-Bournemouth (2006) and ALCS-QMUL (2013) which provided a very detailed insight into the earnings patterns and copyright conditions of authors.

CREATe has partnered with the Centre for Cultural Policy Research (CCPR) at the University of Glasgow to form a consortium with Glasgow City Government and the Glasgow School of Art to bid for an AHRC-funded creative industries R&D cluster to be developed in Glasgow.

3.3 Academic Achievements

CREATe is a research centre at the intersection of law, technology and social science and represents a global first. The need for continued academic research and exploration into intellectual property issues for the Creative Industries was stressed in Peter Bazalgette's Independent Review of the Creative Industries with a reference to CREATe's work, published in September 2017. CREATe responded: create.ac.uk/baz-review/

CREATe's academic rigour remains a unique strength, reflected in those core research outputs that comprise the **CREATe Working Paper Series** (<u>create.ac.uk/publications</u>) which assembles key pre- and post- prints under an open access portal. More than **sixty** working papers have been published over the life of the project. **Twenty-seven** new working papers were published during this reporting period alone. A key achievement during this period has been the release of three meta-analyses distilling findings across the CREATe programme.

- Meta-analysis 1: Future economics of the creative industries, Ruth Towse, Bournemouth University and CREATe Fellow in Cultural Economics (2016)
- Meta-analysis 2: CREATe Research on primary creators, Ealasaid Munro, CCPR, University of Glasgow (2016)
- Meta-analysis 3: CREATe Research on Business models in the Creative Industries, Nicola Searle, Goldsmiths (2017)

In addition, there has been the release of several working papers from our **Industry Fellow Scheme**. A full list of working papers is provided as in Appendix 4 to this report.

3.4 CREATe Expertise in Demand

CREATe Faculty continued to contribute to the field through speaking at high profile external events around the globe, active involvement in associations and working groups, and via global fellowship schemes. Some academic highlights are shared below:

CREATe Director Martin Kretschmer, University of Glasgow spoke at the Opening Symposium of the newly formed **Guild of Research Intensive Universities: Overcoming Boundaries: Open Science and Open Innovation** in November 2016. In discussion with academics from the universities of Göttingen, Oslo, Tartu, Tübingen, Warwick and the European Commission's Head of Cabinet in DG Research and Innovation, he argued that the natural incentives of researchers are stacked against Open Science. Drawing on the experience of CREATe's Copyright Evidence Wiki (using the Wikimedia platform) and CREATe's working paper series using CERN's Zenodo repository, rather than venture capital backed initiatives such as SSRN (now owned by Elsevier) or ResearchGate, Kretschmer explored the possibility of developing new indicators and metrics for Open Science that could replace journal impact factors, and encourage researchers to open up research process and findings. create.ac.uk/martin-kretschmer-on-researchers-incentives-to-engage-in-open-science-at-bibliotheque-solvay-in-brussels/

CREATe and affiliated researchers presented at the annual conference of the **European Copyright Society (ECS)**, held at Sciences Po, Paris on 12 May 2017. The event explored a possible path to a unitary EU copyright that would overcome the territorial fragmentation of online content markets. CREATe has worked with the ECS on numerous policy submissions since the society was established in 2012. CREATe affiliated speakers at ECS 2017 include Martin Kretschmer (University of Glasgow), Estelle Derclaye (University of Nottingham), and Lionel Bently (University of Cambridge), as well as members of CREATe's programme advisory council (Bernt Hugenholtz, University of Amsterdam and Reto Hilty, Max Planck Institute for Innovation and Competition, Munich).

CREATe academics also contributed to an <u>Opinion</u> by the **European Copyright Society** on the Vigeland case in the EFTA Court exploring whether cultural works that are in the public domain as a matter of copyright law can be protected as registered trademarks. The Drafting Committee included Lionel Bently and Estelle Derclaye.

CREATe academics published an Opinion by the European Copyright Society, addressing the proposal to introduce a neighbouring right for publishers. Drafted by Martin Kretschmer with Séverine Dusollier, Ecole de Droit de Sciences-Po, Paris, Christophe Geiger, CEIPI, University of Strasbourg, and P. Bernt Hugenholtz, IViR, University of Amsterdam, the Opinion argued that value generation in itself is not a good case for intellectual property protection, and that the onus of proof needs to lie with the proponents of a new right.

In October 2016, a **Copyright Caucus** comprising of representatives from media and technology companies, academics and politicians was asked to assess the European Commission's proposed copyright reforms. Martin Kretschmer was one of the 37 experts providing a response. POLITICO published the results in an ongoing series polling leading policymakers and influencers on transatlantic and European issues.

In April 2016, Martin Kretschmer was invited to deliver the keynote on copyright reform at the **German Ministry of Justice** and to participate in a panel discussion with Justice Minister Heiko Maas.

Martin Kretschmer has served as President European Policy for Intellectual Property (EPIP) Association from (2015-16). Martin is also a member of the UK Intellectual Property Office (IPO) Research Expert Advisory Group (2014-present) and is on the AHRC China Centre for Digital Copyright and IP Advisory Committee (2015–17). He was a member of the Digital Catapult Advisory Group (2013–16). Martin has been awarded a Fernand Braudel Senior Fellowship at the European University Institute in Florence (March to June 2018).

Lilian Edwards, CREATe Deputy Director was appointed as a **Researcher in Residence** with the Digital Catapult. She also took on the role of acting manager of the Digital Catapult's **Personal Data and Trust Network**. In 2016, Lilian was invited to consider the implications for IT law and UK academia in light of BREXIT in an editorial for the Summer 2016 issue of **SCRIPTed** (Volume 13, Issue 2). Lilian's research into how contemporary urban life is increasingly marked and shaped by technology has enjoyed global recognition (**Smart Cities: Opportunities and Regulatory Challenges**). Lilian was invited to speak at two major international events by local policy makers (Adelaide, Australia and Cork, Ireland).

During this period, CREATe Deputy Director Philip Schlesinger was reappointed as Visiting Professor, Media and Communications, LSE (2016-2019). Philip was also a member of the **Scottish Screen Sector Leadership Group**, Research and Statistics sub-group and the **AHRC Commons Oversight Group** (from March 2016; previously, Commons Advisory Board). He was also appointed to the **Content Board of Ofcom** (2014-18) to represent the interests of the people of Scotland. He has been invited to give a number of high profile lectures, including at **Bozar**, **Brussels**. Philip has been awarded a **Robert Schuman Fellowship** at the European University Institute in Florence - an award for distinguished scholars made by invitation only – which will run from March to June 2018.

Gillian Doyle was appointed by the European Commission as a Member of the European Expert Network on Culture and Audiovisual (EENCA) to provide advice on the development of policy.

Edina Harbinja, University of Strathclyde has recently been invited to guest edit a special edition entitled "New and upcoming legal challenges of social media" for the Taylor & Francis journal **The International Review of Law, Computers and Technology (IRLCT)**.

CREATe Fellow in Cultural Economics Ruth Towse was made a **Distinguished Fellow of the ACEI (Association for Cultural Economics International)**.

CREATe Fellow in Innovation Economics Georg von Graevenitz, and CREATe Programme Leader Sukhpreet Singh, were invited to speak at the **First Asia-Pacific Workshop on Empirical Methods in Innovation, IP and Competition** organized by the National Law University (Delhi, India).

In August 2016, a special issue of **Internet Policy Review** edited by CREATe academics Kris Erickson and Inge Sørensen was published, exploring the regulatory challenges posed by the sharing economy.

CREATe researchers Kris Erickson, Jesus Rodriguez Perez and Christian Geib served as team mentors for the **Tech4Justice Hackathon** in Glasgow in June 2016. Over the course of the event, teams collaborated to develop working technology prototypes or products to help design new ways for young people to access legal information relevant to them.

Victoria Stobo was appointed as Copyright Policy Advisor to the **Scottish Council on Archives** and participates in international bodies such as **WIPO Standing Committee**.

CREATe investigator Daithí Mac Síthigh from Newcastle Law School (now Queen's University Belfast), was been appointed by the Irish Government as a member of its **Open Data Governance Board**. The board was set to provide a strategic vision and leadership for Ireland's **Open Data Initiative**. Daithi has also been appointed as a panelist for the Czech Arbitration Court's domain name system - one of the five global providers of dispute resolution for generic names under the UDRP (udrp.adr.eu).

Derek McAuley was appointed special advisor to **the House of Lords EU Committee** inquiry into **Online Platforms**.

Sukhpreet Singh was invited to present case studies on the negative spaces of copyright law, including how some creative industries develop market based approaches to copyright protection and exploitation, at a capacity building industry event organized by the **National Union of Journalists** in Glasgow in Aug 2017.

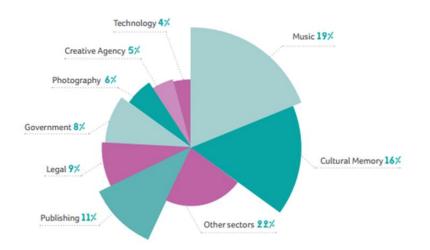
CREATe's CopyrightUser film 'Going for a Song', was been shortlisted for the **Innovation Award** in the Arts and Humanities Research Council's prestigious 2017 **Research in Film Awards**. Exploring how UK copyright law regulates different aspects of the journey of a song, from creation to distribution, it was co-directed, written and produced by Bartolomeo Meletti and Ruth Towse.

4. Engagement with Industry Sectors

At the end of its initial 5 year funding period, the CREATe Centre was awarded AHRC follow-on funding for a national network on copyright and innovation (CIN), and co-creation activities around digital access to cultural heritage. Industry partners include the British Film Institute (BFI), lottery funded partner IntoFilm, UK Intellectual Property Office, National Library of Scotland, Authors Licensing and Collecting Society (ALCS), Scottish Games Industry Network and the Digital Catapult. Further details of this emerging national level network are on create.ac.uk/cin-launch and create.ac.uk/cin-autumn-2017/

Developing links with the cultural and creative industries is an integral part of CREATe's research. CREATe understands industry partnerships as more than being a delegate at a CREATe or industry event. In order to be reported, engagements need to include an element of sustained interaction. Examples include writing as a co-author or contributing to a working paper or a position paper, speaking at or organizing a CREATe event or panel, contributing to a CREATe industry consultation, or being formally appointed as an industry fellowship with defined outputs.

As the chart below indicates, CREATe has engaged with certain sectors more than others. The graph below is based on 190 industry engagements (in Jan'15), increasing to 241 at end of Year 3 of the grant, and eventually 295, at end of the final reporting period.



Within the creative industries, it is not by chance that the music and publishing sectors are more prominent than, for example, video games or fashion. This reflects the stresses that copyright regulation faces in these sectors, and that there may be different needs for research and evidence to assist in transforming business models. The high level of engagement

with the cultural memory sector (which includes archives, libraries and museums) reflects the impact that CREATe research has had on practices in these sectors, for example with respect to risk managed approaches to rights clearance. There has been a sharp rise in engagement with the technology sector – in response to emerging research topics such as 'smart cities', '3D printing' and 'block chains'.

Photography has been particularly affected by ubiquitous digital cameras and user generated content. Projects such as CopyrightUser.org and the evaluation of the new Small Claims track at the IP Enterprise Court, as well as CREATe's collaborations with the Digital Catapult, have heightened engagement with this sector. Following the organisation of a stakeholder summit in December 2014 (hosted by UK Music) to coordinate research initiatives between the UK IP Office, CREATe and Industry Research, the chair of CREATe's programme advisory council Alison Brimelow led a formal set of 'diplomatic missions'. A strategic dialogue took place at board level with the IP Federation (representing a cross-section of industry reliant on intellectual property rights), the Intellectual Property Awareness Network (IPAN) and Tech UK (representing the technology and enabling sectors).

In response to a growing need for copyright and IP education, from both industry and government, CREATe supported a number of interventions. CREATe part-funded a survey of National Union of Students by the IP Awareness Network in 2015. In May 2016, CREATe cosponsored an agenda setting symposium with PRS for Music, ALCS (Authors' Licensing and Collecting Society), CLA (Copyright Licensing Agency), ERA (Educational Recording Agency) and Industry Trust for IP Awareness, attended by the IP Minister Baroness Neville-Rolfe. CREATe also has three current members on the UK IPO's Research Advisory Group.

5. CREATe Industry Fellows Scheme

This initiative was established as an innovative mechanism to enable senior industry figures to develop CREATe projects. The first cohort of Industry Fellows was appointed in 2015. A list of CREATe's Industry Fellows and a summary of their activities is provided below: create.ac.uk/eading-creative-industry-figures-appointed-as-create-industry-fellows/



Emma Barraclough is a business and legal journalist. She spent more than a decade as a writer and editor at Managing IP, a leading journal for intellectual property owners, users and their lawyers. Emma brought a wealth of experience in trade journalism, acting as a bridge between academia and industry by applying her journalistic skills to bring academic research to a wider readership through a series of blog posts for CREATe.



Richard Paterson was Head of Research and Scholarship at the British Film Institute (BFI), responsible for developing the BFI research collaborations with universities as well as the development of the BFI's policy work in relation to IPR, broadcasting and new media. For CREATe, Richard analysed the evolution of the independent production sector in the UK with a specific focus on drama production companies in order to model how firms adapt their business models and operations to changing market conditions and regulatory interventions. See: create.ac.uk/the-competition-discourse-in-british-broadcasting-policy/



Jeremy Silver is CEO of Digital Catapult, and an entrepreneur, author and strategic advisor. He is a member of the UK Creative Industries Council and the Chairman of MusicGlue and SupaPass. For CREATe, Jeremy investigated whether blockchain technology presents an opportunity to solve several of the music industry's challenges, offering a new business model that is better than subscription, a means to produce a publicly accessible global repertoire database that would contain both publishing and recording rights data and be updated regularly and accurately, and a new means of music discovery that would allow consumers to navigate music creatively and intuitively. See:

create.ac.uk/blockchain-or-the-chaingang



Bob Last started in the creative industries as an independent record label owner, producer and manager before becoming a highly-acclaimed producer of feature films and documentaries. For a decade he has been engaged with public policy issues that impact on creative businesses and was Chair of the Board of Cultural Enterprise Office from 2009-2014. During his CREATe Fellowship, Bob authored **Connecting creativity, value and money**. The study mutated in the course of investigation to become an analysis of the tensions between economic and aesthetic calculations made by those working across a range of art forms

and evolved into an argument for rethinking the bases of creative industries policy. See: creativity-value-and-money/

6. International engagement

CREATe has achieved international recognition very quickly since its establishment in 2012. It has played an important role in leading thinking, sector collaboration and scholarship within the emerging field of digital copyright regulation and innovation. CREATe is committed to connecting the best international researchers in law, technology, social sciences and humanities with the new opportunities in the creative industries. Below are some of the key international engagements that have been undertaken in this period.

Europe

CREATe's European partnerships include the Humboldt Institute for Internet and Society (HIIG) in Berlin and the University of Amsterdam's Institute for Information Law (IViR). CREATe and HIIG have collaborated on research staff exchanges and joint organization of academic and industry workshops. CREATe co-publishes the **Internet Policy Review**, an innovative open access journal that aims to combine academic rigour with policy relevance with HIIG and the French Institut des sciences de la communication at Paris Sorbonne (CNRS-ISCC). Collaboration with IViR University of Amsterdam has seen the award of EU funding (awarded in the UK by the AHRC under the Heritage Plus Joint EC Call) to explore the potential role of crowdsourcing in rights clearance, and a joint project Reconstructing Copyright's Economic Rights, funded by a Microsoft grant.

Global South (Africa and India)

The Indian media industry has grown at a rate of 10-15% annually over the last 10-12 years, with expectations to grow to US \$28 billion by 2019. India also has developed a distinct approach to IP questions, for example relating to compulsory licences, geographical indications, and net neutrality, emphasizing a development agenda.

CREATe curated a panel in 2015 at the Global Congress on Intellectual Property and the Public Interest, hosted by the National Law University in New Delhi (chair: Smita Kheria, with Lilian Edwards, Sarah Kember, Daithí Mac Síthigh). The congress saw the participation of activist and campaign groups alongside academics and international bodies such as WIPO.See create-ac.uk/create-report-from-global-ip-congress-delhi-2015/

New partnerships have been forged in this period in response to the creation of the Global Challenges Research Fund call. CREATe submitted an EoI in January 2016 with partners at the American Assembly, Columbia University New York, the Intellectual Property Unit at the University of **Cape Town**, and the Centre for Internet and Society, **New Delhi** who would act as regional hubs linking into more fragile countries in Sub-Saharan Africa and South-East Asia. Although the EoI was unsuccessful, the partnerships are continuing in other forms and CREATe envisages this to continue with joint grant bidding, event organization and staff exchanges.

Building on previous connections in India, CREATe Programme Leader Sukhpreet Singh was invited to be a part of a University of Glasgow delegation that visited more than 25 potential partner institutions including leading law universities, law firms, and industry associations across India in November 2016. An immediate outcome of the visit includes the signing of a Memorandum of Understanding between the University of Glasgow and the National Law University (NLU) Delhi, one of the premier law education and research institutions of India. NLU Delhi was a key partner in CREATe's inaugural IP Summer Summit CIPPS'17.

create.ac.uk/cipss17/
create.ac.uk/india-insight-2016/

Smita Kheria, University of Edinburgh was invited to provide an international perspective on collective rights management in a stakeholder forum, organised by the **Kenya Copyright Board** in Nairobi. The Kenya Copyright Board is holding several stakeholder forums with a view to establishing a workable a regulatory framework that promotes transparency, accountability and good governance among Kenyan Collective Management Organizations (CMOs). Smita contributed to the first stakeholder forum held in Nairobi on 21 February 2017 which was attended by artist members of CMOs in Kenya, representatives of CMOs, as well as representatives of users who obtain licences from CMOS. create.ac.uk/kenya-copyright-board-forum

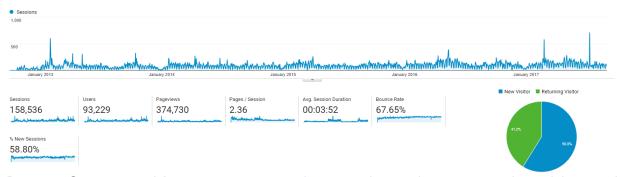
Far East (China and Korea)

Engagement with China has continued as a research priority, supported by recommendations of CREATe's Programme Advisory Council (PAC) and following on from Sukhpreet Singh's visit to China in Nov 2014 to support the establishment of the AHRC Centre for Digital Copyright at the University of Nottingham Ningbo. CREATe's New Funds projects include 'Convergence or differentiation in IP protection? A case study of new models for digital film, music and e-fiction production and distribution in China', led by Xiaobai Shen (University of Edinburgh) with contributions by Martina Gerst (based in China), Yinliang Liu (Peking University) and Xudong Gao (Tsinghua University). Two project workshops were held in 2017 – one in Beijing and the other in Edinburgh. create.ac.uk/copyright-china-workshop/

The Korean government has an ambitious goal to have more than 10 million pieces of shared copyright works by 2017. This is expected to allow cost savings to the tune of 3.6 trillion won (approx 2.5bn GBP) by bringing down the cost of production (mainly licensing costs) of cultural goods, and spurring innovation and creativity. CREATe's engagement with Korea emerged from Martin Kretschmer's invited keynote on copyright law reform in Europe at the Seoul Copyright Forum 2014, where other speakers included Michele Woods (WIPO), Kevin R. Amer (U.S. Copyright Office), Masabumi Suzuki (Nagoya University, Japan) and Ping Zhang (Peking University, China). In October 2014, a delegation led by the Director of Industrial Research Yong Jeong Lee visited CREATe Glasgow to explore approaches to economic research on copyright law and to evolve an approach to sharing policy information on copyright between Asia and Europe. Yong Jeong Lee said, "CREATe has a unique approach, and is widely seen as a pioneer in empirical research in the area of digital copyright." In October 2015, another delegation led by Dae-Oh Kang, Director of the Copyright Deliberation & Research Team, visited CREATe to share creative industry research and policy initiatives from Korea: copyright-exchange-and-other-interesting-copyright-things-from-korea/

7. Using Digital Resources for Knowledge Exchange

CREATe has pioneered innovative digital resources that document and disseminate cutting edge issues in copyright research. We have become the default destination for UK copyright guidance (through copyrightuser.org) and for copyright policy advice (through copyrightevidence.org).



Between Oct 2012 and Aug 2017, create.ac.uk attracted more than 93,000 unique visitors and nearly 160,000 user sessions (at an average of 3:52 per session, this equates to more than 102,000 hours of time spent consuming content on the site). CREATe continues to promote uptake of our suite of digital resources by audiences in academia, industry, policy making, and beyond. To this end, we have invested in developing user-friendly interfaces to each of the resources as well as easy to understand guidance documents.



CREATe's **CopyrightUser.org** continues to gain user and expert accolades. The animated film *The Adventure* of the Girl with the Light Blue Hair by Ronan Deazley and CREATe researcher Bartolomeo Meletti won the AHRC Award for Innovation in Film in 2015. The panel of judges – consisting of industry and academic experts such as film director Beeban Kidron, *Financial Times* Arts Editor Jan Dalley, and actor and producer Diana Quick –

described the film as "a well-constructed, quality animation addressing issues of creativity, IP and copyright for schools and undergraduates: lively, engaging, witty (à la Sherlock Holmes mode), informative and educating at the same time." Copyright User has also been embedded into curricula at the University of Bologna. The Game is On series produced for dissemination via Copyright User formed the basis of an activity table at the TedX Glasgow event in June 2017. The series was written, directed and produced by Ronan Deazley (Queen's University Belfast) and CREATe producer Bartolomeo Meletti (British Film Institute and University of Glasgow). From its launch in March 2014, Copyrightuser.org has attracted 286,000 unique users and 332,000 sessions (at an average of 1 min 10 sec per session, this equates to nearly 6,500 hours of time spent consuming content on the site).

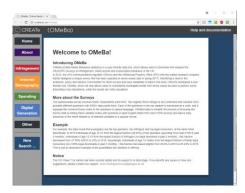
Resources for the galleries, libraries, archives and museums (GLAM) sector include Edwin Morgan Scrapbooks, DAYOR and OMeBa. They are listed below. Further details are recorded in the *Societal Impact* section at the beginning of this report.



The **Digitising the Edwin Morgan Scrapbooks** project resource showcasing research on digitisation, orphan works and rights clearance and containing sectoral guidance, produced: digitisingmorgan.org



Display At Your Own Risk (DAYOR) is a research-led exhibition experiment. The project includes a Gallery Exhibition as well as an open source version of that exhibition intended for public use. Materials are available for download and users are prompted to answer a question regarding intended use to help direct future research: displayatyourownrisk.org



Online Media Behaviour (OMeBa) is an online interface that facilitates interrogation by non- experts of the data sets generated by Online Copyright Infringement Tracker surveys. CREATe is currently negotiating with the IPO about taking these improvements forward in the context of a sustained policy and evidence agenda: create.ac.uk/omeba



The Copyright Evidence Wiki enables more straightforward discovery of empirical findings. We have identified use cases for stakeholder groups including researchers, policy makers and practitioners. The process of its development has also benefited those post- graduate researchers who contributed to its development and population, with each exposed to a wide array of empirical evidence corresponding to CREATe's main themes. The use of the data within the Copyright Evidence Wiki in several

hackathons during this period illustrates the great potential by a broad range of users for this unique resource: copyrightevidence.org/



Developed with support from CREATe's New Funds is the **Copyright Cortex** online resource produced by a team consisting of Ronan Deazley, Claudy Op den Kamp, Victoria Stobo, and Andrea Wallace. The Copyright Cortex online resource was launched in June 2017 and is dedicated to copyright and digital cultural heritage. It was developed to provide libraries, archives, museums and other memory institutions with information and expert commentary on how copyright law affects the creation and management of digital cultural heritage. The resource will also be valuable for anyone who works in the Digital Humanities. copyrightcortex.org

Stationers' Register Online is an unequalled resource for literary scholars, book historians and those interested in the early history of copyright. The origins of Anglo-American copyright begin in the mid sixteenth-century with the commencement of a series of ledgers kept by the Stationers' Company of London, that are now collectively known as the Stationers' Register. CREATe funded and supported the digitisation of the Register in partnership with Ian Gadd, Bath Spa University, Giles Bergel, Oxford University and CREATe data specialist Jesus Rodriguez-Perez. This project will advance the study of historical copyright, and evidence about its effects, by making the Stationers' Register fully searchable in a freely accessible online database: stationersregister.online/



The Oral History of Intellectual Property was developed with support from CREATe's New Funds and led by Jose Bellido, University of Kent and Lionel Bently, Cambridge University. Using personal recollections, artefacts and opinions of those who participated in the making of intellectual property in their different professional capacities as barristers, clerks, civil servants or lecturers this project will augment historical understanding of intellectual property through the creation of a digital archive of open and publicly accessible material that records, preserves and transcribes oral interviews with intellectual property practitioners, lobbyists and civil

servants. The archive will be of value to anyone with an interest in contemporary legal history and intellectual property: iporalhistory.co.uk/

8. Talent development and building capacity

Doctoral and Postdoctoral Training

POSTGRADUATE RESEARCH

CREATe has developed a model that integrates junior researchers (PhD &

postdoctoral level), innovative teaching, and knowledge exchange. As a consortium, CREATe partners have invested in the development of a new generation of interdisciplinary researchers and organized a broad range of events to develop key skills. Over the period of this report, CREATe has also continued to deliver two events per year to build capacity.

A **CREATe PhD Scholarship**, awarded to Amy Thomas, has recently been offered by the School of Law, University of Glasgow, in collaboration with international law firm **CMS**. The project involves a unique collaboration between the technology, media and communications practice of CMS (led by Chris Watson), and CREATe, investigating copyright and digital innovation. Martin Kretschmer will jointly supervise the candidate.



A workshop on **Algorithms and Law** was organised by Lilian Edwards at the University of Strathclyde. PhD students and early career researchers were invited to take part in the event which took place in February 2017 in Glasgow. The workshop considered the legal, social and technical dimensions of algorithms and their role in governance and featured talks from Michael Veale (UCL), Lorna Woods (Essex), Freddie Borgesius (Amsterdam) and Thomas Höppner (Berlin). create.ac.uk/algorithms-workshop-strathclyde-university/

Theo Koutmeridis, CREATe Research Fellow in Economics co-organised the first Interdisciplinary PhD Workshop, as part of the activities of the Glasgow University Research Network Behaviour, Structure and Interventions (BSI). Four CREATe researchers presented their work and interacted with a group of scholars from various disciplines from economics, law, finance and politics to computing, physics, health and medicine. The workshop took place in March 2016 and was attended by PhD students from a wide range of disciplines. BSI and CREATe are considering similar joint PhD workshops in the future. create.ac.uk/interdisciplinary-phd-workshop/

A workshop on **Concepts and Methods in a Cross-Sectoral Frame** which aimed to explore methods and themes in creative industries research was held in January 2016. Invited speakers were asked to discuss the methodologies they were working with, with a view to exchanging perspectives on the issues arising, especially those that were especially challenging. A key dynamic for the afternoon was to have one panel present topics relating to quantitative methods, followed by a panel which reflected specifically on themes emerging from CREATe work drawing on qualitative approaches. The event was attended by approximately 50 people, including staff and post-graduates from Goldsmiths, also PhD students from London, and from different parts of the country including Newcastle, Birmingham and elsewhere. create.ac.uk/concepts-and-methods-in-a-cross-sectoral-frame/

Four **PhD Developmental Workshops** were held in 2016-17 focusing on writing and publishing interdisciplinary research, methods for investigating digital platforms, and a session dedicated to the viva process featuring an opportunity to ask questions about what to expect from CREATe researchers Andrew McHugh, Kenny Barr and Pauline McBride who had all very recently completed their PhDs while being associated with CREATe. In addition to running dedicated capacity building events, CREATe organised regular interdisciplinary reading group sessions where researchers can explore newly published ideas, receive feedback on working papers and meet new colleagues. These are presented via the **CREATe Studio** create.ac.uk/resources/create-studio/.

CREATe welcomed its first round of applications for **Marie Skłodowska-Curie Fellowships** in summer 2017. Marie Skłodowska-Curie Actions (MSCA) are a set of EU funding initiatives supporting research, training and career development focused on innovation skills. The programme funds worldwide and cross-sector mobility that implements excellent research in any field – a "bottom-up" approach. Endowing researchers with new skills and a wider range of competencies, while offering them attractive working conditions, is a crucial aspect of the MSCA. In addition to fostering mobility between countries, the MSCA also seek to break the real and perceived barriers between academic and other sectors, especially business. create.ac.uk/marie-sklodowska-curie-fellowship-create/

Developing PhDs, RAs, RFs, and other Early Career Staff into Future Research Leaders

CREATe Research Fellow **Elena Cooper** was successful in her bid for the highly competitive Leverhulme Early Career Fellow (2017-2020) which was supported by University of Glasgow matched funding from the Leadership fund. Her research will focus on the role of criminal law in relation to intellectual property. Her project will provide the first in-depth study of the history of the criminalisation of IP infringement, starting in the late 18th/early 19th century (the time of the emergence of the notion of criminal law as a discrete body of law) and ending in the present day. Elena also curated the highly successful ISHTP 2016 Conference in Glasgow.

Kristofer Erickson made the transition from his role with CREATe as Lord Kelvin Adam Smith Fellow to a Lecturer in Intellectual Property at the University of Glasgow in September 2016. Kris has been successful in securing AHRC/European Heritage funding in partnership with Ronan Deazley, QUB for the EnDOW project and more recently has secured support from ESRC to run an Innovation Design Jam as part of their Festival of Social Science. He successfully organized the Early Career Researcher Camp described earlier and secured an additional £5,000 in support from AHRC. Kris also developed CREATe's hackathon activities. In Nov 2017, Kris accepted a position as Associate Professor of Media and Communications at the University of Leeds.

Theodore Koutmeridis transitioned from CREATe Research Fellow to Research Fellow in Economics (and then Lecturer in Economics) at the Adam Smith Business School at the University of Glasgow. He has recently been awarded a prestigious British Academy Rising Star Engagement Award (BARSEA) for his interdisciplinary project on "Inequality, Conflict and Violence", which connects economics to applied social science research methods and evidence-based policymaking on the pressing issues of socio-economic inequality, criminal behaviour, conflict and violence.

Ealasaid Munro worked as a post-doc with Philip Schlesinger and Melanie Selfe in CCPR on the associated project published as *Curators of Cultural Enterprise* (Palgrave Macmillan 2015) and subsequently with Philip on the 'Voices of CREATe' meta-analysis of research into creative work. She subsequently worked on a study of cinema in the Highlands and Islands and has been appointed to a Lectureship in Communications, Media and Culture at the University of Stirling, where she starts work in January 2018.

CREATe PhD student at the University of Strathclyde (now Senior Lecturer at the University of Hertfordshire), **Edina Harbinja**, completed her PhD in 2017 under the supervision of CREATe Deputy Director Lilian Edwards. Her research focuses on the area of how the law regulates the transmission of digital assets on death, including notions of access, control, propertisation, and ownership. Edina's research for CREATe work packages has had international impact and she is frequently invited to contribute towards changing laws in the US relating to 'post mortem privacy'.

Bettina Springer (Goldsmiths) worked with Angela McRobbie as a Research Associate on a CREATe project studying IP in the fashion industry. After the project, Bettina established herself as a feminist green beauty/fashion entrepreneur in Berlin, thanks in part to her work for CREATe. Her research has helped to hone her entrepreneurial skills and she currently supplies a range of ecological product in shops across Berlin and Munich.

CREATe PhD student **Andrea Wallace** (Glasgow) spoke at a number of international conferences and workshops for her research in the GLAM (galleries, libraries, museums and archives) sector. Her <u>Display at your Own Risk</u> resource has been promoted by Creative Commons, WIPO and the Smithsonian Archives and accessed by almost 6,000 unique users from 95 countries since its launch in April 2016. In addition, the British Library selected DAYOR for permanent preservation in its Web Archive. Andrea reached the final 10 of the prestigious Rijksstudio Award 2017 organised by the Rijksmuseum, selected from an initial 2,600 entries. Her PhD thesis will be submitted in late 2017. Andrea has recently accepted a position as Lecturer in Law at the University of Exeter. create.ac.uk/create-postgrad-rijks-award/

In addition to teaching on the the University of Glasgow's Information Studies department Information Management and Preservation MSc at the University of Glasgow, **Victoria Stobo** (a Glasgow based CREATe PhD student from CREATe's earliest days), is now a Research Assistant for the EU Heritage Plus funded project 'Enhancing Access to 20th Century Cultural Heritage through Distributed Orphan Works clearance (EnDOW)'. Victoria continues to serve as an advisor to the Scottish Council on Archives and has represented this body at the World Intellectual Property Organisation (WIPO) Standing Committee on Copyright & Related Rights, strengthening the archive sector's voice during ongoing treaty negotiations. In late 2017, Victoria accepted a position as a Lecturer at the University of Liverpool.

Since completing his PhD in 2017, **Lachlan Urquhart** been appointed Research Fellow in Information Technology Law at the Horizon Digital Economy Research Institute at the University of Nottingham.

Upon completion of his CREATe funded PhD, **Kenneth Barr** was appointed as a Research Associate at the Centre for Cultural Policy Research at University of Glasgow. This 3-year ESRC funded 'Television Production in Transition' project examines the relationship between independence, scale and economic sustainability in the television production sector and related implications for public policy.

Nicola Searle moved from the IPO to Goldsmiths in 2015, where she is a member of the RCUK Digital Economy Programme Advisory Board, a member of the UK Intellectual Property Office's (IPO) Research Experts Advisory Group and an Honorary Research Fellow at the School of Management, University of St Andrews. Since 2017 she holds an EPSRC Digital Economy Fellowship, 'Economic Espionage and Cybercrime: Evidence and Strategy.'

CREATe PhD student, **Megan Blakely**, has been appointed Lecturer in Law at the University of Lancaster. Her PhD thesis was submitted in late 2017.

CREATe Investigator **Daithí MacSíthigh** moved to Queen's University Belfast in 2017 to take up the post of Professor of Law and Innovation. His book *Medium Law*, shaped by his CREATe research, was also published in 2017.

Recognition of the **CREATe Faculty**'s influence on shaping future leaders can be seen across the consortium partners. For example, Martin Kretschmer was shortlisted for the University of Glasgow's **Mentor of the Year** award in 2016.

9. Benefits of the consortium structure for researchers

"It was enormously beneficial to be a part of a network of others researching other aspects of the development of copyright, both in terms of the intellectual resources, and the networking opportunities." Richard Danbury, research associate, University of Cambridge

"Meetings organised by CREATe have enabled valuable feedback, discussions and contacts. The interdisciplinary ethos of CREATe has been helpful to provide a more rounded assessment." Morten Hviid, Professor, Centre for Competition Policy, UEA

"CREATe colleagues were very interested in the presence of games within the wider research centre and offered excellent feedback or counterexamples; the CREATe team also facilitated a sectoral working group on games. We were also able to see our findings included in multi-industry studies such as Voices of CREATe. We also made links with CREATe friends working on games elsewhere e.g. Christian Katzenbach and his team at HIIG, and were supported in attending international events like the Global Congress on IP and the Public Interest in Delhi." Daithí Mac Síthigh, Professor, Queen's University Belfast

"CREATe has given me many opportunities to meet and share my work with other researchers from many different disciplines and at different stages in their career. I have presented at several CREATe-organised events including capacity building events and the CREATe Festival in 2016. I was also able to complete an internship at a different institution that I made links with through CREATe." Liz Dowthwaite, PhD researcher, University of Nottingham

"The network of researchers and group meetings have been incredibly helpful to make our work relevant, as has been central support in matching academic work to real world organisations." Piers Fleming, lecturer, UEA

10. CREATe Education portfolio

Creative industry workers are increasingly expected to understand the interface of intellectual property, information law and data & privacy management, and apply this knowledge. Interactive and transmedia projects often involve use of assets and creative input from a wide range of sources – this new way of working in digital media introduces new challenges for workers used to working primarily in a single medium, or with a particular audience in mind. Despite organisations urgently requiring professional development in this area, there are very few credible opportunities for those working in the digital creative industries to upskill. In response, CREATe has developed a portfolio of online Masters level study options including the following:



CREATe ran its first MOOC (massive open online course) in summer 2017: 'Music Copyright: Understanding UK Copyright Law When Working with Music.' Introducing learners to key aspects of UK music copyright law, it was developed by

CREATe academics Sukhpreet Singh, Kris Erickson and Bartolomeo Meletti and ran from for 2 weeks from 10th to 26th July. The first run of the free course was aimed at musicians and current or aspiring music industry professionals. It covered key aspects of copyright law important to creators, producers, marketers and distributors of music. The course was also designed to be useful to anyone working in other creative industries that use music, such as advertising, film, television and digital media. Nearly 1,300 learners enrolled in this first run of the course, of which around half were from the UK, a significant number from North America (including the US and Mexico, with some interest from BRIC economies): create.ac.uk/blog/2017/08/16/reflections-create-mooc/



CREATe has also developed Masters level innovative educational programmes intended for people working in - or seeking to enter - industry sectors where digital rights and obligations are a

key concern. Prepared to be launched under the MSc@CREATe and LLM@CREATe brands, these executive level programmes include copyright, trade marks, data protection and privacy, economic analysis and strategic thinking about markets and regulation. create.ac.uk/study/

11. CREATe's work through key statistics (2012-2017)

Web Usage: CREATe has over 3000 subscribers to our mailing list and over 2000 followers on Twitter (@copyrightcentre). Between Oct 2012 and Aug 2017, create.ac.uk attracted more than 93,000 unique visitors and nearly 160,000 user sessions (at an average of 3:52 per session, this equates to more than 102,000 hours of time spent consuming content on the site).

From its launch in March 2014 (until writing of this report in Nov 2017), Copyrightuser.org has attracted 286,000 unique users and 332,000 sessions (at an average of 1:10 per session, this equates to nearly 6,500 hours of time spent consuming content on the site).

Total new funding income: £2.6m

Total number of CREATe events: 69 [see annex for full list]
Total number of blogs: 186 [see annex for full list]

The following data indicates CREATe's performance against Evidence Measures agreed at the beginning of the project. The last column indicates performance against original targets.

Evidence Measure/ Key Statistic	Total at end of project in 2017	Original Target in 2012	% change (increase)
Unique web users to CREATe digital platforms (CREATe website & CopyrightUser.org)	379,000 (average 75,800/yr)	500/yr	>15,000%
Industry partnerships/ engagements	295	40 (in addition to 80 in bid)	737%
Academic monographs	10	2	500%
New academic appointments	27	8	335%
Conference presentations	126	100	126%
Overall PhDs submitted/ completed	20	10	200%
Members of CREATe online community	2388	1000	238%
Software platform releases/digital resources	19	2	950%
Industry seminars/roundtables	33	12	275%
Dedicated internal capacity building events	29	8	365%
Associated researchers	27	10	270%
New postdoctoral research appointments	29	15	195%
Publications in peer reviewed/high profile outlets	137	50	274%
Additional global strategic partnerships	14	6	235%
Associated research projects	20	8	250%
Policy consultations	48	40	120%

Industry training workshops	13	11	118%
Industry reports	10	8	125%
Additional research funding	£2,643,000	£1,000,000	264%
CREATe Working Papers	63	50	126%

	T
Impact	Amount of leveraged funding to directly support CREATe activities
Total Amount/ Number	£340,113
Regional Impact (Y/N)	N
International Impact (Y/N)	Υ
Summary and Location	Supplying Copyright Evidence to Media, Policy and Industry (ESRC-IAA, £10,000)
	CREATe MSc development (University of Glasgow Blended Online Learning Development, £135,583)
	Support for CREATE Early Career Research Camp (AHRC, £5,000)
	Copyright Reforms and BREXIT (ESRC IAA, £1,880)
	Unlocking co-creative possibilities (AHRC Follow on Funding, £160,000)
	Columbia University Visit (University of Glasgow Staff Mobility Fund, £3,500)
	ALCS Motion Words Project Prize (ALCS, £3,500)
	Support for ISHTIP 2016 (Glasgow KE Fund, £4,850)
	ALCS Survey 2017 (ALCS, £15,000)
	Support for Open Innovation Design Jam (ESRC, £800)
	Impact not tied to any specific region.

Impact	Amount of leveraged funding related to or affiliated with further funding
Total Amount/ Number	£1,441,253
Regional Impact (Y/N)	N
International Impact (Y/N)	Υ
Summary and Location	OpenMinTeD - Open Mining Infrastructure for Text and Data (European Commission H2020, £102,255)
	Research Output Management through Open Access Institutional Repositories in Palestinian Higher Education (ERASMUS+, £49,184)
	Intellectual Property and Criminalisation: An Historical Perspective (Leverhulme Fellowship and University of Glasgow leadership fund £160,000)
	Creative Commons (ESRC IAA, £8,000)
	FOSTER Plus - Fostering the practical implementation of Open Science in Horizon 2020 and beyond (European Commission H2020, £44,799)
	Smart Entrepreneurial Skills for Creative Industries: An Inclusive Perspective: Smart Jump (ERASMUS+, £400,000)
	Television Production in Transition: Independence, Scale and Sustainability (ESRC, £644,757)
	Basque Visiting Fellowship, funded by the Basque Government (£26,317).
	'1707 and 2014: The National Press, Civil Society and Constitutional Identity in Scotland', Royal Society of Edinburgh Arts and Humanities Workshops Award (£5,941).
	Impact not particularly particular to any specific region.

Impact	Number of jobs created directly resulting from CREATe activities
Total Amount/ Number	7
Regional Impact (Y/N)	Υ
International Impact (Y/N)	N
Job Title, Associated Sub Project, Description	CREATe Community Manager, Unlocking co-creative possibilities Follow on Funding (1) CREATe Copyright Education Fellow, Unlocking co-creative possibilities Follow on Funding (1) Senior Lecturer and CREATe Programme Leader, to launch CREATe Education Portfolio and KE of the Centre (1) Research Associates (9) – Victoria Stobo, Kenny Barr, Andrea Wallace, Megan Blakely, Lachlan Urquhart, Laurence Diver, Giulia Dore, Sheona Burrow, James Cummings Associated Researchers (13) – Inge Sorensen, Nicola Searle, Lee Edwards, Giles Moss, Jose Bellido, Lionel Bently, Ealasaid Munro, Sabine Jacques, Thomas Margoni, Pauline McBride, Florence Thepot, Theodore Koutmeridis, Elena Cooper

Impact	Number of spin outs or Companies formed from CREATe activities
Total Amount/ Number	1
Regional Impact (Y/N)	Υ
International Impact (Y/N)	Υ
Description	Worth Knowing Ltd (London) has been formed by CREATe researcher Bartolomeo Meletti with international partners as result of producing multimedia content (with a KE focus to non-academic communities) for CREATe portal: CopyrightUser.org Copyright User currently has a UK focus, but is attracting users from many countries, especially North America, Germany and India.

Appendix 1: CREATe Governance Structure

CREATe employed three levels of governance. Day to day management of the project was overseen by the Management Committee. A Governance Board ensured that CREATe remained on track to achieve its aims and objectives and to provide strategic recommendations. A Programme Advisory Committee was established to contribute to the wider research agenda and augment the academic vision of the Centre.

The **CREATe Management Committee** included Martin Kretschmer (chair), Lilian Edwards (University of Strathclyde representative and Deputy Director), Philip Schlesinger (University of Glasgow and Deputy Director), Sarah Kember (Goldsmiths, University of London), Derek McAuley (University Nottingham), Burkhard Schafer (University of Edinburgh), John Street (University of East Anglia), Barbara Townley (University of St Andrews). Quarterly MC meetings were held over the life of the project to review progress and to ensure any difficulties were highlighted and addressed early.

The **CREATe Governance Board** was had overall responsibility for ensuring that the Project remains on track to achieve its aims and objectives and it achieved this by reviewing progress, making recommendations based on the information presented to it and by providing strategic guidance and direction for CREATe. The GB was chaired by Steve Beaumont, Emeritus Vice Principal at Glasgow and comprised of two senior representatives chosen from the Consortium partners (these memberships rotated on an annual basis), three representatives chosen from amongst the Project's industry, public arts and civil society champions and two representatives appointed by the Funder. Bi-annual meetings of the GB were held over the life of the project.

Members of the CREATe GB have included:

- Frank Boyd, Director of the Knowledge Transfer Network (Creative Digital and Design);
- Georgina Follett, University of Dundee (funders' nominee);
- Faye Hammill, University of Strathclyde (consortium representative);
- Robin Smith, Head of Collections and Interpretation, National Library of Scotland;
- Andrew Thompson, CEO AHRC;
- David Littlejohn, Strathclyde University;
- Jane Powell, Goldsmiths;
- Saul Tendler, University of Nottingham;
- Chris Breward, University of Edinburgh;
- Dave Petley, University of East Anglia;
- Rick Rylance, CEO AHRC (-2017);
- Jim Killock, Executive Director, Open Rights Group.

CREATe's **Programme Advisory Council (PAC)** was established to contribute to the research agenda and academic vision of the Centre. Its two core functions were to support engagement with stakeholders, especially industry, policy makers, public sector cultural institutions and civil society, and to provide domain expertise in proposing and reviewing applications for new work. The Council is currently chaired by Tony Clayton, former chief economist of the UK Intellectual Property Office. He follows on from Alison Brimelow who chaired from 2012-16. Alison was Chief Executive and Comptroller General of the UK Patent Office (now the Intellectual Property Office) and the fifth President of the European Patent Office, a position she held from 2007 to 2010.

UK PAC members:

- Chair: Alison Brimelow (2012-16); Tony Clayton (2016-17)
- Nick Appleyard (Innovate UK)
- Richard Arnold (Judge in charge of the Patent Court)
- Robert Ashcroft (PRS for Music)
- Hasan Bakhshi (Nesta)
- Frank Boyd (Creative Industries Knowledge Transfer Network)
- Roger Burt (Chartered Institute of Patent Attorneys)
- Pippa Hall (Intellectual Property Office)
- Laurence Kaye (Shoosmiths LLP)
- Javier Ruiz (Open Rights Group)
- Claire Tansley (Engineering and Physical Sciences Research Council)
- Hector MacQueen (Scottish Law Commission)
- Robin Smith (National Library of Scotland)
- Charlotte Dormer (Economic and Social Research Council)
- Richard Paterson (British Film Institute)
- Jeremy Silver (Digital Catapult, MusicGlue Ltd, Bridgeman Art Library)
- Heather Williams (Arts and Humanities Research Council)
- Jerome Ma (Engineering and Physical Sciences Research Council) (2013-2016)
- Eloise Meller (Economic and Social Research Council) (2014-2016)
- Jim Killock (Open Rights Group) (2013-2016)

International PAC members:

- Reto Hilty (Max-Planck-Institute for IP & Competition Law, Munich)
- Jeanette Hofmann (Humboldt Centre for Internet & Society, Berlin)
- Bernt Hugenholtz (Institute for Information Law IViR, University of Amsterdam)
- Joe Karaganis (The American Assembly, Columbia University)
- Andrew Kenyon (University of Melbourne)
- Zorina Khan (Bowdoin College Maine, USA)
- Helge Rønning (University of Oslo)
- Pamela Samuelson (Berkeley Centre for Law & Technology, USA)
- Sacha Wunsch-Vincent (World Intellectual Property Organization)

Appendix 2: CREATe Investigators 2012-2017

Angela McRobbie (Goldsmiths)

Barbara Townley (St Andrews)

Burkhard Schafer (Edinburgh)

Daithi Mac Sithigh (Edinburgh)

Daniel Zizzo (UEA)

Derek McAuley (Nottingham)

Dinusha Mendis (Bournemouth)

Ealasaid Munro (Glasgow)

Elena Cooper (Glasgow)

Emily Laidlaw (UEA)

Estelle Derclaye (Nottingham)

Fabian Homberg (Bournemouth)

Georg von Graevenitz (QMUL)

George Kuk (Nottingham)

Giles Bergel (Oxford)

Giles Moss (Leeds)

Gillian Doyle (Glasgow)

Ian Anderson (Glasgow)

Ian Gadd (Bath Spa)

Ian Hargreaves (Cardiff University)

Inge Ejbye Sorensen (Glasgow)

Jane Cornwell (Edinburgh)

Janis Jefferies (Goldsmiths)

John Street (UEA)

Jose Bellido (University of Kent)

Judith Rauhofer (Edinburgh)

Keith Negus (Goldsmiths)

Kristofer Erickson (Glasgow)

Lee Edwards (Leeds)

Lilian Edwards (Strathclyde)

Lionel Bently (Cambridge University)

Luciana D'Adderio (Strathclyde)

Martin Cloonan (Glasgow)

Martin Kretschmer (Glasgow)

Maurizio Borghi (Bournemouth)

Mira Sundara Rajan (Glasgow)

Morten Hviid (UEA)

Nicola Searle (Goldsmiths)

Philip Schlesinger (Glasgow)

Piers Fleming (UEA)

Raymond Boyle (Glasgow)

Robin Williams (Edinburgh)

Ronan Deazley (QUB)

Ruth Towse (Bournemouth)

Sarah Kember (Goldsmiths)

Simone Schroff (UEA)

Smita Kheria (Edinburgh)

Thomas Margoni (Glasgow)

Tom Phillips (UEA)

Xiaobai Shen (Edinburgh)

Appendix 3: CREATe Co-Is, RFs, RAs, and PGRs

Adam Behr (UEA)

Andreas Palmatian (Glasgow)

Andreas Rahmatian (Glasgow)

Andrew Bayliss (UEA)
Andrew Black (Edinburgh)

Ben Pester (Goldsmiths)

Benjamin Farrand (Strathclyde)

Bettina Springer (Goldsmiths)

Charles Baden-Fuller (City)

Charles Seger (UEA)

Christian Geib (Strathclyde)

Christina Emmanouil (Nottingham)

Daniel Strutt (Goldsmiths)

David Komuves (Edinburgh)

David Lee (Leeds)

Dominic Price (Nottingham)

Edina Harbinja (Strathclyde)

Eilidh Young (St Andrews)

Fiona MacMillan (Birkbeck)

Fiona Philip (Leeds)

Gian Marco Campagnolo (Edinburgh)

Giancarlo Frosio (Nottingham)

Giulia Dore (Glasgow)

Gordon Haywood (Edinburgh)

Henning Berthold (St Andrews)

Hung The Nguyen (Edinburgh)

Hyojung Sun (Edinburgh)

Jaakko Miettinen (Glasgow)

James Cummings (Bath Spa)

Jamie Andrews (Goldsmiths)

Jesus Rodriguez Perez (Glasgow)

Jonathan Corney (Strathclyde)

Keith M Johnston (UEA)

Ken Wilson (Nottingham)

Kenneth Barr (Glasgow)

Kerry Patterson (Glasgow)

Lachlan Urguhart (Nottingham)

Laurence Diver (Edinburgh)

Leslie Lansman (Queen Mary)

Lilla Montagnani (Bocconi)

Liz Dowthwaite (Nottingham)

Lucie Guibault (Amsterdam)

Luke McDonagh (City)

Marcella Favale (Bournemouth)

Martina Gerst (Edinburgh)

Megan Blakely (Glasgow)

Melanie Parravano (UEA)

Meryem Horasan (Strathclyde)

Michael Brown (Nottingham)

Mindy Grewar (St Andrews)

Nadia Kirilova (Nottingham)

Nevena Kostova (Edinburgh)

Nicolas Jondet (Strathclyde)

Paul Heald (Illinois at Urbana-Champaign)

Paul Torremans (Nottingham)

Rachel Darling (Goldsmiths)

Robin Smith (NLS)

Sabine Jacques (ÚEA)

Sarah Hepworth (Glasgow)

Sheona Burrow (Glasgow)

Sofia Izquierdo Sanchez (UEA)

Spyros Angelopoulos (Nottingham)

Stefan Haefliger (City)

Stephen Tagg (Strathclyde)

Steven Watson (UEA)

Sukhpreet Singh (Glasgow)

Sven Fischer (Newscastle)

Tania Phipps-Rufus (Goldsmiths)

Theodore Koutmeridis (Glasgow)

Victoria Stobo (Glasgow)

Yin Harn Lee (East Anglia)

Appendix 4: List of CREATe Working Papers

The CREATe Working Paper series is an open access resource designed to rapidly disseminate original research by CREATe investigators and associated scholars to the wider community. In addition to ensuring that new research becomes immediately available to the public in this rapidly-changing field, the series captures digital outputs which are not traditionally suited to the academic format but which nevertheless serve as anchor points for discussion, debate and advancement of understanding. Types of papers published include 1) specially commissioned pieces on topical issues related to intellectual property and the creative economy; 2) scoping reviews of relevant literature and methodologies; 3) digital transcripts of live conferences and workshops; and 4) research outputs which may include pre-prints of articles or papers under development by CREATe affiliated researchers.

The Editorial Board of the CREATe Working Paper series was chaired by Philip Schlesinger and consisted of a group of 15 senior faculty and future research leaders.

The CREATe Working Paper series is committed to public, open access. For that reason, the series is made available directly via the CREATe website (create.ac.uk/publications/) and permanently archived with Zenodo (https://zenodo.org/collection/user-create?ln=en).

Working papers are listed in reverse chronological order of publication (Aug 2017 - Oct 2012).

- Living With(in) Copyright Law: What is it, how does it work, how could it change? Lee Edwards, Giles Moss, Kristina Karvelyte
- Business Models, Intellectual Property and the Creative Industries: A Meta-analysis.
 Nicola Searle
- EU copyright reform: the case for a related right for press publishers. Thomas Höppner
- Digitalisation and intermediaries in the music industry. Morten Hviid, Sabine Jacques, and Sofia Izquierdo Sanchez
- From publishers to self-publishing: The disruptive effects of digitalisation on the book industry. Morten Hviid, Sabine Jacques, and Sofia Izquierdo Sanchez
- A lecture recording in higher education: risky business or evolving open practice. Juliana Rios-Amaya, Jane Secker, and Chris Morrison
- An Explorative Review of Copyright Education: Studies and Resources. Hayleigh Bosher
- Copyright and Cultural Memory: Digital Conference Proceedings. Ronan Deazley and Andrea Wallace (eds)
- The competition discourse in British broadcasting policy. Richard Paterson
- Digitization and changing windowing strategies in the television industry: negotiating new windows on the world. Gillian Doyle
- Press Publisher Rights in the New Copyright in the Digital Single Market Draft Directive.
 Raquel Xalabarder
- A Future for the Creative Economy. Ruth Towse
- Fashion micro-enterprises in London, Berlin, Milan. Angela McRobbie, Dan Strutt, Carolina Bandinelli, Bettina Springer
- The creative economy: invention of a global orthodoxy. Philip Schlesinger
- Why a reform of hosting providers' safe harbour is unnecessary under EU copyright law.
 Eleonora Rosati
- Connecting creativity, value and money. Bob Last
- The European Commission's public consultation on the role of publishers in the copyright value chain: A response by the European Copyright Society. Martin Kretschmer, Séverine Dusollier, Christophe Geiger, and P. Bernt Hugenholtz
- DRAFT Industry Guidelines to Respect Copyright and Free Speech: Guidelines for copyright owners and intermediaries for respecting the right to freedom of expression as it relates to copyrighted works. Emily Laidlaw, Daithí Mac Síthigh

- From infringement to exception: why the rules on data mining in Europe need to change. Christian Geib
- The career-building strategies of individual creators: A meta-analysis of qualitative research funded by CREATe. Ealasaid Munro
- Blockchain or the Chaingang Challenges, opportunities and hype: the music industry and blockchain technologies. Jeremy Silver
- What is the Point of Copyright History? Reflections on Copyright at Common Law in 1774 by H. Tomás Gómez-Arostegui. Elena Cooper and Ronan Deazley (eds)
- Regulating CMOs by competition: an incomplete answer to the licensing problem? Morten Hviid, Simone Schroff and John Street
- Copying, Creativity and Copyright. Ronan Deazley and Bartolomeo Meletti
- To Pay or Not to Pay? Determinants of Unlawful Product Acquisition. Piers Fleming, Melanie Parravano and Daniel John Zizzo
- The South Korean Music Industry: A Literature Review. Keith Negus
- Privacy, Security and Data Protection in Smart Cities: a Critical EU Law Perspective. Lilian Edwards
- Copyright and Business Models in UK Music Publishing. Ruth Towse
- Copyright, Football and European Media Rights. Raymond Boyle
- Copyright Collectives and Contracts: An Economic Theory Perspective. Richard Watt
- Is There a EU Copyright Jurisprudence? An Empirical Analysis of the Workings of the European Court of Justice. Marcella Favale, Martin Kretschmer and Paul C. Torremans
- Copyright and Music Policy in China: A Literature Review. John Street, Li Zhang, Maja Simuniak and Qingning Wang
- Inside a Cultural Agency: Team Ethnography and Knowledge Exchange. Philip Schlesinger, Melanie Selfe and Ealasaid Munro
- Copyright and Freedom of Expression: A Literature Review. Yin Harn Lee, with preface and summary by Emily Laidlaw and Daithi Mac Sithigh
- Collective Management Organisations, Creativity and Cultural Diversity. John Street, Dave Laing and Simone Schroff
- Monkeying Around with Copyright Animals, Als and Authorship in Law. David Komuves, Jesus Niebla Zatarain, Burkhard Schafer, Laurence Diver
- Copyright and the Value of the Public Domain. Kristofer Erickson, Paul Heald, Fabian Homberg, Martin Kretschmer and Dinusha Mendis
- Copyright at Common Law in 1774. H. Tomás Gómez-Arostegui
- The Use of Privacy Icons and Standard Contract Terms for Generating Consumer Trust and Confidence in Digital Services. Lilian Edwards and Wiebke Abel
- User illusion: ideological construction of 'user-generated content' in the EC consultation on copyright. Kristofer Erickson
- Virtual worlds players consumers or citizens? Edina Harbinja
- Self-enforcing or self-executing? What Computational Copyright can learn from LKIF Transaction Configurations for Eurobonds. Orlando Conetta and Burkhard Schafer
- Report on a computer assisted copyright reform observatory. Ermo Täks, Addi Rull, Anni Säär and Burkhard Schafer
- The Aereo dilemma and copyright in the cloud. Monica Horten
- The European Commission's public consultation on the review of EU copyright rules: a response by the CREATe Centre. Martin Kretschmer, Ronan Deazley, Lilian Edwards, Kristofer Erickson, Burkhard Schafer and Daniel John Zizzo
- Literature reviews as a means of communicating progress in research. Ruth Towse
- From organisational crisis to multiplatform salvation? Creative destruction and the recomposition of news media. Philip Schlesinger and Gillian Doyle
- Determinants and Welfare Implications of Unlawful File Sharing: A Scoping Review. Steven James Watson, Daniel John Zizzo and Piers Fleming
- Archives and Copyright: Developing an Agenda for Reform. Ronan Deazley and Victoria Stobo (eds)

- Research Perspectives on the Public Domain. Kris Erickson and Martin Kretschmer (eds)
- The Future Implications of the Usedsoft Decision. Paul L.C. Torremans
- Open Access Publishing: A Literature Review. Giancarlo Frosio under the supervision of Estelle Derclaye
- Copyright & Risk: Scoping the Wellcome Digital Library Project. Victoria Stobo with Ronan Deazley and Ian G. Anderson
- Writing About Comics and Copyright. Ronan Deazley and Jason Mathis
- Intellectual Property Puts Article 6(1) Brussels I Regulation to the Test. Paul L.C. Torremans
- Copyright, and the Regulation of Orphan Works: A comparative review of seven jurisdictions and a rights clearance simulation. Marcella Favale, Fabian Homberg, Martin Kretschmer, Dinusha Mendis and Davide Secchi
- Twitter (R)evolution: Privacy, Free Speech and Disclosure. Lilian Edwards, Andrea Matwyshyn
- What happens to my Facebook profile when I die?: Legal Issues Around Transmission of Digital Assets on Death. Lilian Edwards, Edina Harbinja
- Copyright and the Economic Effects of Parody: An empirical study of music videos on the YouTube platform, and an assessment of regulatory options. Kris Erickson, Martin Kretschmer, Dinusha Mendis
- Archives and Copyright: Risk and Reform. Ronan Deazley and Victoria Stobo
- CCTV sniffing: Copyright and Data Protection Implications. Smita Kheria, Daithí Mac Síthigh, Judith Rauhofer, Burkhard Schafer
- What Constitutes Evidence for Copyright Policy? Digital Proceedings of ESRC Symposium. Martin Kretschmer and Ruth Towse (eds)

Appendix 5: CREATe and related events (October 2012 – August 2017)

All 167 events can be accessed from the CREATe events calendar at create.ac.uk/events

Title	Start	End
What Constitutes Evidence for Copyright Policy?	11/08/2012	11/09/2012
Future Copyright: Access all Areas?	11/27/2012	11/28/2012
Bottom Up Spaces by Bastian Lange	12/04/2012	12/05/2012
IP Conference 2012	12/10/2012	12/11/2012
The 25th International Conference on Legal Knowledge and Information	12/17/2012	12/18/2012
Systems		
Music and Digitisation: Intellectual Property, Cultural Commons and Ontological Politics	01/12/2013	01/13/2013
The European Commission's proposal for a draft directive on the collective management of rights	01/24/2013	01/25/2013
CREATe Launch Events	01/31/2013	02/01/2013
CREATe Working paper No. 1 published: What Constitutes Evidence for Copyright Policy?	01/31/2013	02/01/2013
Creativity that Counts?	02/13/2013	02/13/2013
CREATe Paper Shortlisted for Lexis Nexis Best Paper Award at IRIS Conference	02/21/2013	02/23/2013
Torremans (CREATe) to organize and chair copyright event at Queen Mary London.	02/28/2013	02/28/2013
Copyright Reform: How to Legislate in a Hostile Environment	02/28/2013	02/28/2013
Future of Printed Media Panel Debate	03/04/2013	03/04/2013
Schlesinger's keynote at 'Imagining Scotland through Cultural Policy' conference	04/10/2013	04/11/2013
CREATe Presentation at 28th Annual BILETA Conference	04/11/2013	04/12/2013
Arts of Digital London Meetup - 'Digital Copyright in Culture'	04/12/2013	04/12/2013
Digital/Social Media and Memory: A Symposium	04/17/2013	04/17/2013
Reform(aliz)ing Copyright for the Internet Age?	04/18/2013	04/19/2013
Copyrighting creativity: creative values, cultural heritage institutions and systems of intellectual property	04/26/2013	04/27/2013
Forms of Innovation - (Humanities, Copyright and New Technologies)	04/27/2013	04/27/2013
The Infinite Archive: The Archival Perspective'	05/10/2013	05/10/2013
New Social Media and New Challenges for Minority Language Policy	05/21/2013	05/21/2013
Forget the Book: Writing in the Age of Digital Publishing	05/25/2013	05/25/2013
"Copyright Governance: The Regulation and Enforcement of Copyright on the Internet"	05/28/2013	05/28/2013
College of Arts Inaugural Industry Day, 31st May 2013.	05/31/2013	05/31/2013
IP, Innovation and Entrepreneurship: Are there lessons from 'Start-Up Nation'?	06/13/2013	06/13/2013
CREATe Researchers Conference and Empirical Capacity Building Event (Edinburgh) - INTERNAL	06/13/2013	06/14/2013
Fashion Matters in Times of Globalisation and Digitalisation: City Spaces, Designers, Producers, Supply Chains, Technology and IP.	06/24/2013	06/24/2013
ISHTIP 5th Annual Workshop 2013 in Paris	06/26/2013	06/28/2013
Orphans and Images - Report Launch and Panel Discussion	07/02/2013	07/02/2013
SERCIAC 2013 in Paris	07/08/2013	07/09/2013
CREATe: Music and Academics Seminar	09/06/2013	09/07/2013

Gikll 2013, Bournemouth Archives and Copyright: Developing an Agenda for Reform D9/17/2013 O9/28/2013 O9/28/2013 O9/28/2013 O9/27/2013 O9/20/2013 Innovation Identity Lost - electronic identity, digital orphan works and copyright law eform The global position of national data privacy laws and international instruments: Is there any point? Phasing Out Copyright: How to Set Limits to the Long Term of Copyright Protection Writing about Comics and Copyright Research perspectives on the Public Domain Research perspectives on the Public Domain Invitrous Invitrou	Ofcom/IPO Workshop on Good Evidence for Copyright Policy	09/13/2013	09/13/2013
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·		05/28/2014	05/30/2014
	Understanding Copyright - An Introduction for Archivists	05/30/2014	05/30/2014

Feminist Writing
Up your IP: Design meets Intellectual Property
Horizon Digital Economy/CREATe Technology Capacity Building Event CREATe @ Westminster Media Forum O6/19/2014 O6/20/2014 Colut technology override economics in the case of the Digital Copyright Exchange? - CREATe + ISSTI + SCI Joint Seminar Sixth Annual ISHTIP Workshop - The Instability of Intellectual Property CREATe/IVIR Amsterdam Copyright Stream @ EPIP 2014 Digital Dialogues, a look at IP for theatre practitioners O9/11/2014 O9/04/2014 O9/05/2014 Digital Dialogues, a look at IP for theatre practitioners O9/11/2014 O9/13/2014 Re-use of Public Sector Information Directive - what does it mean for the O9/15/2014 Digital Hands" Conference, House for an Art Lover, Glasgow, 15 8. 16th September 2014 Upping Your Game, a workshop on IP and business models for the video games industry Collaborative Futuring With and By Makers 10/03/2014 Digital 2014 Seoul Forum 10/08/2014 Diprinting: A Selection of Stakeholder Perspectives Valuing the Public Domain – A Workshop for UK Creative Firms The Economics of Creativity and Competition: New Markets, New Challenges Critical Perspectives on Fashion Research and Methodology O2/18/2015 Deminar: From Intellectual Property to Cultural Property: Radicalizing Coltavar Heritage? Seminar: Elemental table of Business Models and the Business Model Zoo of examples Public Lecture: Innovation and Intellectual Property: Experiments on Creativity Understanding UK Copyright Law: An Interactive Workshop for Music Writers and Composers CREATe Open Afternoon Symposium: Copyright History and Policy Designing Smart Cities: Opportunities and Regulatory Challenges O3/10/2015 O3/26/2015
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Liliana Doganova, Center for the Sociology of Innovation: Capitalization 09/14/2015 09/14/2015
devices: business models and the renewal of markets
Copyright and Orphan Works 09/29/2015 09/29/2015
Workshop on Copyright and Business Models in Music Publishing 12/09/2015 12/10/2015
AIIP – Fourth International Workshop on Artificial Intelligence and IP 12/09/2015 12/10/2015
law: The Story(s) of Copyright
Global IP Congress New Delhi 12/15/2015 12/19/2015
CREATe Panel (Global IP Congress New Delhi) 0900-1030 India Time 12/16/2015 12/16/2015
Project Kick-off Meeting: Convergence or differentiation in IP protection? 01/05/2016 01/05/2016 A case study of new models for digital film, music and e-fiction production and distribution in China

Goldsmiths Creative Labour Process Group: Concepts and Methods in a	01/13/2016	01/13/2016
Cross-sectoral Frame CREATe Reading Group	01/14/2016	01/14/2016
ISHTIP Call for Conf Papers due 15 January 2016		01/16/2016
CREATe Reading Group		02/04/2016
13:30-15:30 CREATe Governance Board - Connected Product Studio Venue, Digital Catapult, 101 Euston Road, London	02/10/2016	02/10/2016
London-Berlin Dialogue: Young Designers and Creative Economy	02/22/2016	02/22/2016
Digital Copyright Hub and the Politics of Infrastructural Delegation	03/07/2016	03/07/2016
CREATe Reading Group		03/15/2016
Workshop "Openness and IP", presented by Dr. Stefan Haefliger (Cass Business School and others)		03/16/2016
Public Lecture by Rufus Pollock 'Openness, Power and Equality in the Information Age'	03/16/2016	03/16/2016
London Workshop: Human Rights and the Public Interest work package findings/recommendations	04/08/2016	04/08/2016
BILETA 2016	04/11/2016	04/13/2016
CREATE Litigation and Unitary Patent K, Queen Mary, University of		04/15/2016
London	04/13/2010	04/13/2010
Politico Copyrights and Wrongs Panel, Brussels	04/19/2016	04/19/2016
CREATe Studio, Dr Rosana Pinheiro-Machado, (Anthropology, Oxford	04/28/2016	04/28/2016
University) 'How trinkets became piracy: IP discourse and its impacts on informal economy in Brazil'.		
CREATe event at Glasgow School of Art titled "Fashion as urban creative economy; startups, IP and the rise of e-commerce" organised by Professor Angela McRobbie, Goldsmiths, University of London	05/05/2016	05/05/2016
Blockchain: Music without the Middlemen?	05/12/2016	05/12/2016
CREATe Copyright Hackathon, The Whisky Bond Glasgow		05/15/2016
London : Copyright Education and Awareness Symposium		05/24/2016
CREATe Studio, Dr Yahong Li (University of Hong Kong): 'Government's		
position and public debates on UGC and fair use in Hong Kong'.	03/23/2010	03/23/2010
CREATe Academic Symposium & Exhibition on Copyright and Cultural	06/08/2016	06/10/2016
Memory'		
19th International Conference on Cultural Economics, presented by the Association for Cultural Economics International (ACEI)	06/21/2016	06/25/2016
CREATe Festival @ RSA, 8 John Adam Street, WC2N	06/24/2016	06/25/2016
ISHTIP Reception 3 Park Terrace 55-60 people	07/06/2016	07/06/2016
CREATe Studio: Prof. Barton Beebe, 'Bleistein, American Copyright	07/07/2016	07/08/2016
Law, and the Problem of Aesthetic Progress', time Enquiries to Dr	01,01,2010	31,00,00
Elena Cooper: elena.cooper@glasgow.ac.uk		
ISHTIP 2016 - University of Glasgow	07/07/2016	07/09/2016
SERCI Congress 2016 (Chicago)	07/07/2016	07/09/2016
European Policy for Intellectual Property (EPIP) 11th annual conference	09/03/2016	09/05/2016
PhD Developmental Workshop 1: Research Methods Introduction	09/28/2016	09/28/2016
British Crime Historians Symposium		10/10/2016
OECD Seminar - OpenMinTeD: a TDM approach towards Open Science		
CREATe and Copyrightuser.org present at Creative Lenses Forum at		10/14/2016
Chelsea College of Arts, in University of Arts London	10/10/2010	10/17/2010
Gender and Creative Economy: Networking and Learning Support	10/14/2016	10/14/2016
CREATe Public Lecture	10/19/2016	10/19/2016

3-Dimensional Printing and IP	10/24/2016	10/25/2016
CREATe Public Lecture	10/26/2016	10/26/2016
Seoul Copyright Forum 2016	11/01/2016	11/02/2016
CREATe Public Lecture	11/02/2016	11/02/2016
Copyright and Creation: Digitising Edwin Morgan's Scrapbooks	11/08/2016	11/08/2016
Open Innovation Design Jam	11/10/2016	11/10/2016
CREATe Stall at the Glasgow Barras Market	11/12/2016	11/12/2016
EU Hackathon	11/15/2016	11/16/2016
Text and Data Mining interoperability at the legal level: rights, exceptions and licences	11/23/2016	11/23/2016
Research Seminar: Photography, Copyright and the IP Enterprise Court in Historical Perspective	12/07/2016	12/07/2016
PhD Developmental Workshop 2: PhD Research Methods	12/07/2016	12/07/2016
training event : Digitising Photographs: Copyright Duration and Diligent Search of the Edwin Morgan project web resource	01/20/2017	01/20/2017
Launch: Digitising the Edwin Morgan Scrapbooks web resource	01/20/2017	01/20/2017
The Rise of Web Blocking Orders in the UK: Empirical Evidence Perspectives	02/03/2017	02/03/2017
Design and 'the Social': Mapping new Approaches to Inequality in Design	02/07/2017	02/07/2017
CREATe PhD / Early Career Research Development Series 2017	02/14/2017	02/14/2017
CREATe Public Lecture Series 2017 (Prof. Dr. Thomas Höppner)	02/14/2017	02/14/2017
Algorithm workshop, Strathclyde	02/15/2017	02/15/2017
Commissioning Creativity & Funding Films - Workshop 3	02/23/2017	02/24/2017
CREATe workshop - Spaces of Fashion: Digital, Technologies, and Labour Processes	03/01/2017	03/01/2017
CREATe PhD / Early Career Research Development Series 2017	03/08/2017	03/08/2017
The Law on TDM in Europe: an introduction	03/21/2017	03/21/2017
Going for Gold: 3D Printing, Jewelry and the Future of Intellectual Property Law	03/24/2017	03/24/2017
CREATe Early Career Researcher Camp	05/04/2017	05/06/2017
CREATe Copyright Innovation Network (CIN) Launch	05/26/2017	05/26/2017
Convergence or differentiation in IP protection strategies and business models? – The case of China	06/05/2017	06/05/2017
Launch of the Copyright Cortex	06/20/2017	06/20/2017
CREATe IP Summer Summit (CIPSS'17)	06/26/2017	06/30/2017
MOOC begins: Music Copyright: Understanding UK Copyright Law When Working with Music	07/10/2017	07/26/2017
ISHTIP 2017	07/13/2017	07/15/2017

Appendix 6: CREATe Blogs (October 2012 – August 2017)

Reverse order, all blogs can be accessed at <u>create.ac.uk</u>

- 1. Unpacking the Bazalgette Review of the Creative Industries
- 2. New resource on Music Plagiarism & Copyright
- 3. Call for Papers: 20th International Conference on Cultural Economics
- 4. CREATe film shortlisted for AHRC Award #RIFA2017
- 5. Questioning the creative economy Keynote by CREATe Deputy Director
- 6. CREATe contributing to the 25 year Culture Plan for Glasgow
- 7. CREATe research on copyright takedown to be presented at Loyola University Chicago
- 8. Enabling Open Science through Open Access #cipss17
- 9. Design Council's 'Spark' opens for 2017 applications.
- 10. Reflections on CREATe's first MOOC
- 11. Thinking about Open Culture and Copyright: The CREATe IP Summer Summit 2017
- 12. Report on the CREATe IP Summer Summit 2017 #cipss17
- 13. Exploring Copy Ethics with CopyrightUser.org
- 14. 'No Copyright, No Problem?' at the Edinburgh Festival
- 15. OFCOM Wave 7 data: now on OMeBa
- 16. Marie Skłodowska-Curie Individual Fellowship with CREATe
- 17. The Copyright Cortex: Launch Event
- 18. Post-Doctoral Research Fellowship within Music Media in National and Global Markets
- 19. Martin Kretschmer at the Westminster Media Forum on Copyright and Brexit
- 20. Now Available: Resource page for CIN Launch plus new Business Models Working Paper
- 21. Join CREATe's free course on Music Copyright! #FLMusicCopyright
- 22. Copyright & Innovation Network Launch
- 23. CREATe@TedX Glasgow 2017
- 24. Upcoming Symposium: New Approaches to Orphan Works
- 25. Open call for submissions: Internet Policy Review
- 26. CopyrightX Summit 2017
- 27. New Working Paper: Living With(in) Copyright Law
- 28. Launch of the Copyright Cortex
- 29. What academic research can gain from the pitch competition format
- 30. Can the EU undertake effective cultural diplomacy?
- 31. EU Copyright Reform: quo vadis?
- 32. Copyright as Frame & Prison: Discussion
- 33. CREATe Copyright and Innovation Network Launch: 26 May, London
- 34. CREATe IP Summer Summit 2017 (26 30 June)
- 35. Book now: Convergence or differentiation in IP protection strategies and business models?

 The case of China
- 36. Announcing the Early Career Research Camp: 4th & 5th May
- 37. Two new CREATe working papers exploring the music and publishing industries
- 38. Digitisation, Orphan Works & Copyright: New Resource for the GLAM sector
- 39. Building a unitary copyright for Europe?: ECS Conference 2017
- 40. 'Cultural prescription': a growing focus for research
- 41. Copyright & Cultural Memory Resource Launched
- 42. CREATe Researchers at CILIP Copyright Conference 2017
- 43. CIIPC Conference
- 44. The Economic Effects of Copyright Using CREATe & CORE Resources to Inform Regulators and Lawyers
- 45. CREATe contributes to Interdisciplinary Conference: Copyright in 19th Century Newspapers and Periodicals
- 46. Book Now: Business Models for 3D Printing Workshop
- 47. CREATe Researcher in Final 30 for Rijksmuseum Award
- 48. Copyright Education Symposium 2016 Resource Page and CREATe Working Paper

- 49. Book Now: 3D Printing & Intellectual Property Event
- 50. Lecture recording in higher education: risky business or evolving open practice
- 51. CREATe academic contributes to Kenyan Copyright forum
- 52. 'Going for a Song': Copyright Guidance for Music Writers & Composers
- 53. CREATe Public Lectures 2017: Plagiarism in music copyright
- 54. Book Now: Cultural Institution Roundtable Event on 24th March
- 55. Upcoming early career research development workshops in CREATe
- 56. The ICCA cultural industries and digital platforms workshop
- 57. Robert Schuman Fellowship awarded to Philip Schlesinger, CREATe Deputy Director
- 58. CREATe supports Stationers' Register Online project
- 59. The Copyright Evidence Wiki
- 60. Competition v public service? The hidden logic of TV policy in the UK
- 61. Algorithms Workshop 15th February @ Strathclyde University
- 62. Edwin Morgan Project Launch & Press
- 63. Digitising the Edwin Morgan Scrapbooks: Free Training & Launch Event
- 64. CREATe Public Lectures 2017
- 65. The Rise of Web Blocking Orders in the UK: Empirical Evidence Perspectives
- 66. Reform gone wrong: an Opinion by the European Copyright Society
- 67. Copyright Auctions and The Asset Value of a Copyright Work
- 68. Summary of CREATe Public Lecture: Creative Commons UK launch
- 69. OpenMinTeD webinar video and slides now available
- 70. ISHTIP 2017 Call for Papers still open
- 71. PhD Scholarship in legal aspects of data and digital innovation at School of Law, University of Glasgow, in collaboration with international law firm CMS and CREATe, the RCUK copyright centre
- 72. "Press Publisher Rights in the New Copyright in the Digital Single Market Draft Directive" resources now available
- 73. Research Seminar: Photography, Copyright and the IP Enterprise Court in Historical Perspective
- 74. India Insight 2016: CREATe visit bolsters institutional collaborations
- 75. A Future for the Creative Economy
- 76. Martin Kretschmer on researchers' incentives to engage in open science at Bibliothèque Solvay in Brussels
- 77. OpenMinTeD interoperability webinar
- 78. Videos from EU hackathon
- 79. CREATe supports EU hackathon 2016
- 80. CREATe academic contributes to a meeting of the International Federation of Musicians
- 81. CREATE WP on Fashion Start-Ups and IP: London, Berlin and Milan
- 82. Talking Copyright at the Barras
- 83. CREATe at the Barras: ESRC Festival of Social Science
- 84. CREATe Event: Open Innovation Design Jam 2016
- 85. Trade mark protection of public domain works: CREATe academics contribute to Opinion by European Copyright Society
- 86. Public Lecture: Press publisher rights in the proposed Directive on Copyright in the Digital Single Market
- 87. Teaching robots copyright: CREATe Industry Fellow Emma Barraclough writes for World IP Review
- 88. Visit by delegation from China's Ministry of Industry and Information Technology
- 89. CopyrightUser.org at the Creative Lenses Forum in London
- 90. Public Lecture: Copyright Reform in a Brexit environment
- 91. EU proposals not fit for modern needs, says Copyright Caucus of 'Insiders'
- 92. View from the Association of Internet Researchers (AoIR) Conference, Berlin
- 93. CREATe contributes to British Crime Historians Symposium, 7-9 October 2016
- 94. CREATe Festival Highly Commended for Innovation in Public Engagement

- 95. Opportunity for a funded 5 year PhD at CREATe linked to a 0.5 Graduate Teaching Assistant (GTA) position
- 96. The creative economy in question
- 97. CREATe engages with families and children at Glasgow's Explorathon 2016
- 98. ATRIP annual essay competition for young researchers in intellectual property law
- Does Online Search Predict Sales? Evidence from Big Data for Car Markets in Germany and the UK
- 100. Recognition for CREATe Fellow Prof. Ruth Towse
- 101. Opportunity for a funded 5 year PhD at CREATe linked to a 0.5 GTA position
- 102. PhD bursary / Graduate Teaching Assistant opportunity at CREATe
- 103. The Game is On ... Again!
- 104. CREATe Public Lectures and PhD Development events
- 105. Explorathon 2016 @ the Glasgow Science Centre
- 106. Angela McRobbie introduces 'De-Centralising London As Fashion's Epicentre'
- 107. CREATe at EPIP 2016
- 108. Brexit: "You don't know what you've got till it's gone"
- 109. Hosting providers' safe harbour is not the problem of copyright owners
- 110. Regulating the Sharing Economy: Special Issue Published Today
- 111. Bob Last on why he wrote Connecting creativity, value and money
- 112. Connecting creativity, value and money
- 113. CopyrightUser.org: New Guidance on Exceptions for Libraries and People with Disabilities
- 114. #Storify of #createfest16 [CREATe Festival 24 June 2016]
- 115. Why evidence and experts matter? CREATe Industry Fellow Emma Barraclough blogs on @ManagingIP
- 116. International Society of the History and Theory of Intellectual Property, 8th Annual Workshop, 6-8 July, Final Programme Now Available
- 117. A neighbouring right for publishers? The European Copyright Society responds
- 118. Photos from #createfest16 ... Storify, videos, & other materials now added.
- 119. From infringement to exception: why the rules on data mining in Europe need to change
- 120. DRAFT Industry Guidelines to Respect Copyright and Free Speech
- 121. CREATe Festival Update Copyright History App Launch
- 122. Digital convergence and Changing TV windowing strategies
- 123. The career-building strategies of individual creators: A meta-analysis of qualitative research funded by CREATe
- 124. Book now! Programme for CREATe Festival 2016 available #createfest16 #LDNTechWeek
- 125. Calling all YouTubers: Meetup 24th June
- 126. Breakfast with the MSc@CREATe!
- 127. Join Tech4Justice hackathon in Glasgow 17-19 June
- 128. Raghu Garud's visit 13th and 14th June
- 129. Digital Reflection for Supporting Creative Practice Workshop Report 13/05/15
- 130. CREATe event: Fashion as Urban Creative Economy: Start-ups, IP and the Rise of Ecommerce.
- 131. Announcing the CREATe Festival 2016
- 132. Announcing the CREATe Festival 2016
- 133. Exhibition Opening: Display At Your Own Risk
- 134. Copyright & Cultural Memory Conference at The Lighthouse, Glasgow, 9th June 2016 #CaCM2016
- 135. Copyright & Cultural Memory Symposium: More Tickets Released
- 136. DISPLAY AT YOUR OWN RISK
- 137. Copyright Education Symposium Review
- 138. Copyright Education Symposium, London, 24 May
- 139. 'The role of digital platforms in the creative industry' at Competition Law Scholar Forum Lisbon
- 140. Blockchain or the Chaingang?

- Anthropology, Intellectual Property and Criminalisation: CREATe welcomes Dr Rosana Pinheiro-Machado
- 142. Conference: Copyright, related rights and the news in the EU: Assessing potential new laws
- 143. Published today: consequences of defining the public domain in economic terms
- 144. Sign up and join a team for the CREATe hackathon
- 145. CREATe Hackathon 13th & 14th May
- 146. CREATe Project Nominated for Learning on Screen Award
- 147. CREATe industry fellow Emma Barraclough tracks 'the rise of China's film industry' for the WIPO Magazine
- 148. Why the CJEU is learning on the job? CREATe Industry Fellow Emma Barraclough blogs on @ManagingIP
- 149. 'Much Ado About Patents' posts @IPKat blogger Nicola Searle @DrNSearle
- 31st conference of the British and Irish Law Education and Technology Association (BILETA)
- 151. New CREATe Working Paper: What is the Point of Copyright History?
- 152. Essay competition: "How will artificial intelligence change the practice of intellectual property law"
- 153. CREATe Litigation Research: a Knowledge Exchange Workshop
- 154. Interdisciplinary PhD Workshop
- 155. Openness, IP & Innovation Workshop: Event Summary and Presentations
- 156. CREATe Studio: Spring/Summer Lecture Series
- 157. Ready to use your free Spotify UK account in France?
- 158. Some Challenges of 'Keeping Personal Data Personal'
- 159. CREATe Visiting Speaker Events, 15th 16th March 2016
- 160. CREATe March Lecture Event: Making an Open Information Age
- 161. CREATe researcher Campagnolo hosts seminar on 'Digital Copyright Hub and the Politics of Infrastructural Delegation'
- Call for Papers, European Policy for Intellectual Property (EPIP 2016, University of Oxford, 3-5 September)
- 163. Event Perspective: Fashion Exchange London-Berlin Dialogue Young Designers and Creative Economy
- 164. CREATe report from Global IP Congress Delhi 2015
- 165. CREATe data and evidence: introducing OMeBa
- 166. CREATe Working Paper: Copying, Creativity and Copyright
- 167. CREATe Studio: Designing an experiment to measure creative incentives
- 168. Leading Creative Industry figures appointed as CREATe Industry Fellows
- The Quest for Balance in CJEU Copyright Jurisprudence, as explained by Judge Malenovský
- 170. Event Summary: Concepts and Methods in a Cross Sectoral Frame
- 171. New CREATe Associated Project Assesses Business Models in Film, Music and e-fiction publishing in China
- 172. How crowdsourcing might solve the astronomical challenge of copyright clearance
- 173. CREATe Working Paper Examines Why People Unlawfully File-share
- 174. New CREATe Working Paper surveys research on Korean Pop Music Industry
- 175. CREATe academics set to organize panel in Global IP Congress in New Delhi
- 176. Views from the Studio: Copyright and the Regulation of Artists
- 177. New research project at Goldsmiths developing future creative entrepreneurs
- 178. Lilian Edwards Considers Privacy, Security and Data Protection in Smart Cities in New CREATe Working Paper
- 179. Copyright Evidence Project Seeking Paid Interns
- 180. Towse Working Paper Assesses Copyright and Business Models in UK Music Publishing
- 181. Copyright, Football and European Media Rights Working Paper Now Available
- 182. The Adventure of the Girl with the Light Blue Hair Wins AHRC Innovation in Film Award
- 183. OLH: Building a Grassroots Academic Movement
- 184. SME Practitioners reveal IP successes and stumbles in book of industry Tales

- 185. CREATe: a research centre at the intersection of law, technology and social science
- 186. September 2015: CREATe hosts 10th conference of EPIP
- 187. Forthcoming Event Goldsmiths Creative Labour Process Group: Concepts and Methods in a Cross-sectoral Frame
- 188. A View from the Amsterdam Privacy Conference 2015
- 189. Rahmatian (editor), Collection of Essays: Concepts of Music and Copyright: How Music Perceives Itself and How Copyright Perceives Music
- 190. Study examines why people unlawfully file-share
- 191. CREATe academic appointed to Irish government advisory panel
- 192. Invitation to Discuss Copyright Reform: The Implications One Year On
- 193. Statutory licensing, copyright exchange and other interesting copyright things from Korea!
- 194. BILETA 2016 Call for Papers and PhD Awards
- 195. Orphan Works Event Page
- 196. International Society for the History and Theory of Intellectual Property 8th Annual Workshop Call for Papers Now Available
- 197. AIIP Fourth International Workshop on Artificial Intelligence and IP law: The Story(s) of Copyright
- 198. CREATe Project Shortlisted for AHRC Research in Film Award
- 199. Transcript & video: #epip2015 Closing Keynote by Pamela Samuelson (Berkeley)
- 200. Ian Hargreaves and Julia Reda on Copyright Reform: Can Incremental Progress Achieve Results?
- 201. Transcript & Video: #epip2015 Opening Keynote (Ian Hargreaves) & Response (Julia Reda)
- 202. Photos from #EPIP2015 more media coming soon.
- 203. Fashion as Urban Scene? Like Berlin techno or 'Madchester'?
- 204. As part of #ldf15, CREATe Goldsmiths to organize 'Friction and Fiction: IP, Copyright and Digital Futures'
- 205. Watt EPIP/SERCI Keynote Available in CREATe Working Paper Series
- 206. CREATe Working Paper asks "Is There a EU Copyright Jurisprudence?"
- 207. New CREATe Working Paper Explores Copyright and Music Policy in China
- 208. New CREATe Working Paper Reflects on Study of a Creative Business Support Agency
- 209. Copyright and Orphan Works
- 210. Society for Computers and Law Journal Smart Cities Special Issue Now Available
- 211. Call for Papers: Regulating the 'Sharing Economy'
- 212. Keynote: Waldfogel on "Creative Activity and Product 'Quality' in Music, Movies and Books since Napster/Digitization"
- 213. Valuing the Public Domain Resource Page Now Available
- 214. Chronicling Collaboration: CREATe, CopyrightUser.org and the Digital Catapult
- 215. Smart Cities Resource Page Now Available
- 216. Competition in television markets
- 217. Diligent Searching in the Dark Identifying images out of context
- 218. Mira Sundara Rajan guest blogs on The IPKat about a famous quote and the stamp of (in)authenticity
- 219. New CREATe Working Paper Explores Relationship Between Copyright and Freedom of Expression
- 220. New CREATe Working Paper, Collective Management Organisations, Creativity and Cultural Diversity, Now Available
- 221. European Policy for Intellectual Property (EPIP) 10th Annual Conference
- 222. Reinventing Copyright Licensing: The Copyright Hub & Emergent Infrastructures for IP Trading
- 223. Digital Reflection for Supporting Creative Practice (Creator Platform Presentation Work Package 2A)
- 224. Some lateral thinking for CREATe
- 225. The Dream Would be Brick Lane Assessing the Impact of IP Within the European Fashion Industry
- 226. Ubiquitous Chipped Reflections on the Designing Smart Cities Conference

- 227. Master of Science in Intellectual Property, Innovation and the Creative Economy (MSc@CREATe)
- 228. Copyright Evidence Project Seeking Paid Contributions
- 229. Creativity as a Service
- 230. CREATe at the Scottish Parliament
- Understanding UK Copyright Law: An Interactive Workshop for Music Writers and Composers
- 232. Cultural intermediaries and how artists get heard
- 233. Award Winning CREATe Working Paper Now Available Animals, Al and Authorship in Law
- 234. Professor Chris Buccafusco Public Lecture: Experiments on Creativity
- 235. Funded PhD studentship on 'Mass digitization' at the Centre for Intellectual Property Policy & Management (CIPPM), Bournemouth University
- 236. CREATe co-supports a Digital Catapult event on 'Understanding UK Copyright Law' for Music in the Digital Age.
- 237. CREATe March 2015 Suite of Events
- 238. CREATe Research in Press: "Inside the mind of a makar"
- 239. Why Unlawful Downloading?
- 240. What we should teach students about copyright
- 241. CREATe's First Working Paper of 2015 Considers the Value of the Public Domain
- 242. Introducing Digitising the Edwin Morgan Scrapbooks
- 243. Critical Perspectives on Fashion Research and Methodology
- 244. No end in sight?: Football, Vines and Value
- 245. Private copying: A pause for thought in Copydan (C-463/12)?
- 246. European Copyright Society Pursues Unification of European Copyright Law in Open Letter
- 247. Fully Funded PhD at the Centre for Intellectual Property Policy and Management (CIPPM), Bournemouth University
- 248. CREATe Event Reflects on Value of the Public Domain
- 249. CREATe Newsletter Launches
- 250. EU ruling: embedding does not equal copyright infringement
- 251. CREATe Working Paper 2014/15 The Use of Privacy Icons and Standard Contract Terms for Generating Consumer Trust and Confidence in Digital Services
- 252. CREATe Supported Event Calls on Scotland's Creative Industries to Improve on IP Exploitation
- 253. The Economics of Creativity and Competition: New Markets, New Challenges
- 254. Designing Smart Cities Opportunities and Regulatory Challenges
- 255. Delegation from Korea Copyright Commission visits CREATe
- 256. European Copyright Society on copyright limitations and exceptions in the light of the parody case 'Suske en Wiske' (Court of Justice of the EU, Case C-201/13, Deckmyn)
- 257. Forthcoming Event: Copyright History and Policy
- 258. CREATe Working Paper 2014/16 Copyright at Common Law in 1774
- 259. Schafer co-authors two new CREATe Working Papers exploring computational copyright law
- 260. Two new CREATe pieces on Internet Policy Review
- 261. CREATe Event Digital Dialogues with Theatre
- 262. Forthcoming Event 3D Printing: A Selection of Stakeholder Perspectives
- 263. Reflections on CREATe's All Hands conference
- 264. All Hands 2014: CREATe Results Games, Audio-Visual and the Digital World
- 265. All Hands 2014: CREATe Results Analogue Industries, Sports and Events
- 266. All Hands 2014: CREATe Results Books, Publishing, Archives and Libraries
- 267. All Hands 2014: CREATe Results Music
- 268. CREATe All Hands: Where have we been and what next?
- 269. "Copyright Education and Awareness" CREATe and CopyrightUser.org in a report by Mike Weatherley MP to the Prime Minister
- 270. CREATe Appointment to Ofcom Content Board

- 271. Vacancy: CREATe Data Specialist at University of Glasgow
- 272. CREATe Internet Policy Review piece explores the circumstances and implications of the Aereo cloud broadcasting case
- 273. CREATe Working Paper 14/09 CREATe's Response to the European Commission's Public Consultation on the Review of EU Copyright Rules
- 274. Protecting Identity on Social Media
- 275. Transparency and the Collective Management Organisations
- 276. Public Intellectuals and Research Centres
- 277. CREATe Investigator Prof. McAuley speaks on 'Piracy, Pictures and Metadata'
- 278. Valuing the Public Domain A Workshop for UK Creative Firms
- 279. CREATe Working Paper 2014/8 asks What Do Musicians Talk About When They Talk About Copyright?
- 280. Trans- Inter- and Cross- Disciplinarity at the 9th EPIP Conference, Brussels
- 281. Imagination Scotland Festival session on the media
- 282. The Startup Manifesto
- 283. CREATe "All Hands" Conference, Glasgow, September 15 16th, 2014
- 284. Last Weekend to See British Folk Art at Tate Britain
- 285. CREATe Data Specialist at Glasgow University
- 286. Quit Playing Around: Monkey Stirs Up Copyright Controversy with Selfie
- 287. New CREATe Working Paper (2014/07) Explores the Role of the Literature Review
- 288. Copyright Exceptions in Parliament
- 289. Copyright reform in the UK: The story of the Hargreaves Implementation 2011-14
- 290. Fanfiction: Creators, communities and copyright
- 291. Evidence quality in intellectual property research: A comparison with the medical sciences
- 292. The song remains the same? Pop, plagiarism and professional pride
- 293. Project Officer: Digitising the Edwin Morgan Scrapbooks
- 294. CopyrightUser.org Updated to Reflect Changes in UK Copyright Law
- 295. "Act early and strategically" highlights from CREATe co-sponsored event for Design industry practitioners.
- 296. PhD Scholarship in Microeconomics of Innovation (CREATe & Adam Smith Business School, University of Glasgow)
- 297. Lucas Lixinski's "Intangible Cultural Heritage in International Law": A Book Review
- 298. New research examines IP status of user-generated contributions to TV production
- 299. Copyright liabilities loom for cloud providers in wake of Aereo judgement
- 300. CREATe Researchers present at BILETA 2014
- 301. Understanding Approaches towards New Technologies in the Cultural Sector
- 302. Creative imagining: the future of copyright regimes in the film making industry
- 303. Copyright Policy Briefing by Shira Perlmutter, Chief Policy Officer, USPTO
- 304. ...the Te in CREATe...
- 305. ISP web-blocking in Europe: a delicate balancing act
- 306. New issue of 'Audiovisual Thinking' on the creative economy
- 307. Will UK unpublished works finally make their public domain debut?
- 308. CREATe Postdoctoral Research Fellow/ Researcher in Economics (Applied Microeconomics) at the University of Glasgow
- 309. testing attendees code for nottingham
- 310. PhD Scholarship in Microeconomics of Innovation (CREATe & Adam Smith Business School, University of Glasgow)
- 311. We can't stop pirates until we understand why they do it
- 312. Transcript: Launch of 'A review of the causes and impacts of unlawful file sharing' April 11 2014
- 313. CREATe Working Paper 14/6 From organisational crisis to multiplatform salvation? Creative destruction and the recomposition of news media, Available Now
- 314. d[E]u as we say, not as we d[E]u
- 315. CREATe Partners with New-look Internet Policy Review
- 316. Call for Papers CREATe Researchers Conference & Technology Capacity Building Event

- 317. Better, worse or indistinguishable? Game developers confront the problem of cloning
- 318. CREATe PhD Studentship in Cultural Heritage Law at University of Glasgow
- 319. CREATe Working Paper 14/5 Determinants and Welfare Implications of Unlawful File Sharing: A Scoping Review, Available Now
- 320. Sharing = Stealing: Busting a copyright myth
- 321. Launch of 'CREATe File-Sharing Evidence Review' & Stakeholders Meeting 2014
- 322. Who's afraid of feminist legal theory?
- 323. Show and Tell at the AHRC's Creative Economy Showcase
- 324. Equal access: harmonising copyright exceptions for those with disabilities
- 325. Creative Industries in a Knowledge Society
- 326. Copyrightuser.org launch during AHRC Creative Economy Showcase: Press Release and Media
- 327. AHRC Creative Economy Showcase Event
- 328. CREATe Response to the Public Consultation on the Review of the EU Copyright Rules
- 329. "Adopt fair use" The Australian Law Reform Commission tells the Australian government!
- 330. Getting Paid for Giving Away Art for Free: the Case of Webcomics
- CREATe Working Paper 14/4 Archives and Copyright: Developing an Agenda for Reform, Available Now
- 332. Archives and Copyright digital proceedings now available!
- 333. Higher Education & Creative Knowledge: Exploring Digital Co-production and Communities
- 334. Joint CCPR / CREATe reading group on crowdfunding draws a crowd (and cake)
- 335. CREATe Open Access Publishing Stakeholders Event, 3rd February 2014
- 336. Summary of the CREATe Workshop on Open Access Publishing, 3rd February 2014
- 337. Review: Creatives Research Resource Day 31st Jan 2014
- 338. Flappy Bird in Context: Using the 'Games and Transmedia' Workshop to Examine Gaming's Current Phenomenon
- CREATe Working Paper 2014/3, Research Perspectives on the Public Domain, Available Now
- 340. CREATe Senior Research Associate Vacancy at University of East Anglia
- 341. How I Stopped Worrying And Learned To Love Focus Groups
- 342. Fair Copyright Law: Tel Aviv University, 6-7 January 2014
- 343. CREATe Working Paper 2014/2, The Future Implications of the Usedsoft Decision, Available Now
- 344. Creatives Research Resource Day 31st January 2014
- 345. Research Perspectives on the Public Domain: Transcript and Presentations
- 346. A digital rights bill means nothing without basic state compliance
- 347. CREATe Partners with Computers, Privacy and Data Protection (CPDP) Conference
- 348. CREATe Working Paper 2014/1, Open Access Publishing: A Literature Review, Available Now
- 349. Creating a more open user and creator platform.
- 350. Brimelow to Chair CREATe's Programme Advisory Council
- 351. Reforming Formats: International Collaborative Workshop with Humboldt Institute Berlin
- 352. Reforming Formats: Bringing together Research and Practice
- 353. Perspectives on attending 'Reforming Formats' a CREATe international collaboration with HIIG Berlin!
- 354. Prof. Schlesinger discusses 'cinema and Pakistan'.
- 355. CREATe Working Paper No. 10, Copyright & Risk: Scoping the Wellcome Digital Library, Available Now
- 356. CREATe Working Paper No. 9, Writing About Comics and Copyright, Available Now
- 357. 'Team Open': Creative Commons finally finding its role?
- 358. CCPR knowledge exchange seminar for Cultural Enterprise Office
- 359. Images, metadata, orphans
- 360. CREATe Postdoctoral Fellow/Researcher in Economics
- 361. CREATe Postdoctoral Researcher in Copyright Law, History and Policy

- 362. Kretschmer Presents at Amsterdam Center for Law & Economics' Economic Evidence in Legal Procedures Seminar
- 363. Kretschmer Presents at Goethe University's Formation of Normative Orders Cluster of Excellence
- 364. Edwards to Address Center for Internet and Society at Stanford Law School
- 365. Data Where?
- 366. 3D Printing Industry Game Changer or Just the Latest Hype?
- 367. R&D in Creative Industries: Some Lessons from the Book Publishing sector!
- 368. Thou shalt not steal!
- 369. Copyright and Musicians at the Digital Margins
- 370. "Polemic: how readers will discover books in future" by Charlie Stross
- 371. Invited Roundtable: Open access, peer review and scholarly communication: Taking digital innovation seriously
- 372. What do comics, public domain works and alternative scholarly communications have in common?
- 373. Reactions & media from 'Archives and Copyright' symposium now available!
- 374. CREATe feeds into European Audio Visual policy making
- 375. Industry Talking to Industry: The Develop Conference 2013
- 376. Message from Media Education Summit: IP Matters
- 377. Ofcom publishes 'High volume infringers analysis report'
- 378. CREATe Working Paper No. 8, Intellectual Property Puts Article 6(1) Brussels I Regulation to the Test, Available Now
- 379. CREATe hosts IPO Research and Procurement Workshop in Glasgow 22nd October 2013
- 380. CREATe London event to set Copyright Reform Agenda for Archives
- 381. Extracts from Panel Discussion "Copyright, and the Regulation of Orphan Works" held on 02/07/2013
- 382. Schlesinger debates 'Can we trust the media?'
- 383. Edwards to Discuss "The Future" at Nine Worlds Conference
- 384. Three CREATe Research Assistant Vacancies at the University of Edinburgh
- 385. ECLAP Releases IPR and Business Models for Performing Arts Content. Best Practice Recommendations
- 386. PhD Studentship Available at Glasgow Life and The School of Culture and Creative Arts, University of Glasgow
- 387. Schlesinger Plenary Closes International Screen Studies Conference 2013
- 388. CREATe Working Paper No. 7, Copyright, and the Regulation of Orphan Works, Available Now
- 389. What price "expropriation"?
- 390. Edwards Speaks at Panel on Copyright, Copyleft and Copywrong
- 391. Orphans: Much ado about ... what?
- 392. Senior Research Associate Vacancy at UEA
- 393. Pressures on Academics: Schlesinger speaks at LSE
- 394. CREATe Working Paper No. 6, Twitter (R)evolution: Privacy, Free Speech and Disclosure, Available Now
- 395. Prof. Schlesinger: Visiting Professorship at the LSE
- 396. CREATe Working Paper No. 5, "What happens to my Facebook profile when I die?": Legal Issues Around Transmission of Digital Assets on Death, Available Now
- 397. Public Domain Remix Launched by Open Knowledge Foundation and Wikimedia France
- 398. Manifesto Destiny Revisited
- 399. Manifesto Destiny?
- 400. Deazley Invited to Join Open Library of Humanities' Finance, Sustainability and Legal Committee
- 401. CREATe Present Work on Social Media at Web Jamboree
- 402. CREATe Research Prompts SCRIPTed Special Section on Post-mortem Privacy
- 403. National Academy of Sciences (USA) publishes "Copyright in the Digital Era: Building Evidence for Policy"

- 404. CREATe to comment on the Nesta's Manifesto 2013
- 405. Coming Soon: Kretschmer's Comments on Enterprise and Regulatory Reform Act 2013
- 406. Prof. Schlesinger presents seminar in St. Andrews on UK film policy and the UK Film Council
- 407. Copyright Control
- 408. The Fair Use/Fair Dealing Handbook
- 409. Copyright in Artistic Designs
- 410. UKIPO publishes next in series of CREATe Working Papers 'Copyright and the Economic Effects of Parody'
- 411. New Opportunities to Work or Study at CREATe
- 412. CREATe PhD Scholarship Available at the University of Edinburgh
- 413. Four CREATe PhD Scholarships Available at the University of Nottingham
- 414. Five CREATe PhD Scholarships Available at the University of Glasgow
- 415. Senior Lecturer in Intellectual Property Law, University of Glasgow
- 416. CREATe Research Assistant, University of Edinburgh
- 417. Research Associate/Fellow in Cultural Economics
- 418. RCUK's revised guidance on Open Access
- 419. "Future of Printed Media" debate at the University of Glasgow
- 420. Networking
- 421. University of Strathclyde School of Law Lecturer/Senior Lecturer in IT and/or Digital IP
- 422. CREATe: Creativity, Regulation, Enterprise and Technology
- 423. European Copyright Society Issues Opinion on Svensson Hyperlinking Case
- 424. CREATe Paper Placed Third in Lexis Nexis Best Paper Award at IRIS Conference
- 425. PhD Positions Available at Institute for Information Law (IViR), University of Amsterdam
- 426. Nottingham Fully funded PhD research studentships in Computer Science (two studentships)
- 427. Cultural policy and the idea of the creative economy
- 428. Hargreaves, Copyright, Technology and the Future of the Creative Industries : a UK multidisciplinary perspective
- 429. University of East Anglia Senior Research Associate (CREATe) Ref: RA920
- 430. What's Mine Isn't Yours?
- 431. Nottingham based 2 PhD studentships in computer science and copyright.
- 432. Edinburgh based 3 fixed term Research Assistant positions
- 433. 3 yr full time Research Studentship in Data Mining and Copyright Law
- 434. New post in CCPR researching support for Scottish creative businesses.
- 435. Research Assistant/ Associate in Copyright and Risk
- 436. Research Fellow in Models for Open Publishing