

Copyright for Innovation

We want a modern copyright system that puts economic growth, competitive markets and commercial and social innovation at its heart. It should ensure creators, innovators, researchers and consumers can all capture the full range of benefits offered by the Internet and digital technologies.

Knowledge is at the root of any great business. Without the initial concept, there is no business to build, growth to stimulate or wealth to generate.

But innovation requires more than just knowledge. It also requires a legal system to help innovators nurture their ideas, turn them into real products and eventually generate economic value. Copyright laws - and the balance between the rights of the creator and the rights of the next generation of creators - are a key part of that system.

We believe that the UK's copyright system is hindering innovation. There are ways to use creative content that are not possible in the UK that would not undermine (and could even add to) revenue streams for creative entrepreneurs. Artists and entrepreneurs are using the Internet to create amazing new works. It enables us to collaborate and work together in ways that were previously impossible. The potential benefits for innovation and growth are enormous and yet legal uncertainty surrounds many of these opportunities, from format shifting our music collections to analysing texts using digital tools. This creates a chilling effect upon artists, entrepreneurs, researchers and consumers.

The principles of copyright should remain the same: we believe that creators deserve to be rewarded for their work, but that they also need flexible access to knowledge in order to generate the work in the first place and innovate in turn. UK copyright law needs to be modernised and simplified to recognise and enable British entrepreneurs and creators to make the most of the opportunities provided by the digital age.

We are calling for:

1. A simpler, quicker and more transparent way to obtain licences to use copyrighted material in the UK and across Europe

Obtaining a licence for copyright material such as video, music and books in the UK is too often prohibitively complicated, time consuming and does not give the licensee the legal certainty they need. In addition some copyright works are not represented collectively, or even where they are, the collecting society does not necessarily have the mandate to allow the works to be put on the internet. In some cases, it is not even possible to identify who to license the material from.

Orphan works – creative content where the rights holder cannot be identified – are locked up and not available for reuse. If creative works cannot be easily licensed, artists are blocked from taking advantage of new revenue sources. To create businesses that operate across multiple countries is even more complicated where businesses have to effectively start from scratch and negotiate rights with rights owners in every single country. The Government should promote a solution for Orphan Works and in addition lead upon the modernisation of the collecting societies system ensuring transparency to help grow business and ensure creators receive fair reward for their works.

2. Copyright laws that stimulate learning, R&D and long term business growth

Great innovation and economic growth is based on learning and sharing knowledge. The

relationships between our academic institutions and our innovators are closer than ever before. But the legality of many modern, digital research and archiving techniques is uncertain under the UK's existing copyright regime. For example, data and text analysis - methods central to making advances in research such as modern medicine - are not possible with a large proportion of the digital research material available in this country. Modernising our copyright laws for teaching and research usage is a crucial element in making our universities and libraries world class research centres and able to foster the next generation of innovators.

3. Making copyright laws technology neutral to cope with the future

People increasingly expect not only to be able to store all of their media, including their movies, music, and books, in the cloud and on multiple devices, but also to edit, remix, and translate them from one language to another from any location. UK copyright law currently makes it illegal for consumers to use the content they have purchased in this way. This in turn prevents technology innovators in this country from developing new consumer products around these opportunities. In the digital world, virtually every new tool, service, and technology depends on making copies - for example, new forms of indexing and content identification technologies. The development of these and other transformative new technologies needs a regime that empowers consumers and fosters experimentation, so long as that experimentation does not supplant incentives for existing content owners.

4. Contracts should not create barriers to the use of copyrighted works

Limitations and exceptions in copyright protect the public interest and act to counter-balance the lack of competition that is created by the granting of monopoly rights in copyright law. But many online transactions are not subject to copyright law, but contract law. This means that rightsholders can restrict their works from being subject to copyright exceptions, such as being reused by the visually impaired or for research purposes. Therefore the UK should ensure contracts protect copyright exceptions. In addition, the weak bargaining position of artists sometimes means they assign all their rights to third parties without being able to ensure their works remain accessible to the public. The UK system needs to find a way to support artists in benefitting from their creativity and encourage access to copyrighted works.

Bill Ferris - Chairman, **Association of Independent Museums**

Amanda Nevill - Director, **BFI**

Dame Lynne Brindley - Chief Executive, **The British Library**

Matthew Schruers - Vice President, Law & Policy, **Computer & Communications Industry Association (CCIA)**

Isabel Hood - Leader of CILIP Council, **CILIP**

Jeff Lynn - Chair, **Coadec**

Mike O'Connor CBE - Chief Executive, **Consumer Focus**

Matt Brittin – Managing Director, **Google UK**

Dr Malcolm Read OBE - Executive Secretary, **JISC**

Tim Padfield - Chair, **LACA**

Dr Paul Ayris - President, **LIBER** and Chair, **Copyright for Knowledge**

Victor Henning - Co-Founder and CEO, **Mendeley**

Nico Perez - CoFounder, **Mixcloud**

Mel Philipson - Chair of Managers, **National Education Network (NEN)**

Martyn Wade - Chief Executive, **National Library of Scotland**

Andrew Green - The Librarian, **National Library of Wales**

Steve Kennedy - Owner, **NetTek Ltd**

Jim Killock - Executive Director, **Open Rights Group**

David C Prosser - Executive Director, **RLUK**

Ann Rossiter - Executive Director, **SCONUL**

Jess Search - Executive Director, **Shooting People**

Catherine Kearney - Director, **SLIC**

Andrew Heaney - Executive Director, Strategy and Regulation, **TalkTalk**

Elizabeth Varley - CEO, **TechHub**

Sarah Thomas - Bodley's Librarian, **The Bodleian Libraries**

Jill Cousins - Director, **The Europeana Foundation**

Nicola Dandridge - Chief Executive, **Universities UK**

Sir Mark Walport - Director, **Wellcome Trust**