academic publishing 369, 370
author remuneration 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
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. 113
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
Handbook on the digital creative economy

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
Index 431

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
devlopment 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
Cowan, 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
CROMOs (collective rights management
organizations)
appearance of 222
and Creative Commons Licences 230
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
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
Culturegrrl (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 adoption 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
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 fees (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
Lange, A. 183
Le Guel, F. 357
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
Lipsey, 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
coevolutionary 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 produsage 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
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
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
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 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
prosumption 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 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
<table>
<thead>
<tr>
<th>Index</th>
<th>439</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Francisco Museum of Modern Art</td>
<td>334</td>
</tr>
<tr>
<td>satellite transmission networks</td>
<td>147</td>
</tr>
<tr>
<td>Scherer, F. M.</td>
<td>112, 253</td>
</tr>
<tr>
<td>Scheufen, M.</td>
<td>370, 372</td>
</tr>
<tr>
<td>Schmalensee, R.</td>
<td>58</td>
</tr>
<tr>
<td>Schmandt-Besserat, D.</td>
<td>108–9, 113</td>
</tr>
<tr>
<td>school textbooks</td>
<td>354–5</td>
</tr>
<tr>
<td>Schuiten, François</td>
<td>355</td>
</tr>
<tr>
<td>Schumpeter, Joseph</td>
<td>26–7, 29, 33, 50, 58, 254, 409</td>
</tr>
<tr>
<td>Schuster, M.</td>
<td>339</td>
</tr>
<tr>
<td>Scott, A.</td>
<td>18</td>
</tr>
<tr>
<td>‘screen culture’</td>
<td>356</td>
</tr>
<tr>
<td>scribal copying techniques</td>
<td>110–11</td>
</tr>
<tr>
<td>SECAM (Séquentiel Couleur à Mémoire) standard</td>
<td>135</td>
</tr>
<tr>
<td>Second Life (video game)</td>
<td>421</td>
</tr>
<tr>
<td>‘secondary’ markets (in copyright)</td>
<td>275–6</td>
</tr>
<tr>
<td>self-archiving</td>
<td>366–7</td>
</tr>
<tr>
<td>self-publishing</td>
<td>52, 295, 296–7, 345, 349, 351, 359, 361</td>
</tr>
<tr>
<td>Shankar, V.</td>
<td>417</td>
</tr>
<tr>
<td>Shapiro, C.</td>
<td>332, 406, 407</td>
</tr>
<tr>
<td>Shavell, Steven</td>
<td>369</td>
</tr>
<tr>
<td>SIC (Standard Industrial Classification)</td>
<td>163–7</td>
</tr>
<tr>
<td>Sicart, M.</td>
<td>419</td>
</tr>
<tr>
<td>SIM cards</td>
<td>91</td>
</tr>
<tr>
<td>Simkus, A.</td>
<td>81</td>
</tr>
<tr>
<td>Simon, Herbert</td>
<td>360</td>
</tr>
<tr>
<td>Singer, M.</td>
<td>47</td>
</tr>
<tr>
<td>SMART (Shimizu Manufacturing system by Advanced Robotics Technology)</td>
<td>16</td>
</tr>
<tr>
<td>SMEs (Small and medium-sized enterprises)</td>
<td>167</td>
</tr>
<tr>
<td>Smith, Adam</td>
<td>278</td>
</tr>
<tr>
<td>Smith, M. D.</td>
<td>355</td>
</tr>
<tr>
<td>Smudits, Alfred</td>
<td>117</td>
</tr>
<tr>
<td>Snyder, C. M.</td>
<td>369</td>
</tr>
<tr>
<td>social class</td>
<td>79–80, 97–8</td>
</tr>
<tr>
<td>social creativity</td>
<td>160</td>
</tr>
<tr>
<td>‘social information gap’</td>
<td>95, 96</td>
</tr>
<tr>
<td>social media</td>
<td>326</td>
</tr>
<tr>
<td>and art markets</td>
<td>326</td>
</tr>
<tr>
<td>and music industry</td>
<td>396</td>
</tr>
<tr>
<td>and produsage</td>
<td>75–6</td>
</tr>
<tr>
<td>and publishing industry</td>
<td>345, 350</td>
</tr>
<tr>
<td>‘social network market’ effects</td>
<td>30, 32, 422</td>
</tr>
<tr>
<td>socio-cultural convergence</td>
<td>129–30</td>
</tr>
<tr>
<td>SOPA (Stop Online Piracy Act)</td>
<td>366</td>
</tr>
<tr>
<td>space</td>
<td>366</td>
</tr>
<tr>
<td>and clustering</td>
<td>39–40</td>
</tr>
<tr>
<td>and computer games industry</td>
<td>40–41</td>
</tr>
<tr>
<td>and cultural economy</td>
<td>41–3</td>
</tr>
<tr>
<td>and ‘death of distance’</td>
<td>37–9</td>
</tr>
<tr>
<td>specialization</td>
<td>197, 198</td>
</tr>
<tr>
<td>spectrum allocation</td>
<td>136–7, 411, 412–13</td>
</tr>
<tr>
<td>Spotify (music streaming website)</td>
<td>85, 87, 390, 392, 394–5, 397, 405</td>
</tr>
<tr>
<td>Springer (publisher)</td>
<td>371</td>
</tr>
<tr>
<td>Stark, David</td>
<td>422, 423, 425</td>
</tr>
<tr>
<td>static competition</td>
<td>58, 210–11, 213, 218</td>
</tr>
<tr>
<td>Stationers’ Company</td>
<td>210</td>
</tr>
<tr>
<td>statistical indicators (of digital divide)</td>
<td>90–91</td>
</tr>
<tr>
<td>status distinctions</td>
<td>79–81</td>
</tr>
<tr>
<td>Statute of Anne</td>
<td>209–10</td>
</tr>
<tr>
<td>statutory exclusive rights</td>
<td>209–10</td>
</tr>
<tr>
<td>statutory licensing schemes</td>
<td>244–5</td>
</tr>
<tr>
<td>Steinberg, S. H.</td>
<td>110</td>
</tr>
<tr>
<td>Steiner, P. O.</td>
<td>410</td>
</tr>
<tr>
<td>Stockhausen, Karlheinz</td>
<td>119</td>
</tr>
<tr>
<td>Strumpf, K.</td>
<td>268</td>
</tr>
<tr>
<td>subject matter limitations (of copyright)</td>
<td>212–13</td>
</tr>
<tr>
<td>subscription prices (academic journals)</td>
<td>365, 368–9, 371</td>
</tr>
<tr>
<td>subscription services (music sector)</td>
<td>394–5</td>
</tr>
<tr>
<td>Sullivan, O.</td>
<td>82, 83</td>
</tr>
<tr>
<td>Sumerian cuneiform</td>
<td>108–9</td>
</tr>
<tr>
<td>‘superstar’ museums</td>
<td>336</td>
</tr>
<tr>
<td>‘superstars’</td>
<td>318, 359–60, 361</td>
</tr>
<tr>
<td>supply-side convergence</td>
<td>59</td>
</tr>
<tr>
<td>Survey of Public Participation in the Arts (2008)</td>
<td>315</td>
</tr>
<tr>
<td>tablet computers</td>
<td>346, 347–8, 349, 384–5</td>
</tr>
<tr>
<td>Tadayoni, R.</td>
<td>412</td>
</tr>
<tr>
<td>Takeyama, L.</td>
<td>406</td>
</tr>
<tr>
<td>Tan, T.</td>
<td>361</td>
</tr>
<tr>
<td>Tapscott, D.</td>
<td>69</td>
</tr>
<tr>
<td>Taylor, M.</td>
<td>277</td>
</tr>
<tr>
<td>Taylor, T.D.</td>
<td>84</td>
</tr>
<tr>
<td>Taylor, T. L.</td>
<td>419, 421</td>
</tr>
<tr>
<td>technological blueprints</td>
<td>106</td>
</tr>
<tr>
<td>technological change</td>
<td>106</td>
</tr>
<tr>
<td>and authors’/artists’ rights</td>
<td>280–81</td>
</tr>
<tr>
<td>and broadcasting sector</td>
<td>409–10</td>
</tr>
<tr>
<td>and copyright law</td>
<td>187–91</td>
</tr>
<tr>
<td>and cultural goods/products</td>
<td>116–17</td>
</tr>
<tr>
<td>and film industry</td>
<td>399–400</td>
</tr>
<tr>
<td>and mediamorphosis</td>
<td>117–21</td>
</tr>
<tr>
<td>technological convergence</td>
<td>128</td>
</tr>
<tr>
<td>technological principles</td>
<td>105, 106, 107, 109, 112–13</td>
</tr>
<tr>
<td>technological substitution</td>
<td>59</td>
</tr>
<tr>
<td>telecommunications sector</td>
<td>124–7, 128–30</td>
</tr>
<tr>
<td>telegraphy</td>
<td>106–7, 126</td>
</tr>
<tr>
<td>‘telematics’</td>
<td>126–7</td>
</tr>
<tr>
<td>telephones/telephony</td>
<td>93–4, 95–6, 126</td>
</tr>
</tbody>
</table>
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
distribution platforms 402–3
terminals (in digital TV broadcasting) 135, 136, 138, 140, 141–2, 148
terminal 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 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
Waebroek, P. 390, 391, 395, 396
Waldfogel, 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
Index

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 prosumption 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 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