

Life on other Worlds: Creators and Copyright

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University of Edinburgh

<http://blogs.sps.ed.ac.uk/copyrightandcreators/>
@creatorsncopyrt



A long time ago in a galaxy far,
far away....

Episode IV
A NEW HOPE

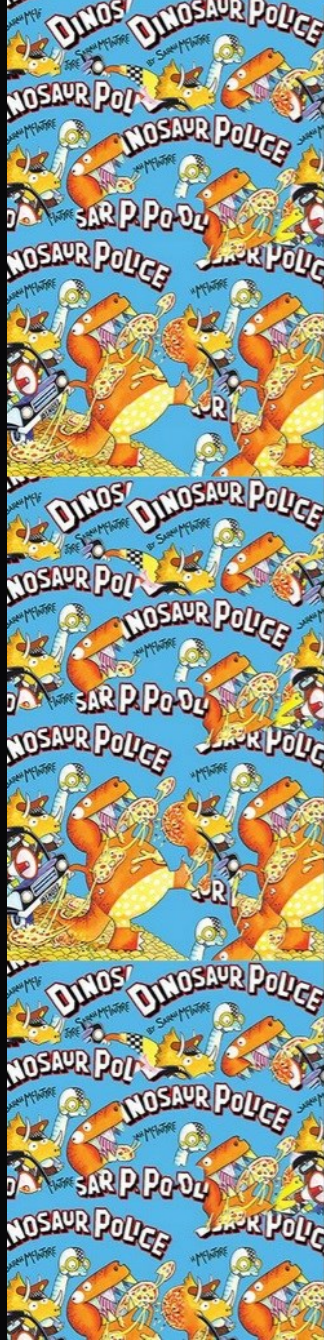
*It is a period of civil war.
Rebel spaceships, striking
from a hidden base, have won*

Erm, not so long ago, in a galaxy
not really far away

Episode IV

A NEW HOPE, BUT IN WHO?

*It is a period of civil war.
Rebel spaceships, striking
from a hidden base, have won*



Sarah McIntyre
@jabberworks



Follow

WHAT? Green Party aim to cut down copyright to 14 years. How are we supposed to earn a living?

policy.greenparty.org.uk/ec.html

policy.greenparty.org.uk/ec.html

Intellectual Property

Background

EC1000 The term intellectual property covers a number of different areas, such as cultural products (see [EC1011](#) below), software, physical inventions, drugs and natural entities protected by different means such as copyright, patents and trademarks. There are differences within and between these areas, and there can be no single intellectual property policy. The crucial balance in policy is between ensuring that there is adequate funding and incentive for innovation for socially and environmentally valuable activity and encouraging the widest possible sharing of these rights, which are public goods.

Policy

EC1010 Our general presumption is to encourage the Green value of greater sharing and to make it more difficult to obtain patents and similar forms of protection than at present. Specific policies are below.

EC1011 On cultural products (literature, music, film, paintings etc), our general policy is to expand the area of cultural activity, that is ways that culture can be consumed, produced, and shared, reduce the role of the market and encourage smaller and more local cultural enterprise (see [CMS200](#) onwards). Specifically we will

- introduce a Citizen's Income (see [EC730](#)), which will allow many more people to participate in cultural creation;
- introduce generally shorter copyright terms, with a usual maximum of 14 years;
- legalise peer to peer copying where it is not done as a business;
- liberalise 'fair use' policies to operate outside the academic environment, and allow greater development from existing copyright material; and
- make it impossible to patent broad software and cultural ideas.

RETWEETS
305

FAVOURITES
112



1:41 pm - 22 Apr 2015



Reply to @jabberworks



ReadItDaddy @Readitdaddy · Apr 22

@jabberworks That and the 'legalise peer to peer copying' - That is utterly bonkers!

1



Teri Smyth @TeriSmyth · Apr 22
@jabberworks what?!! Why on earth?



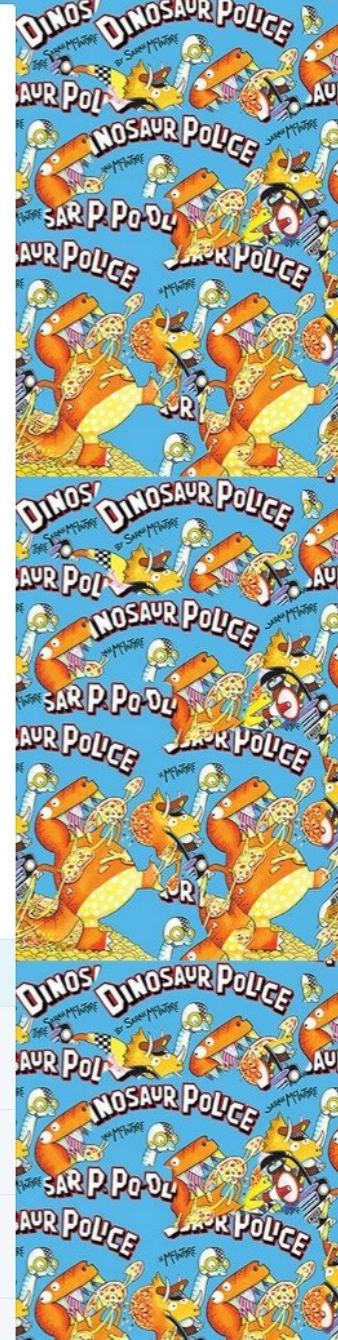
Wave At The Train @waveatthetrain · Apr 22

@jabberworks that is not good. Surely if you have copyright it's your intellectual property for life?



Sarah McIntyre @jabberworks · Apr 22

@Readitdaddy Seriously, I've already been illustrating longer than 14 years



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- e. make it impossible to patent broad software and cultural ideas.



Sarah McIntyre

22 April · 🌐

WHAT?? Have you seen the Green Party plans to cut down copyright to 14 years?? I've been illustrating longer than 14 years and 14 years is nothing. How would we be expected to live on our royalty earnings? And big companies like Disney could pounce on what we've made and quickly do whatever they like with it, paying us nothing. Goodbye, Green Party, you just lost author votes. <http://policy.greenparty.org.uk/ec.html>

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56 of 69



Clíodhna Ztoical Smita Kheria would be interest to hear your take on this

22 April at 22:38



Nicola Morgan Copyright law is only a terrible thing for those who seek to break it. Any creator who doesn't wish to use it is allowed to give away any rights they wish, including copyright.

22 April at 22:41 · 👍 2



Lew Stringer Well, I was going to vote for them but this is a ridiculous and unfair proposition.

22 April at 22:42

It is a period of civil war.

Green party

Green party plan to limit copyright attacked by writers and artists

Manifesto proposal to make copyright shorter to reduce restrictions on shared cultural heritage slammed as an 'appalling injustice'

Jessica Elgot

Thursday 23 April 2015 08.52 EDT



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The Greens' manifesto aims to 'make copyright shorter in length, fair and flexible'. Photograph: Stephen Lenthall for the Guardian

The Green party may be forced to backtrack on its proposals to limit UK copyright terms to 14 years after a howl of protest from prominent writers and artists including Linda Grant, Al Murray and Philip Pullman.

The Greens' manifesto said the party aims to "make copyright shorter in length, fair and flexible" with the party's policy website saying it would "introduce generally shorter copyright terms, with a usual maximum of 14 years". Representatives of the party said on Thursday that length could be revised after a consultation.

Kate Pool, deputy chief executive of the Society of Authors, said it would be an "appalling injustice" and that artists and writers would be first to lose out under

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The Telegraph

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Friday 29 May 2015

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Authors criticise Green Party plan to reduce copyright to 14 years

Philip Pullman and Jessie Burton join writers alarmed by the plans to reduce copyright in a pledge to 'encourage greater sharing'



The Green Party would introduce a 14-year copyright. Photo: Telegraph/Eddie Muiholland

By Kat Brown

12:51PM BST 23 Apr 2015

157 Comments

Culture Galleries



It is a period of civil war.



[Home](#) > [News](#) > [Greens to review copyright policy](#)

GREENS TO REVIEW COPYRIGHT POLICY

27 April 2015

The Green Party is undertaking a review of its copyright policy, including inviting representatives of the creative sector, such as writers, artists, musicians, illustrators, and composers to a special session of its next conference. This is in response to a call from Caroline Lucas, who was elected MP for Brighton Pavilion in 2010 and met last week with creatives in Brighton about the Green Party's copyright policy.

The Greens' manifesto for the next parliament says we would make copyright shorter in length, fair and flexible, and prevent patents applying to software,

Natalie Bennett, Green Party Leader, has lent her support to a review of the policy.

She said: "We are committed to an approach that is fair to all. Our long-term vision, agreed some years ago, includes a proposed copyright length of 14 years after death, but we want to ensure any detailed proposals are subject to full consultation. We also recognise the need to bring copyright law up to date to better reflect the demands of the digital age and to find innovative ways to support struggling artists."

She added: "The Greens are the only party where every member has a say in our policies. Inviting artists and creatives to our next conference will help make sure future policy on copyright is developed in partnership with those it most affects and I know that many members are keen to look at this again."

Caroline Lucas said: I am proud that we are backing the arts and listening to those people who have told us

STAND WITH US

*Rebel spaceships, striking
from a hidden base, have won
their first victory against*

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Sarah McIntyre

Profile

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writers and illustrators: what we REALLY do all day

Apr. 30th, 2015 at 7:15 AM

In discussions about illustrator earnings, I've realised a lot of people have no idea what we actually do for a living. They think we create a book, then have a rest while we earn lots of money from the book.

Scott Santens @2noame · Apr 25
@jabberworks @TheGreenParty If you write a book & 14 years later are upset about a decrease in income... maybe you should write a 2nd book.

Ben Alabaster @BenAlabaster · Apr 22
@jabberworks @sarramanning maybe by writing more than one book every 14 years :P

Shevek @Spitfuel · Apr 23
@jabberworks um write more? You know like the rest of us who can't live off what we did 30 years ago? Or am I missing something here?

K Tetch @ktetch · Apr 24
@jabberworks Here's an idea, do like the rest of the world, WORK! If you can't make a living making decent work every 10-13 years, forget it

From Twitter

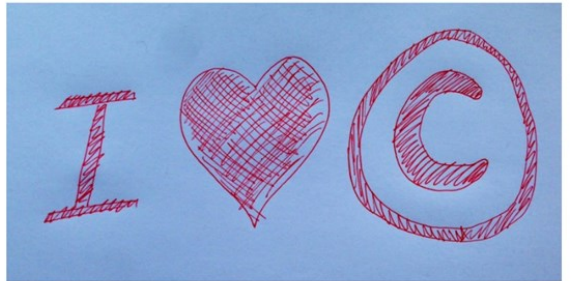
Subject: History Lesson
Go back to history class and learn what copyright is really about. You have perverted it into being a welfare system whereby you feel the that you need to be perpetually paid for works created in the past. Join the rest of the working world, when we get done with a job, in order to get paid again, we go out and do more work!!!!

From my blog

VISIT MY WEBSITE HERE! (lots of fun activity stuff to keep you busy.)
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REEVE & MCINTYRE

jkdegen Apr 23 · 5 min read Martin Smith and 305 others recommended

I "revisited" this image from symbols I had seen before, using a pen and paper.



306 52

the Media Should Stop Repeating

by John Degen

Every year around Shakespeare's birthday, which has also been declared World Book and Copyright Day, I see articles popping up here and there repeating some howling inaccuracies about the legal and economic concept of copyright. I get it—copyright is complex and, frankly, not all that gripping. Also, there's that *free culture* movement that says all sorts of truthy-sounding things about how copyright might just be a bad thing. And we're pro-freedom, right? On the other hand... Shakespeare!... plus all those still-alive authors I love to read, and who need to make a living.

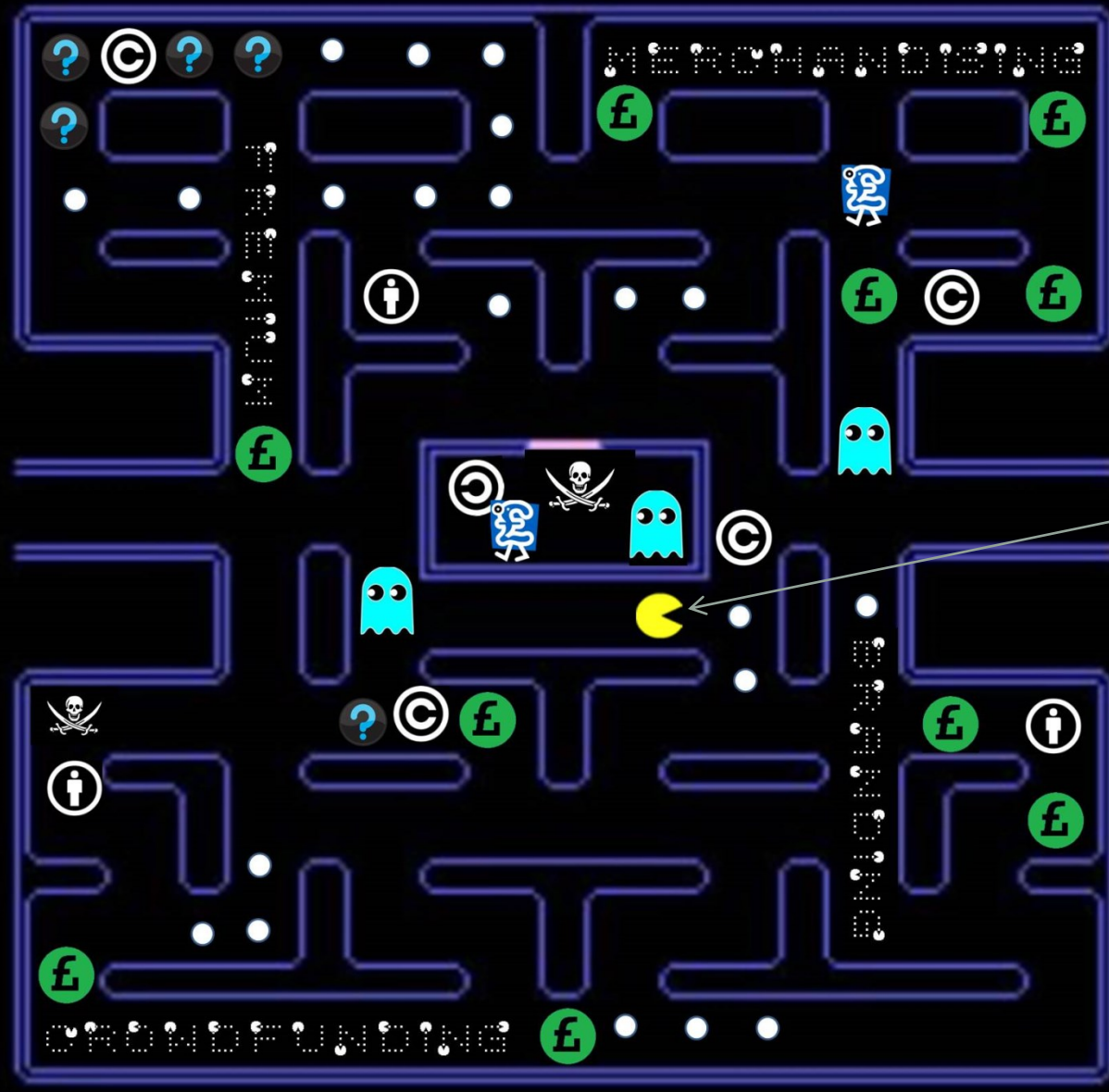
How is anyone supposed to do the work of truly understanding copyright?

I offer this short list of seriously dumb copyright myths to help you through the clutter of free culture bunkum. Hope it helps:

Myth #5. Artists Feel Restricted by Copyright

the evil Galactic Empire.

During the battle, Rebel spies managed to steal secret plans to the Empire's ultimate weapon, the **DEATH STAR**, an armored space



THEME 4: Creators and Performers: Process and Copyright

In this theme, we explore by means of empirical and ethnographic enquiry what role copyright plays, whether positive, negative, or neutral, in shaping the real world creative and business activities of creators and performers. Research will investigate the experiences and perceptions of creators and performers across various sectors including new media art, music, performing arts, publishing, games, and fashion. At present, research within this theme is being carried out across nine different projects:

- [Individual Creators](#)
- [Copyright and Cultural Work](#)
- [Creators' Organizations](#)
- [Music Copyright in the Digital Age](#)
- [Copyright at the digital margins](#)
- [Digitisation and the Politics of Copying in Popular Music Culture](#)
- [Whose Book Is It Anyway? IP, collaborative business models, and questions of ethics and creativity in digital publishing](#)
- [Alternate Business Models for Authors: Openness and Portfolios](#)
- [Fashion IP: From start-up to catwalk: A Four City Investigation](#)

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Project: Copyright and Individual Creators

- What is the role of copyright in the day to day practice of creative practitioners, and how is it changing, if at all?
- What is the actual and perceived value of copyright in creative practices from the creators' point of view?
- How does copyright compare to non-copyright income streams and other intellectual assets in their practice?
- What social norms are at play and why? How are meanings and beliefs regarding copyright being shaped? How do such meanings, beliefs, and experiences regarding copyright ultimately shape the contours of creators' practice?

Research – so far

- Over 110 semi-structured interviews with writers, illustrators, visual artists & performers, and musicians
- Observations at several festivals and events
- Informal conversations with agents, arts organisations, gallery owners and curators
- Observations of discussions in relation to copyright on social media (facebook and twitter) amongst artists
- Conversations with artist associations and unions who have offered suggestions and help in accessing creators (SoAiS, SAU, AOI, MU)

Emerging themes

For love or money?

“Compulsion gets taken to mean you are enjoying it so you should do it for free or that you should not have any rights – this is really problematic and not how my practice can work.”

“Cultural capital, while important, only works in hindsight BUT artists have to cover their day to day costs which are very important at the same time – as such artists getting paid for their work and having rights is very important.”

Emerging themes

Copyright: actual and perceived value

Sources of revenue

Attribution

Reasons for preventing copying

Appropriation

Experiences with experiments:

Online sales, Gigs, Objects, Online vault

Precariousness

Disempowerment

Research – next few months

- 30- 40 interviews
- Some further content analysis: discussions amongst artists on twitter and facebook

Dissemination

- Share excerpts from data in an open and accessible manner
- Take the findings back to the events and locations used for the study