
Index

- academic publishing
 - author remuneration 369, 370
 - citation rates 370
 - and copyright law 365–6, 369, 372–3
 - hybrid OA models 371, 373
 - impact of digitization 368–9
 - and open access 365–73
 - and piracy 365, 366
 - and quality of published work 369
 - retro-digitization 372–3
- ACE (Arts Council England) 155, 312, 317
- Acemoglu, D. 411
- ad hoc meritocracy 73, 74
- advance payments 202
- advertising 51, 164, 170, 179, 302, 345, 379–80, 386
- aesthetics 81–2, 156
- aggregation method 162, 165–8
- AHRA (Audio Home Recording Act) 236
- à la carte downloads 394
- Albarran, A. 26
- ALCS (Authors' Licensing Collecting Society) 277
- All's Well That Ends Well* (play) 313–14
- alliance managers 62–3
- allocation of usage rights 216–17
- alternative compensation schemes 244–5
- Amazon (online retailer)
 - cloud services 396
 - and e-book industry 284, 286–8, 292–3, 295, 296–7, 346–7, 353, 355
 - purchase recommendations 69, 86
- ambidexterity 60–61, 64
- Amsterdam City Archive 334
- analogue TV 135–6, 141, 143, 410–11, 412
- Andersen, B. 268
- Anderson, C. 86, 349, 360
- Anderson, R. G. 371
- Andersson, B. 46, 47
- Andreoli-Versbach, P. 371–2
- antitrust issues 224, 231, 406
- Apple Inc. (technology multinational)
 - business model of 48, 50–51, 53
 - and dynamic competition 59–60
 - and e-book industry 346–7
 - and news media 384–5
- architecture 15–16
- Arrow, Kenneth 403
- art galleries 323, 325–6
- artistic creation 12–13, 13–14
- 'artistic deficit' 311, 319
- art knowledge 325–6
- art markets 322–8
- Art.sy (online arts database) 324–5
- arts, cultural policy of 155–7, 158
- art valuation of 326–7
- ASCII (American Standard Code for Information Interchange) 107
- Atladottir, K. 275, 276, 278–80
- ATSC (Advanced Television System Committee) 136
- auction houses 323, 325–6
- audiovisual products, international trade in 178–85
- Auster, Paul 350
- author remuneration 284, 290–97, 369, 370
- authors'/artists' rights
 - attitude to copyright 278–80
 - and creativity 274–5
 - evidence on earnings 276–8
 - impact of digitization 280–81
 - markets for copyright works 275–6
- Babbitt, Milton 23
- backup copies 239, 245
- Bacon, Francis 113
- Baden-Fuller, C. 47
- Baker, M. 252
- Bakhshi, H. 158, 313–14, 315–17, 320, 334
- Bakos, Y. 406
- Bakula, David 86
- Banks, J. 424
- Barnes & Noble (publisher) 359
- base remuneration 284
- Baudrillard, J. 83
- Baumol, W. 311, 327
- Bauwens, M. 72
- Bayus, B. L. 417
- BBC (British Broadcasting Corporation) 51–2, 178, 317
- Becker, G. S. 82
- Belleflamme, P. 390
- Benghozi, P. 361
- Beniger, J. 114
- Benjamin, Walter 119
- Benkler, Y. 67–8, 68–9, 70, 120, 160

- Bergstrom, T. C. 366
 Berman, Saul 119–20
 Berne Convention (1886) 191, 278, 280, 300
 Berners-Lee, Tim 346
 Bernius, S. 370
 Besen, S. M. 240
 beta-testing 71
 Bhattacharjee, S. 356
 ‘big data’ analytics 69, 328
 binary logic 10, 112–13
 Blaukopf, Kurt 117
 blogs 326, 385, 412
 Bogost, I. 419
 Bollywood (Indian film industry) 399
 book publishing industry
 brand extension 348–9
 categories of works 354–6
 changes in reading habits 356–8
 changing structure of 344–5
 and cultural diversity 358–61
 and decline in paper reading 356
 emergence of onscreen platforms 346–8
 impact of digitization 284–5, 286, 288–9,
 292–3, 294–5, 296–7
 impact of digitization 344–51, 353–61
 and piracy 353, 357–8
 and produsage 350–51
 sales figures 353, 354
 self-publishing 52, 295, 296–7, 345, 349, 351,
 359, 361
 see also e-book industry
 Boorstin, E. 256
 bounded rationality theory 304
 Bounie, D. 356, 392, 401
 Bourdieu, P. 79–80, 81
 Bowen, W. 311
 brand extension 348–9
 broadband transmission networks 148–9
 broadcasting sector
 business models 51–2
 impact of digitization 409–14
 and international trade 178–82
 media convergence 124–7, 128–30
 policies of 412–14
 and royalty contracts 200
 and technological change 409–10
 see also digital TV broadcasting; television
 broader offers 358–9
 Brooklyn Art Museum (New York) 326
 Brynjolfsson, E. 349, 361, 406
 Buccafusco, C. J. 212
 bundling 32, 58–9, 368, 395, 406
 business models
 ambidextrous 60
 case studies 49–53
 criticism of 49
 defining 45–6
 film industry 406
 ‘long tail’ theory 86
 music industry/sector 393–4
 newspapers 379–80
 representation of 46–7
 research into 45–8, 54
 buy-out fees 275, 278
 CA (closed access) model 365, 371, 373
 cable transmission networks 147–8
 Cage, John 119
 Cairncross, Frances 38
Call of Duty: Black Ops II (video game) 418,
 420–21
 Campbell, C. 83
 Cantrell, S. 46
 Casadesus-Masanell, R. 47–8, 49, 50
 Castronova, E. 419
 CATIA (computer-aided three-dimensional
 interactive application) 15, 16
 Cavaleri, M. 370
 Caves, R. 9–10, 26, 27, 118
 CELAS (collecting society) 229
 challenge–response model 108
 Chan, M. 112
 chat rooms 350
 chemical-mechanical mediamorphosis 118–19,
 120–21
 Chesbrough, H. 45, 48
 children’s books 354
 cinema distribution 401–2
 citation rates (in academic journals) 370
City of Glass (novel) 350
 Clash Music (publishing company) 51, 53
 class sizes 21
 classification of creative economy industries
 162–6, 175
 clone copies 239, 240–41
 cloud services 389, 390, 395–6, 405
 clustering (co-location) 39–40, 41, 42
 Coase, R. H. 411, 412
 collaborative content creation 67–8, 69–77
 collaborative networks 120, 348
 collective rights management
 appearance of CRMOs 222
 and copyright law 222
 and copyright paradox 231–2
 current system 228–30
 impact of digitization 226–8, 230–31
 traditional systems of 223–6
 comic books 355
 ‘command and control’ approach 73, 411, 412
 common law 190, 210

- communal evaluation 70–71
 communal property 73–4
 competition law
 allocation of usage rights 216–17
 and copyright law 209–10
 and innovation 217
 and intellectual property 209
 and owners' rights 210–17
 and users rights 210–17
 computer games industry
 business models of sector 52–3
 and cultural policy 157–8
 growth of industry 40–41
 and produsage 75
 see also video games
 computers
 decreased cost of 20, 24
 early development of 112–13
 evolution of 10–11
 and media convergence 126–7
 and mediamorphosis 119
 congestion externalities 212
 consumer profiles 358
 consumption patterns
 and cultural omnivores 80–82
 and 'cultural voraciousness' 82–3, 87
 and genre boundaries 83–4
 music distribution 85–7
 and social class 79–80
 'content flat rates' 244
 'contextual' features 350–51
 continuing processes 71–2
 contribution (in digital TV broadcasting) 140, 143
 convergence
 in creative industries 57–60, 63–4
 and digital TV broadcasting 134, 136, 138–9, 141–2, 146–50
 media *see* media convergence
Convergence Culture: Where Old and New Media Collide (book) 159
 convergence technologies 411–13
 co-production deals (international) 178–9
 copying technologies
 and copyright levies 235–45
 and digitization 112–14
 and ICTs 105–7, 112, 114
 printing 110–12
 types of copy 239–40
 writing 107–9
 see also file-sharing; piracy
 Copyright Act (US, 1976) 187, 192, 194, 212, 214
 Copyright Directive 236, 237–8, 242
 copyright law
 and academic publishing 365–6, 369, 372–3
 administration costs of copyright systems 252
 and advent of Internet 366
 allocation of usage rights 216–17
 and audiovisual international trade 184
 and authors'/artists' rights 274–82
 as chief means of regulation 3
 and collective rights management *see* collective rights management
 competing theories of 187–9
 and competition law 209–10
 and copyright protection 249, 251–2, 252–4, 257
 and copyright standard 204–6
 costs/benefits of copyright systems 250–51
 and development of digital markets 249
 economic analysis 191–4
 effects of unauthorized copying 252–7
 evidence on earnings 276–8
 and fair use 214–15
 and first sale doctrine 215–16
 and ICTs 249–50, 254–5, 257–8
 impact of digitization 187, 193–5
 and innovation 218, 251, 254–5
 legislation brought 189–91
 levies *see* copyright levies
 limited terms of 211–12
 and 'market failure' theories 197–8
 and market power 212–13, 214
 markets for copyright works 275–6
 and open access 365, 366, 369, 372–3
 'orphan works' 299–307
 and piracy 198
 and royalty contracts 199–206, 276–8, 290–92
 scope of 249–50
 socio-economic consequences of copying 249
 and Statute of Anne 209–10
 subject matter limitations 212–13
 and technological change 187–91
 transaction costs of copyright systems 250–51, 252
 value chain of 197, 198–9
 copyright levies
 'alternative compensation schemes' 244–5
 economics of 239–44
 function of 235
 in practice (EU) 237–9
 legal background (US/Europe) 235–7
 copyright paradox 231–2
 copyright protection 249, 251–2, 252–4, 257
 copyright standard 204–6
 Copyright, Designs and Patents Act (1988) 278

- corporate convergence 128
 Corrado, C. 170
 'cost disease' theory 3, 12, 20–21, 24, 311
 cost structures of digitization 288–90
 Coupland, Douglas 87
 Cowen, Tyler 28
 Cox, J. 257
 Coyle, Diane 38
 CPAF (Canadian Public Arts Funders) 280–81
 'creative class' 28
 Creative Commons Licences 230
 'creative destruction' 27, 29, 31, 33, 50, 58, 409, 418, 423, 425
Creative Economy Report (2008) 2
 creative inputs 10, 14
Creative Nation (cultural policy statement) 157
 creative output, measuring 172–5
 CRMOs (collective rights management organizations)
 appearance of 222
 and Creative Commons Licences 230
 DG Market Recommendation (2005) 227–8
 and digitization 230–31
 and effective remuneration 226
 European Case Law modifications 225–6
 and fragmentation 228–9
 and freedom of contract 224–5
 function of 223
 IFPI Simulcasting Decision (2002) 226–7
 licences granted 223–4
 'crowding' theory 274–5
 'cultural arbitrary' 80
 cultural capital 80, 83, 88
 cultural convergence 129–30
 'cultural dissonance' 81
 cultural diversity 182–4, 184–5
 cultural economics 26–8
 'cultural excellence' 156
 cultural goods/products
 defining 9
 marketing 85
 mass production of 116
 and mediamorphosis 117–21
 and technological change 116–17
 cultural omnivores 80–82
 'cultural paradigms' 117
 cultural policy 155–60
 'cultural voraciousness' 82–3, 87
 'culturalization' 29
 Culturegrill (art blogger) 326
 Cunningham, B. 252
 Cunningham, S. 30
 DACS (Design and Artists Copyright Society) 277
 Danaher, B. 357–8, 403
 Dargis, M. 18
 data on copyright earnings 276–7
 Davidson, R. 48
 Davies, R. 166, 167
 DCMS (Department for Culture, Media and Sport) 28, 29, 162–6, 173–4
 'death of distance' 37–9
 decomposition of business models 47–8
 Deezer (music streaming website) 390, 392, 394–5, 397
 Dejean, S. 391
 DeKoven, B. 419
 Deleuze, G. 87
 Dell, Michael 49
 demand-side convergence 59
 Deo, Shainiel 424
 Department of Justice (DoJ) 284
 De Vany, A. 401
 developing nations 90–91, 92–3, 94, 96–7, 99
 development costs 250, 288, 420
de Volkskrant (Dutch newspaper) 384
 DGs (Directorates-General) 222
 Dibbell, J. 419
 digital copying technologies 112–14
 digital divide
 and 'death of distance' 38–9
 individual inequalities 94–8
 Internet access 90, 91–3, 95–6, 98–9
 and spread of digitization 2
 statistical indicators 90–91
 telephone access 93–4
 televisions/radios/newspapers 94, 95
 'digital first' strategy 383–4
 digital heritage consumption 334–8
 digital inputs/outputs 330–32
 digital logic 112–13
 digital mediamorphosis 119–20, 121
 digital medication dispersal 22
 Digital Millennium Copyright Act (US, 1998) 189–90, 192–3
 'digital outsiders' 356
 digital painting 14
 'digital spaces' 43
 'digital sublime' notion 417, 418
 digital TV broadcasting
 advantages of digitization 134
 broadcast paradigms 135–40
 implications of digitization 140–49
 see also broadcasting sector; television
 DiMaggio, P. 83–4
Directory of Open Access Journals (DOAJ) 367
 distribution (in digital TV broadcasting) 140, 143–5

- distribution of creative Internet content 3, 14, 23, 72
- Donaldson, Julie 354
- 'double dipping' strategies 371, 373
- double-counting 168
- downstream sector 170–72
- DRM (digital rights management) 237, 239, 242–3, 245, 288–9, 366, 404–5, 407
- DTT (digital terrestrial television) 146
- Dudley, L. 108
- Dutch National Library 339
- DVB (Digital Video Broadcasting) 136, 146–7
- DVD distribution platforms 403–6
- 'Dynabook' concept 346
- dynamic capabilities 61–3
- dynamic competition
 - and ambidexterity 60–61, 64
 - and convergence in creative industries 57–60, 63–4
 - and copyright law 210–11, 213, 217–18
 - and dynamic capabilities 61–3
- Dynamo games (computer games developer) 52
- Easterbrook, Frank 209
- e-book industry
 - and author remuneration 284–5, 286, 288–9, 292–3, 294–5, 296–7
 - changes in reading habits 356–8
 - and cultural diversity 358–61
 - and decline in newspaper reading 356
 - 'enhanced' e-books/magazines 349, 354–5
 - Google Book Search (GBS) Project 372–3
 - growth of 346–8
 - and interactivity 350–51, 354–5
 - preferred genres 354
 - sales figures 353, 354
- EBU (European Broadcasting Union) 139, 144
- ECL (extended collective licensing) 301
- economic convergence 128–9
- Economist* (magazine) 378, 383, 386
- Edirisuriya, J. 46
- Edison, Thomas A. 118
- education 21, 97–8
- effective remuneration 226
- Eger, T. 371
- Eisenstein, E. 110
- Elberse, A. 361
- electrical mediamorphosis 118–19, 120–21
- Elsevier (publisher) 367
- engraving 112, 120, 335
- Epic of Gilgamesh* (poem) 116
- European Court of Justice (ECJ) 184, 225
- Evans, D. S. 58
- EverQuest* (video game) 419
- evolution of computers 10–11
- evolutionary economics approach 26, 27–34
- Expedia (online travel agency) 389
- Expressionism 118
- Eysenbach, G. 370
- Facebook (social network) 52, 75, 76, 87, 392, 396
- face-to-face communication 38, 40
- fair compensation 236
- fair use 214–15
- Falling through the Net* (series of reports) 95
- Febvre, L. 111
- Feess, E. 370
- Fifty Shades of Grey* (novel) 351, 361
- file-sharing
 - and copyright levies 239, 240–41, 244–5
 - determinants for unauthorized copying 256–7
 - effects on creative industries 249, 250, 252–5
 - and film industry 402–6
 - impact on demand for authorized copies 249, 250, 251–2, 254–5
 - industry adaption 255–6
 - user benefits 252
 - see also* P2P (peer-to-peer) networks; piracy
- film industry
 - business models 406
 - distribution platforms 400–406
 - impact of digitization 284, 399–407
 - and international trade 168–9, 180, 182
 - and measuring creative economy 168–9, 171–2
 - and piracy 264–5, 268–71, 402–6
 - and technological change 399–400
 - theatrical release laws 400–401
- 'filter bubble' 326
- Financial Times* (newspaper) 386
- Financieele Dagblad* (Dutch newspaper) 384
- 'first copy' costs 179, 378–9
- first sale doctrine 215–16
- Fish Sculpture* (sculpture) 15
- Fisher, W. W. 244
- 'flitting' 357
- Florida, Richard 28
- fluid heterarchy 73
- format shifting copies 239, 245
- Frankfurt School of philosophy 156
- freedom of contract 222, 224–5
- freedom of speech 129, 189
- 'freemium' models 52, 385, 391, 394–5
- Frenz, M. 268
- Frey, B. 274–5, 336
- Fruit Ninja* (video game) 423, 424

- Game of Thrones* (TV series) 403
 'gamification' 416
 Gehry, Frank 15, 16
 Gelb, I. J. 107
 GEMA (German collecting society) 229–30, 235, 277
 genre boundaries 83–4
 Girard, Augustin 158–9
 'gleaning' 357
 globalization 11, 27–9, 179, 328
 'glocalization' 409
 Google (Internet multinational) 69, 346–7
 Google Art Project 324, 336
 Google Book Search (GBS) Project 372–3
 Gordijn, J. 46, 47
 GPPs (general purpose principles) 106, 113
 GPTs (general purpose technologies)
 defining 10, 11, 105–6
 and digital ICT 112
 historic 2–3
 and impact of digitization 9
 writing 107
 graphics technologies 17
 Gratz, J. 244
 Green, L. 416
 Greenstein, S. 59
 Grimes, Ged 51
Guardian (newspaper) 75
 Guattari, F. 87
 Guggenheim Museum (New York) 324
 Gutenberg, Johannes 110, 114, 116
 GVA (gross value added) 163, 165–6, 173–4

 Hadopi law 391, 393
 Hagedoorn, J. 57
 Hagel, J. 47
 Hajjem, C. 370
 Halfbrick (video games developer) 423–5
 Halmenschlager, C. 391
 Han, M. 60
 Hanauske, M. 370
 Hansen, A. 277
 Hardwick, P. 276, 277
 Hargreaves Review (2011) 299
 harm (in copyright law) 236–7, 240–41, 242–3
 Harnad, S. 366
 Harry Potter (character/brand) 287, 295, 348
 Hartley, John 30, 160
 Haseman, B. 158
 HBBTV (Hybrid Broadcast Broadband TV)
 135, 139, 142, 147–50
 HBO (US broadcaster) 403
 HDTV (high-definition TV) 136–7, 146
 He, Z. L. 60
 Heald, P. J. 212

 health care 20–21, 22–3
 hedonism 82
 Hegel, G. W. F. 188
 Heist Records 51
 Hellebrandt, T. 166, 167
 Hennig-Thurau, T. 257
 'high/highbrow' culture
 and consumption patterns 80–82, 84
 and cultural economics 27
 and cultural policy 156
 HOA (hybrid open access) models 371, 373
 Hockney, David 14
 Holden, John 160
 Howkins, J. 28, 57
 Hu, Y. 355
Huffington Post (news blog) 385
 Hugenholtz, B. 237, 242
 human capital 1, 17, 29, 106, 175
 Hutter, M. 331
 'hybrid' consumption 358
 'hyperchoice' 360

 ICTs (information communication technologies)
 and copying technologies 105–7, 112, 114
 and copyright law 249–50, 254–5, 257–8
 defining 10–11
 and digital divide 90–91, 94, 96
 impact on creative sector 9, 11–18
 IFA (Federation of Icelandic Artists) 278–80
 IFPI (International Federation of the Phonographic Industry) 226–7
 incentive sufficiency 211, 213–18
 incentives 197, 198, 199–201, 203–4
 inconspicuous consumption 83
 'indefinite renewal' rule 300
 indirect appropriability 240–41, 245, 255
 individual contracting 223
 individual rewards 73–4
 industrial classification 166–8
 inflation 21, 23, 24, 311, 319
 information asymmetry 291
 information goods 192–3
 information poverty 90, 92
 InfoSoc Directive 236
 infrastructure (of digital TV broadcasting) 135, 136–40, 141–2, 145–9
 Inglehart, R. 97–8, 99
 innovation
 in business models 48, 50, 52, 53
 and competition law 217
 and copyright law 218, 251, 254–5
 and creative industries 30–33, 34
 and cultural policy 157, 158–9, 160
 and dynamic competition 57, 58, 63–4

- and printing 110–11
- and technological change 116–17
- and writing 109
- video games industry 416
- ‘innovation services’ 31–2
- innovation trajectory 32–3
- intangible capital 169–70
- integrated business models 46
- intellectual property (IP)
 - and business models 49, 51
 - and competition law 209
 - and contracts 198–9
 - and copyright law 188, 191, 193
 - and ‘first copy’ costs 179
 - licensing schemes 73–4
 - and ‘market failure’ theories 197–8
- interaction data 69
- interactivity
 - and digital TV broadcasting 134, 137–9, 140, 141–2, 146–50
 - and e-book industry 350–51, 354–5
 - and museums 323–4
- International Copyright Act (US, 1891) 253
- international harmonization (in copyright law) 191
- international trade
 - in audiovisual products 178–85
 - domination of US–content broadcasting 179–82
 - and measuring creative economy 168–9
- ‘international’ channels 178
- Internet
 - and art markets 322–8
 - and authors’/artists’ rights 280–81
 - contribution to UK GDP 168
 - and copyright law 190, 194, 366
 - and cultural diversity 360
 - and cultural policy 156, 159
 - determinants for unauthorized copying 256
 - and digital divide 90, 91–3, 95–6, 98–9
 - distribution of creative content 3, 14, 23, 72, 119–20
 - and dynamic competition 63
 - impact of ‘Web 2.0’ 67
 - live streamed transmissions 313–17, 318, 319–20
 - and marketing 312
 - and media convergence 125, 130–31
 - and mediamorphosis 119–20
 - music distribution 85–7
 - and newspaper readership 378, 379–80
- iPad 347–8, 384–5
- IPTV (Internet Protocol TV) 135, 138–9, 142, 148–9, 290, 293, 409–10
- ISDB (Integrated Services Digital Broadcasting) 136
- ISPs (Internet service providers) 293
- ITU (International Telecommunication Union) 90, 92, 94, 138
- Jaaniste, L. 158
- James, E. L. 351, 361
- Jenkins, Henry 159, 418–19
- Jeon, D. S. 369
- Jobs, Steve 346
- Johannesson, P. 46, 47
- Johnson, P. 337–8
- Journal of Cultural Economics* 330
- Kant, I. 189
- Katz-Gerro, T. 82
- Kay, Alan 346
- Kerr, A. 417
- Keynes, Lord J. M. 155
- Khan, B. Z. 253
- Khanna, T. 59
- Khong, D. W. 300
- Kindle (e-book reader) 346–7, 353
- Kindle Direct Publishing platform 295, 296–7, 349
- Kindle Fire (enhanced e-book reader) 355
- Kindle Single format 349, 351
- Kirby, S. N. 240
- Klang, D. 48, 49
- Kling, R. 12
- ‘knowledge gap’ 95
- Koelman, K. L. 242
- Kolarevic, B. 15
- Kranenburg, H. L. 57–8, 60
- Kretschmer, M. 198, 243, 276, 277, 280
- L’herbier des fées* (children’s book) 354
- La Douce* (comic book) 355
- La Scala (Italian opera house) 312, 319
- labour inputs 330–31
- labour mobility 42
- labour productivity growth (LPG) 174–5
- Lacombe, Benjamin 354
- Lahire, B. 81
- Lamb, R. 12
- Lambert, S. 48
- Landes, W. M. 212
- Lang Law (1981) 285
- Lange, A. 183
- Le Guel, F. 257
- Leadbeater, C. 74
- Leibniz, G. W. 113
- liberalization 125, 127
- Liebowitz, S. 200, 240, 255, 262–3, 268

- limited terms (of copyright) 211–12
 Linden Lab (video games developer) 421
 Linder, J. 46
 Linux (operating system) 405
 Lipsy, R. 2, 105–6
 Litman, Jessica 192
 live streamed transmissions 313–17, 318, 319–20
 Lizardo, O. 80, 81
 Locke, John 188
 ‘long tail’ effects 86, 254, 360–61, 392
 ‘low/lowbrow’ culture 80, 82
 low-cost news strategies 385, 386
 Lury, C. 81–2
 LUs (local units) 166, 167
- Mad Men* (TV series) 399
 Madden, M. 280
 magazine publishing industry
 brand extension 348–9
 changing structure of 344–5
 emergence of onscreen platforms 346–8
 impact of digitization 344–51
 online versions 345
 and produsage 350–51
 Malaby, T. M. 421–2
 Malraux, André 155
 manufacturing sector 167
 market convergence 128
 ‘market failure’ theories 156–7, 197–8
 market power 212–13, 214
 market process solutions 27
 market research 90, 169–70, 173
 market sensing capabilities 61–2
 marketable product
 marketing of performing arts 312
 Martikainen, O. 57
 Martin, H. J. 111
 mass production 111, 116
 mass quality news 387
 Mausner, J. O. 300
 McCabe, M. J. 369
 McGrath, R. 48
 measuring creative economy
 ‘intangibles’ approach 169–75
 standard approach 162–9
 mechanical advantage 106
 media convergence
 blurring boundaries 123–4, 125–7
 co-evolutionary approach 130–31, 132
 concepts of convergence 123–4
 function of convergence 124–5
 levels of convergence 128–30
 ‘mediamatics’ 126–7
 mediamorphosis 117–21
- Mei Moses Fine Art Index 325
 merger doctrine 213
 Metropolitan Museum of Art (New York) 336–7
 Metropolitan Opera (New York) 313, 318–19
 Meyer, P. E. 378
 Michel, N. 204, 358
 Miles, I. 416
 Miller, P. 74
 Miller, Toby 417
Minecraft (video game) 418
 Ministry of Culture (France) 155
 missing data 90–91
 mixed digital industries 12
 mobile TV 137–8, 141
 mobility (of digital TV broadcasting) 134, 136, 137, 141–2, 146–50
 Mojang (video games developer) 418
 Monopolies and Mergers Commission (MMC) 276
 monopoly pricing deadweight loss 214, 216
 moral rights 189, 199, 274–5, 278–80, 282
 Moreau, F. 360
 Morgan, M. S. 47
 Mortimer, J. H. 255
 Mosco, Vincent 418
 MPEG (Moving Picture Experts Group) 136, 145
 Mueller-Langer, F. 366, 369, 371–2
 Murdoch, J. 411
 Murdoch, Rupert 384
 Murphie, A. 156
 museums
 allocation of resources 333–4
 digital heritage consumption 334–8
 impact of digitization 330–40
 institution of 330–34
 and interactivity 323–4
 online content 325–6, 333–5
 and presumption 337–8
 and role of government 338–40
 transformation of role 323–4
 Music Genome Project 325
 music industry/sector
 business models 50–51, 393–4
 cloud services 389, 390, 395–6
 collective rights management 228–9
 consumption patterns 85–7
 digital distribution/supply 393–7
 effects of new distribution platforms on
 artists/labels 396–7
 estimating GVA 165–6
 free services 395
 impact of digitization 389–97
 and mediamorphosis 118–20

- piracy 249–50, 251–2, 253–4, 257–8, 262–4,
266–8, 270–71, 289–92
subscription services 394–5
and technological change 116, 117
- Musicians' Union 277
- Muthoo, A. 204
- Myst* (videogame) 17
- Napster (file-sharing website) 50, 119, 262–3,
264, 391, 405
- Nash bargaining solution 204–5
- Nash equilibrium theory 371
- National Institutes of Health 367
- National Theatre (NT) 313–14, 315–16, 318
- Navarrete, T. 336
- NBC (US broadcaster) 403
- NEA (National Endowment for the Arts) 312,
315
- NESTA (National Endowment for Science,
Technology and the Arts) 30, 34, 313–14,
316, 317–18, 320
- Netessine, S. 361
- new reading practices 357
- news media
decline in newspaper readership 378,
380–83
and digital divide 95–8
impact of digitization 378–80, 383
low-cost news strategies 385, 386
and mass quality news 387
news as economic product 378–80
and produsage 75–6
solutions to Internet 'threat' 383–6
- news value chain 378
- newspapers
business models 379–80
decline in readership 378, 380–82
and digital divide 94, 95–6
'first copy' costs 378–9
integration of online/offline operations
383–4
low-cost strategies 385, 386
and mass quality news 387
online editions 383–6, 412
threat of Internet 378, 379–80
- niche products/works 355–6, 358–9
- Nielsen Mobile 93
- Nollywood (Nigerian film industry) 399
- non-rivalry in consumption 378–9
- Norris, M. 370
- Norris, P. 97–8, 99
- nostalgia 85–6
- 'novelty bundling market' effects 32–3
- NT Live (streaming service) 313–14, 315–16,
318, 320
- NTSC (National Television System
Committee) standard 135, 141
- NURBS (non-uniform rational B-spline) 15–16
- O'Donnell, C. 420
- O'Reilly Media conference (2004) 67
- OA (open access) models
and academic publishing 365–73
and copyright law 365, 366, 369, 372–3
hybrid models 371, 373
OA journals 366–8, 369–71
and quality of published work 369
retro-digitization 372–3
- Oberholzer-Gee, F. 268, 361
- OECD (Organisation for Economic Co-
operation and Development) 90, 93, 95,
124, 178
- Oksanen, V. 244
- online arts databases 324–5, 327
- OnLineArt System 230
- open participation 70–71, 72–4, 76–7
- open source software 70–71, 73–4
- Orbitz (online travel agency) 389
- organizational convergence 128–9
- 'orphan works'
archives of 299
cross-country comparisons 301–3
experiments conducted 304–7
rights clearance exercise 303–4
theoretical solutions 300–301
- Osterwalder, A. 46, 47, 48, 50
- OTT TV (Over-the-Top TV) 135, 139–40, 142,
149–50
- owners' rights 210–17
- ownership 135, 136–40, 141–2, 183
- Oxford University Press (publisher) 371
- P2P (peer-to-peer) networks 87, 119, 244, 389,
390, 393
see also file-sharing; piracy
- pace of consumption 82–3
- Padawan decision (ECJ, 2010) 236, 243, 244
- Paik, Nam June 119
- painting (pictorial art) 13–15, 23
- PAL (Phase Alternating Line) standard 135
- Palmberg, C. 57
- paper, introduction of 110, 111
- Pareto efficient contracts 202–3, 204, 205
- Park, S. B. 81
- Patry, W. F. 300
- pay walls 383, 384, 385, 412
- Peacock, D. 337
- Peitz, M. 390, 391
- Peltier, S. 360
- Pennings, J. 59

- Perez, Sébastien 354
- performing arts
 and artists 318–19
 financing digitization 317
 impact of digitization 311–20
 labour-saving productivity growth in 22–3
 marketing of 312
 participation in 315–17
 production of 313–14
- Performing Right Society 276
- personal digital assistant (PDA) 59, 95
- personality rights 189
- Peterson, R. A. 81
- phonetization 108
- phonographs 118
- photocopying 240, 255, 365–6
- Pigneur, Y. 46, 47, 48, 50
- piracy
 and academic publishing 365, 366
 and book publishing industry 353, 357–8
 and computer/video games 270
 and copyright law 198, 200
 and copyright levies 237, 239, 240–41, 244–5
 determinants for 256–7
 effects on creative industries 249, 250, 252–5
 and film industry 264–5, 268–71, 402–6
 impact on demand for authorized copies
 249, 250, 251–2, 254–5
 industry adaption 255–6
 and international trade 184
 and music sector 249–50, 251–2, 253–4,
 257–8, 262–4, 266–8, 270–71, 289–92
 and video games 256, 270
- place 39
- policy frameworks in creative industries 33–4
- political convergence 129
- Poole, D. 280–81, 317
- Porter, M. 48, 49, 50, 386
- Posner, R. A. 212, 300
- Potts, J. 30
- ‘pre-digital’ world 311
- price-control mechanisms 210
- ‘primary’ markets (in copyright) 275
- Print Cabinet Online project (Amsterdam
 Rijksmuseum) 334
- print circulation statistics 380–82
- printing 110–12, 117
- ‘Pro-Am’ content creators 74, 75, 160
- product integration 58–9
- productivity growth 20–23, 24
- ‘productivity lag’ 311, 331
- produsage 70–77, 350–51
- Project Entropia* (video game) 419
- project team management 40
- property rights 193–4, 413
- ‘prospect theory’ of patent law 193
- presumption 68–9, 119, 120, 337–8
- public choice theory 194
- public goods 27, 108–9, 156, 192–3, 197, 411
- Puranam, P. 59
- purchase recommendations 69, 86
- quality (of digital TV broadcasting) 134,
 136–40, 141–2, 146–50
- quality of service (QoS) 138
- R&D (research and development) 57, 58,
 169–70, 317, 338–9
- radio 94, 96, 118
- Radiohead (band) 392
- Raymond, E. S. 71
- reading format, importance of 357–8
- recorded lectures 21
- Reidy, Carolyn 285
- Reitlinger, Gerald 324
- relational capabilities 61, 62–3
- resources 79–80
- retro-digitization 372–3
- Retromania* (book) 86
- revenue business models 46
- ‘reverse engineering’ 15
- Reynolds, Simon 86–7
- rhizomatic networks 87
- RIAA (Record Industry of America
 Association) 291
- Ricart, J. 47–8, 49, 50
- rights clearance 231, 300, 303–4, 306, 318–19
- rights holder revenues 251–2, 254–5
- Rijksmuseum (Amsterdam) 334, 335, 338
- Rimmer, M. 85
- risk aversion (in royalty contracts) 291–2
- risk-sharing (in royalty contracts) 201–3
- Rob, R. 252
- Robinson, Joan 20, 411
- Rochelandet, F. 257
- Rochet, J. C. 369
- Romantic conception of culture 156, 278, 280
- Rosen, S. 360
- Rosenbloom, R. 45, 48
- ‘rough justice’ 243–4
- Rowling, J.K. 295, 348–9
- royalty contracts 199–206, 276–8, 290–92
- royalty distribution data 276–7
- RUs (reporting units) 166–7
- SACEM (Société des Auteurs, Compositeurs et
 Editeurs de musique) 225, 229, 230, 393
- ‘safe harbor’ provisions 190
- ‘sampling’ effect 263, 268
- Samuelson, P. 301–2

- San Francisco Museum of Modern Art 334
 satellite transmission networks 147
 Scherer, F. M. 112, 253
 Scheufen, M. 370, 372
 Schmalensee, R. 58
 Schmandt-Besserat, D. 108–9, 113
 school textbooks 354–5
 Schuiten, François 355
 Schumpeter, Joseph 26–7, 29, 33, 50, 58, 254, 409
 Schuster, M. 339
 Scott, A. 18
 ‘screen culture’ 356
 scribal copying techniques 110–11
 SECAM (Séquentiel Couleur à Mémoire)
 standard 135
Second Life (video game) 421
 ‘secondary’ markets (in copyright) 275–6
 self-archiving 366–7
 self-publishing 52, 295, 296–7, 345, 349, 351, 359, 361
 Shankar, V. 417
 Shapiro, C. 332, 406, 407
 Shavell, Steven 369
 SIC (Standard Industrial Classification)
 163–7
 Sicart, M. 419
 SIM cards 91
 Simkus, A. 81
 Simon, Herbert 360
 Singer, M. 47
 SMART (Shimizu Manufacturing system by
 Advanced Robotics Technology) 16
 SMEs (Small and medium-sized enterprises)
 167
 Smith, Adam 278
 Smith, M. D. 355
 Smudits, Alfred 117
 Snyder, C. M. 369
 social class 79–80, 97–8
 social creativity 160
 ‘social information gap’ 95, 96
 social media
 and art markets 326
 and music industry 396
 and produsage 75–6
 and publishing industry 345, 350
 ‘social network market’ effects 30, 32, 422
 socio-cultural convergence 129–30
 SOPA (Stop Online Piracy Act) 366
 space
 and clustering 39–40
 and computer games industry 40–41
 and cultural economy 41–3
 and ‘death of distance’ 37–9
 specialization 197, 198
 spectrum allocation 136–7, 411, 412–13
 Spotify (music streaming website) 85, 87, 390, 392, 394–5, 397, 405
 Springer (publisher) 371
 Stark, David 422, 423, 425
 static competition 58, 210–11, 213, 218
 Stationers’ Company 210
 statistical indicators (of digital divide)
 90–91
 status distinctions 79–81
 Statute of Anne 209–10
 statutory exclusive rights 209–10
 statutory licensing schemes 244–5
 Steinberg, S. H. 110
 Steiner, P. O. 410
 Stockhausen, Karlheinz 119
 Strumpf, K. 268
 subject matter limitations (of copyright)
 212–13
 subscription prices (academic journals) 365, 368–9, 371
 subscription services (music sector) 394–5
 Sullivan, O. 82, 83
 Sumerian cuneiform 108–9
 ‘superstar’ museums 336
 ‘superstars’ 318, 359–60, 361
 supply-side convergence 59
 Survey of Public Participation in the Arts
 (2008) 315
 tablet computers 346, 347–8, 349, 384–5
 Tadayoni, R. 412
 Takeyama, L. 406
 Tan, T. 361
 Tapscott, D. 69
 Taylor, M. 277
 Taylor, T.D. 84
 Taylor, T. L. 419, 421
 technological blueprints 106
 technological change
 and authors’/artists’ rights 280–81
 and broadcasting sector 409–10
 and copyright law 187–91
 and cultural goods/products 116–17
 and film industry 399–400
 and mediamorphosis 117–21
 technological convergence 128
 technological principles 105, 106, 107, 109, 112–13
 technological substitution 59
 telecommunications sector 124–7, 128–30
 telegraphy 106–7, 126
 ‘telematics’ 126–7
 telephones/telephony 93–4, 95–6, 126

- television
 and digital divide 90, 91, 94, 95
 distribution platforms 402–3
 and mediamorphosis 118
 proliferation of channels 178–9
see also broadcasting sector; digital TV
 broadcasting
- terminals (in digital TV broadcasting) 135, 136,
 138, 140, 141–2, 148
- terminology of ‘creative economy’ 1–2, 29
- Tern TV (television production company)
 51–2, 53
- terrestrial transmission networks 145–7
The Best Singers (reality television franchise)
 348
The Connected Kingdom Report (2010) 168
The Daily (tablet magazine) 348
The Gruffalo (children’s book) 354
The Sense of Dissonance (book) 422
The Third Wave (book) 68, 119
*The Work of Art in the Age of Mechanical
 Reproduction* (essay) 119
- theatrical release laws 400–401
- ‘third wave’ technologies 37–8, 68, 119
- Thomas, B. 337–8
- Throsby, D. 9, 10, 17, 155, 158–9, 281, 313–14,
 315–17, 320, 334
- TIME (telecommunications, information
 technologies, media, entertainment) 126
- time allocation 82–3
- time shifting copies 239, 245
- Times* (newspaper) 384
- Toffler, Alvin 37–8, 68, 69, 119
- token accounting systems 108–9
- Torvalds, Linus 73
- Towse, R. 200, 275, 277, 278
- TPMs (technological protection measures)
 216–17, 404–5, 407
- transaction costs
 analysis of 27
 and copyright law 211, 213–18, 250–51,
 252
 and copyright levies 243
 effect on business models 45
 and place 39
 and royalty contracts 290
- transformation value of creative industries
 30–31
- transformational effects 11–12, 15, 16, 105–6
- ‘transmedia’ practices 129, 159, 357
- travel agencies 389
- Treaty on the Functioning of the European
 Union (TFEU) 227
- Turing, Alan 113
- Twitter (social network) 75–6, 396
- UHF (ultra-high frequency) 136
- UK Intellectual Property Office 49
- UNESCO (UN Educational, Scientific and
 Cultural Organization) 2, 90, 94, 158–9
- unfinished artifacts 71–2
- United Nations Conference for Trade and
 Development (UNCTAD) 2, 3, 10
- upstream sector 170–72
- urbanization 30
- US Authors Guild 372
- user-created content 69, 71–2, 77, 159
- users’ data 336–7
- users’ rights 189, 210–17, 250–51
- utilitarianism 188–9
- utilizing capacity 211, 214, 217
- Valimaki, M. 244
- valuation of art 326–7
- value chain of digital broadcasting 144–5
- Varian, H. R. 300, 332, 405, 406, 407
- variety (in digital TV broadcasting) 134, 136,
 138, 139–40, 141–2, 146–50
- varying revenue sharing 291–2
- VDD (Verband deutscher Drehbuchautoren)
 277
- Veblen, Thorstein 79
- versioning 332–3
- VHF (very high frequency) 136
- video games industry
 economic sociology approaches 421–5
 and graphics technologies 17
 growth of 416–17, 420
 innovation in 416
 and piracy 256, 270
 political economy approaches 417–18
 restructuring of 419–21
 user cultures 418–19
see also computer games industry
- video market 285–7, 289–90, 293–4, 295–6,
 400–401, 403–6
- visual arts 23, 84, 114, 322, 327–8
- Vitorino, António 237, 241, 242–3
- VoD (video on demand) 285–8, 290, 293,
 295–6, 400
- Von Hippel, E. 75
- ‘von Neumann architecture’ 112
- Voorbij, H. 337
- Waelbroeck, P. 390, 391, 395, 396
- Waldfoegel, J. 252, 253, 257, 358, 389, 391
- Wales, Jimmy 73
- Wall Street Journal* (newspaper) 383, 386
- Walls, W. D. 257, 401
- Watson, Doc 305
- Watt, R. 198, 366, 369

- Wealth of Nations* (book) 278
 'Web 2.0'
 and art markets 322, 324, 325
 impact of 67
 and media convergence 125
 and produsage 70–77
 and presumption 68–9
 Weda, J. 281
 Weyl, G. E. 389–90
What Is Love All About (Chinese TV drama)
 180
 Wikipedia (online encyclopaedia) 70–71, 73–4,
 76–7
 Wiley-Blackwell (publisher) 367
 Williams, A. D. 69
 Wilson, N. 160
 Wilson, R. 205
 WIPO (World Intellectual Property
 Organization) 2, 162–3
Wonders of the Universe (series of science
 programmes) 178
 Wong, K. 60
 World Economic Forum (2007) 90–91
 World Summit on the Information Society
 (2008) 93
 World Values Survey (2013) 97
 writing 107–9, 117
 Wu, Dr. Lilian Gomory 22
 Xerox (photocopier manufacturer) 48, 365–6
 xylography 110, 111
 Yesterday.sg (community art blog) 326
 YouTube (video-sharing website) 91, 305–6,
 395, 397
 YoYo Games (computer games developer)
 52–3
 Zednik, A. 281
 Zentner, A. 391
 Ziggers, G. 60
 Zott, C. 46