



Arts & Humanities
Research Council



Centre for Copyright and New Business Models in the Creative Economy

Call for Expressions of Interest

Closing date: 8th September 2011

The AHRC, EPSRC and ESRC, through the Digital Economy Programme, are delighted to announce details of a new initiative in Copyright and New Business Models in the Digital Age. This call represents the first of two stages in the application process.

Expressions of Interest are invited for a multidisciplinary research centre that focuses on real research challenges in the creative economy, relating to new digital technologies and issues of copyright and new business models.

£5M Full Economic Cost (FEC) is available to support one Centre over four years. The successful applicants will be funded at 80% of FEC. There is an expectation that the Centre will leverage significant additional income or support from partners and other sources such that, after the four-year period of Research Council funding, the Centre will be able to develop the legacy of its work, including sustaining partnerships, delivering impact and continuing other major benefits. In short, the Centre will be expected to be sustainable in an appropriate form.

This document contains the following information:

1. Introduction	3
2. Scope of the call	4
3. Key aims of the Centre	4
4. Centre Structure.....	5
5. Eligibility.....	5
6. Available Funding.....	5
7. How to Apply (Stage 1)	6
8. Assessment criteria for Expressions of Interest.....	6
9. Application and assessment process	6
10. Call timetable	7
Annex 1	8
Annex 2	10

You are advised to read all the information in this document thoroughly before submitting your Expression of Interest. Please see Annex 1 for required information and word limits. Annex 2 contains a brief report of a workshop held on 26 May 2011.

This initiative was developed in partnership with the Intellectual Property Office, NESTA and the Technology Strategy Board, who have provided valuable strategic input. It is anticipated that the Centre will be able to take advantage of the TSB's ICTomorrow Digital Testbed to try out innovative new models or to experiment with alternative solutions, and that the IPO and NESTA will have future input to the Centre.

1. Introduction

The creative industries contribute some £59bn annually to the UK economy and around 2 million people are employed in creative companies or in creative occupations. It is the fastest-growing part of the economy and the UK has a considerable global reputation in Design, Fashion, Film, Games, Media, Music, Publishing and other sectors.

However, overall, the creative sector is highly fragmented with enormous differences of scale, a marked lack of integration or even collaboration between segments. Furthermore, unlike the medical and scientific fields, where research is an integral strand of new product development and business improvements, in the creative industries this kind of knowledge transfer occurs on a more individual and informal level. As such, the potential of academic research to be translated directly into real-world applications is more challenging.

At the same time, the UK has a thriving publicly supported sector of creative and arts institutions that are also facing challenges and potentially transforming opportunities. What will be the impact of the new technologies on their activities? What are the copyright issues raised by the open access movement and how will they be met? How will the for-profit and not-for-profit sectors be related in the future? What are the needs of individual creative sectors?

Relevant areas of academic research range from legal studies on Intellectual Property and other regulatory frameworks to research on the intersections between technology and user behaviour; from investigations into social networks and social media to analysis of the ethical and social consequences for privacy and disclosure; from the economics of digitally-based industries and the management of copyright in creative businesses, to the interactions between design concepts and commercial exploitation. Research should contribute to understanding the longer-term context through historical dimensions and consider the perspective of the individual creator and the social context and consequences of digital innovation.

An opportunity exists to enhance the UK's creative economy's move into the digital domain in ways that increase their efficiency as businesses, make better and more impactful use of emergent digital technologies and explore new business models, while understanding the impact on the consumer and society as a whole. The UK's international standing – punching well above its weight in the cultural and creative industries – needs to be sustained as it bridges the metaphorical and literal gap from analogue to digital. Our belief is that these industries need the expertise and innovation present in the research base to hasten this progress. We believe that major challenges lie in the domains of copyright and business and regulatory models as new technologies are developed and adopted. The opportunity is unique; the potential is enormous.

2. Scope of the call

Expressions of Interest are invited for a multidisciplinary research centre that focuses on real research challenges in the creative economy, relating to new digital technologies and issues of copyright and business models.

Note: Only one bid may be led by an individual institution.

3. Key aims of the Centre

No one doubts that the transformational changes introduced by digital technologies are revolutionising approaches to copyright and the business, regulatory and distribution models used in the creative economy. This unique centre will investigate the dynamic relationships between these aspects of the modern creative economy and the social, regulatory and economic needs it serves. It should aim to encompass research into copyright, business models, creative industries and digital technologies. It should include the social, historical and cultural dimensions indicated in the introduction.

It will:

- Investigate the challenges presented by existing and emerging copyright frameworks;
- Contribute to the understanding of the economics of the creative industries, including the impact of digital technology on the behaviour of consumers, individual creators, creative and cultural organisations and businesses;
- Explore new frameworks for the relationship between the creator, the exploiter and the consumer;
- Open routes to impact and influence in creative and cultural activities;
- Explore legal, regulatory, ethical, cultural, historical and public responsibility issues;
- Research the business potential of new digital technologies, such as new forms of high-speed internet connectivity, smart phone technologies or cloud computing systems, and their relationship to copyright;
- Deliver impact to the public and private sectors, influencing policy and strategy;
- Include the use of novel digital technologies and their development in a real world context, to ensure challenges arising from disruptive digital technology are considered and copyright issue consideration can be embedded in underpinning Digital Economy research;
- Become a focal point for research excellence, synthesising all 4 critical aspects of the centre – i.e. copyright, business models, the creative economy and digital technology.

The centre will be independent and impartial and driven by public and business needs. It will be hosted by an HEI, but may involve partnerships which enable it to draw on relevant expertise across the academic, business and public sectors.

4. Centre Structure

Location

The Centre should be hosted by a single institution but could involve collaborations with other HEIs in a hub-and-spokes model. Spokes should be identified where there is a significant gap in the expertise located at the host institution or to complement the host institution's activity. Non-HE organisations should be involved as appropriate.

Leadership and management

A Director should be nominated to provide leadership and vision for the Centre. This individual could already be in post at the host HEI or could be appointed following the success of the proposal. In this case an indication of the type of leadership that will be sought and the process to be undertaken would be helpful.

Appropriate management and administration structures should be in place.

Governance

The lead Research Organisation should propose, in outline, an appropriate governance structure to include the Research Councils, external stakeholders and other partners collaborating in the Centre as appropriate.

Institutional support

In order to demonstrate the institutional commitment to the project the lead institution will be expected to provide a level of support for the Centre, at least equivalent to allowing it to work as an integrated centre within the institution. Evidence of this institutional commitment will be required as a statement from a Pro-Vice Chancellor (or equivalent) endorsing the bid and detailing the contribution. Institutional support may include providing a dedicated space for the centre and operational/administrative support.

5. Eligibility

Applications are welcomed from UK Higher Education Institutions, or accredited AHRC, EPSRC or ESRC Independent Research Organisations (<http://www.rcuk.ac.uk/documents/documents/eligibilityiros.pdf>), with an established track record of research excellence in the relevant areas and the appropriate infrastructure.

Note: a Research Organisation may only be involved in **one** Expression of Interest.

6. Available Funding

£5M Full Economic Cost (FEC) is available to support one Centre over four years. The successful applicants will be funded at 80% of FEC. There is an expectation that the Centre will leverage significant additional income or support from partners and other sources, both during and after the award period, such that, after the four-year period of Research Council funding, the Centre will be able to develop the legacy of its work, including sustaining partnerships, delivering impact and continuing other major benefits. The Centre will be expected to become sustainable in an appropriate form.

Funding will be profiled over the period of the award, with continuation subject to mid-term review to assess progress against objectives and agreed milestones.

7. How to Apply (Stage 1)

Applicants should submit an Expression of Interest addressing the key headings given at Annex 1 to this document. Submissions should not exceed the word limits under each heading.

Expressions of Interest should be sent by email to Pamela Mason, AHRC Head of Creative and Performing Arts (Copyright@ahrc.ac.uk) for receipt by 4pm on 8 September 2011.

8. Assessment criteria for Expressions of Interest

A panel comprising both members of Research Council staff and external experts will review Expressions of Interest using the following criteria:

- fit to the call specification
- demonstrable expertise in delivering excellent and relevant research
- strength of vision and leadership
- the added value of the Centre's overall aims, approach and activities (i.e. the Centre should be more than the sum of its parts)
- the strength of any proposed partnerships between partner institutions and the infrastructural support offered by all partners, especially the host institution
- the quality and potential of existing and proposed partnerships with stakeholders and other, non-academic organisations and the nature of the relationship
- the extent to which proposed activities respond to current priorities and potential future challenges
- potential to deliver impact
- plans for a sustainable legacy
- value for money (including the potential to obtain additional income).

These criteria will be included in the assessment criteria for the full proposals.

9. Application and assessment process

Stage 1: Expressions of Interest

Expressions of Interest submissions will be assessed against key criteria as set out in this document by a panel, including external expertise, and shortlisted.

Stage 2: Full application

Shortlisted applicants from Stage 1 will be invited to submit a full proposal and business plan to stage 2. Applicants will be invited to attend an interview panel which will then make recommendations to the funding partners.

10. Call timetable

Stage 1:

Expressions of Interest call announced: June 2011

Closing date for submissions: 8 September 2011

Shortlist announced: 8 October 2011

Stage 2:

Closing date for full applications: January 2011

Assessment Panel/interviews: February 2012

Announcement of successful bids: March 2012

Earliest start date: 1 April 2012

Latest start date: 1 October 2012

AHRC Contacts:

Pamela Mason

Head of Creative and Performing Arts

Tel: 01793 416063 p.mason@ahrc.ac.uk

Christie Walker

Portfolio Manager

Tel: 01793 416066 c.walker@ahrc.ac.uk

John Watts

Programmes Coordinator

Tel: 01793 416064 j.watts@ahrc.ac.uk

Annex 1

Centre for Copyright and New Business Models in the Digital Age

Expression of Interest

(please include total word count used under each section)

Lead applicant:

Co-applicants:

Key Partners:

Proposed start date:

Proposed end date:

Centre structure *(limit 300 words)*

- Outline structure including the roles of lead applicant and those primarily responsible for delivery in addition to governance
- It may be an advantage to identify the prospective Director at this stage, or the process to appoint as suggested in the main document.

Demonstration of need *(limit 500 words)*

- Identify target sectors/beneficiaries in the area, their location and specific business/organisational needs
- Describe how the Centre will add value and be distinctive in relation to other research-led activity in this area

Key features of proposal and strategic fit *(limit 1000 words)*

- Provide the overall Centre aims and vision together with a summary of key activities and what the focus of the Centre will be
- Describe how the aims and key activities will
 - address the Resesarch Councils' key aims for the Centre
 - stimulate innovation in copyright and new business models
 - address the lead Research Organisation's business and community engagement strategy
 - deliver impact and knowledge exchange in the public and private sectors
- If relevant, indicate how this complements any existing development plans supported through other funding streams

Partnership *(limit 1000 words)*

- Indicate the key partners (both Research Organisations and others) who will be involved in the Centre and provide a brief account of their role and contribution
- Provide evidence of a track record of engagement and ability to influence appropriate stakeholders
- Provide a strategy for how to bring stakeholders in to the research process

Funding and legacy *(limit 500 words)*

- Provide outline costs and the contribution to be made by the partners, including the lead Research Organisation
- Indicate potential external sources of funding
- Describe the potential for a sustainable legacy after four years

Institutional commitment (*limit 100 words*)

- Provide a signed statement by the lead Research Organisation's Pro Vice Chancellor or equivalent endorsing the Expression of Interest bid and summarising the level of institutional commitment

Statements of support from partners (with relevant signatures) may be provided (*limit 250 words per statement*)

Attach a two page Curriculum Vitae of proposed Centre Director and evidence of support from any partners making a substantial contribution to the Centre (if this matter is sensitive, please contact Pamela Mason, p.mason@ahrc.ac.uk, for further advice).

Lead Applicant signature and contact details

The application should be emailed to copyright@ahrc.ac.uk by 4pm on Thursday 8th September.

Annex 2

Notes from Workshop, 26 May 2011

Summary

A workshop was held to discuss the issues to be addressed by the Centre for Copyright and New Business Models. Following talks by Professor Ian Hargreaves, Cardiff University, Professor Tom Hoehn, Imperial College, Dame Lynne Brindley, British Library and John Howkins, the attendees formed groups to answer the following questions:

- What are the key characteristics of the Centre?
- What are the key challenges or questions the centre should be addressing?
- Who should be involved?
- What does success look like?

The outputs of those discussions are detailed below.

Group 1

- The centre should focus on: business models (creative behaviour, activity, etc), technology (use and creation), copyright law
- Mission statement: stimulating investment in creative works; gathering evidence; peer review of current evidence; independent, impartial analysis of data.
- How are we going to go about the research: start with the problem, build interdisciplinarity around this, interact with existing networks, sustainability (develop content for MSc)
- Governance: core staff, model for engagement with people, steering group.
- Shape of centre should be hub & spoke
- Advocacy is very important
- The centre should engage with companies but in an appropriate and independent way
- Success: Excellent research – open access; centre has authority and is seen as independent; have a real-world impact on policy and business; build research capacity (more researchers, etc); raise awareness of intellectual property issues.

Group 2

- Key characteristics: leading authority in terms of international policy; UK to have influence at EU level; encouraging and engaging research centres elsewhere; consideration of wider context (moral rights, etc); questioning norms; independent research

- Questions: How do we measure the success of business models (economic, impact); the impact of English language dominance; methodology; building up relationships with industries; building confidence in the centre; engaging with policy makers; value chain.
- Who: External – business community and creators, policy makers, users (from many aspects). Institute for Fiscal Studies model; avoid pitfalls of Climate Institute. Interdisciplinarity – economists, historians, technological experts, linguists, etc.
- Success: Influences UK and EU policy and research; credibility of centre established; sustainable centre; building capacity; research agenda continues beyond the life of the centre; technical platforms are interoperable with long-term impact; centre helps creators to create.

Group 3

- Centre should reflect digital economy model of engagement and impact
- Must understand characteristic business models of the digital age – where is value created, appropriated and invested in? What are the typical models for this? What kinds of IP problems are associated?
- Interaction with industry – researchers need to find interesting methodologies, subject to commercial confidentiality.
- Critical issues are models of co-creation, crowd-sourcing, etc. How does it work? How do you recognise different rights?

Group 4

- There have been various centres – what is new about this one?
- Should establish a framework to analyse success along a longitudinal basis
- Use a staggered process – look at licenses for certain copyrights for certain sectors, then expand to include others.
- Centre needs to be an honest broker, trusted third party, with industry buy-in but independent.
- Will produce consistent and transparent methodologies for how data is analysed. Open source methodologies with open source outputs
- Room for developing alternative methodologies appropriate to different areas/sectors.
- Include the non-monetised economy (gifts, etc). Identify these transitional economies and future-proof.
- Disaggregation and value – what makes value out of creativity?
- Include parallel streams of research – audits of successful business models as well as failing models.
- Who: Representation from different sectors.

- Needs buy-in from users – particularly younger users
- Possibility for “creatives in residence” at the centre
- Industry buy-in: financial support from industry. Having industry buy-in for a contracted period but without steering or influencing outputs.
- Mutual exchange of personnel. PhD students into sector, people from sector into Centre.
- Big challenge will be leadership – someone who understands business, technology, etc
- Have a closely involved advisory group that pulls in the international dimension
- Give leverage to involve industry co-funding

Attendance:

Name	Organisation
Professor Rick Rylance	AHRC
John Hand	EPSRC
Andy Gibbs	ESRC
Pam Mason	AHRC
Christie Walker	AHRC
Emma Wakelin	AHRC
Carol McAnally	EPSRC
Graham Turnbull	Intellectual Property Office
Nick Garnett	TSB
Matthew Brown	TSB
Ben Hawes	IPO
Evelyn Welch	QMUL
Martin Brassell	Inngot
Nicola Searle	Intellectual Property Office
Birgitte Andersen	Birkbeck College
Charlotte Waelde	University of Exeter
John Howkins	
Graham Turnbull	RCAHMS
Tom Hoehn	Imperial
Martin Kretschmer	Centre for Intellectual Property Policy & Management
Jo Matthews	TATE
Jeremy Davenport	Creative Industries KTN
Jonathan Sapsed	CENTRIM
Dame Lynne Brindley	British Library

Ian Hargreaves	Cardiff University
Jonathan Haskel	Imperial College Business School
Stuart Dempster	JISC
Michael Schwab	SERIATE
Tony Clayton	IPO
Tim Padfield	National Archives
Maureen Duffy	British Copyright Council
Richard Beales	University of Southampton
Brian Longhurst	University of Salford
Lilian Edwards	University of Strathclyde
Sian Prime	Goldsmiths
Jonathan Foster	University of Sheffield
Johanna Gibson	QMUL
Peter Bradwell	Open Rights Group
Calvin Taylor	University of Leeds
Ingemar Cox	UCL
Luc Moreau	University of Southampton
Panos Kudumakis	QMUL
Lionel Bently	University of Cambridge
Rachel Smithies	Arts Council England