

Research Seminar Series

CIPPM Seminar Series Speakers

Speaker	Title	Date/Time	Place
Dr Claudy Op den Kamp	<i>The Shadow Line</i>	13 October 2022 15.00 – 17.00	PG217
Liz Bailey & Dr Hayleigh Boshier	<i>There's something about Music</i>	21 November 2022 15.30 – 17.00	F107
Dr Melanie Stockton-Brown	<i>Inking IP: Tattoo Machines & Law-Making</i>	6 December 2022 13.00 – 14.00	F204
Dr Dukki Hong	<i>Regulation of video game cloning: what could we learn from other countries' experiences?</i>	19 January 2023 16.00 – 17.00	F307
Prof. Ruth Soetendorp	<i>Innovations in IP learning spaces</i>	24 February 2023 14.00 – 15.00	F106
Dr Suelen Carls & Prof. Mohamed Amal	<i>IP Context & RTAs in Latin America</i>	9 March 2023 16.00 – 17.00	F305
Ben White	<i>Does copyright law and its norms help or hinder AI as a tool for global innovation?</i>	11 May 2023 16.00 – 17.00	F105

❖ For further information and abstracts, please see the following pages.

❖ For any queries, please contact Prof. Dinusha Mendis, Director CIPPM, at dmendis@bournemouth.ac.uk

Research Seminar Series

The Shadow Line

Date & Time

- 13th October 2022
- 15.00 – 17.00

Location

- PG217



Dr Claudy Op den Kamp

Principal Academic in Film
Bournemouth University

Claudy's research interests include (the role of copyright in) film restoration, access to archival film collections, and found footage filmmaking practices.

Abstract

In 1893, WKL Dickson, one of Thomas Edison's assistants, registers the first motion picture material for copyright at the Library of Congress. The film *The Shadow Line*, chronicles the search in the world's largest library for this unidentified material, 130 years after Librarian of Congress Ainsworth Rand Spofford signs off on it, and questions the reasons for its mysterious status.

A trailer of the film can be accessed [here](#).

Media coverage of *The Shadow Line* can be accessed [here](#), [here](#) and [here](#).

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Research Seminar Series

There's something about Music

Date & Time

- **21st November 2022**
- **15.30 – 17.00**

Location

- **F107**

Abstract

Music is an industry controlled by gatekeepers; the three main record labels, a small group of producers and musicians referred to as the 'Song Machine' with the ability to turn out instant pop hits, and consumers who tend to be guided by deep rooted institutions such as Billboards and radio airplay.

This presentation steps into the shoes of six claimants from six cases in the last 20 years, who accused famous musicians of infringement. With some poetic licence and imagining their perspective through case commentary and media interviews, this presentation tells their story from the 'not so famous' side of life and how difficult it is to prove someone has stolen your work.

This is the story of how unknown musicians are faced with finding ways to penetrate the music industry. It appears that the only way this is possible is by showcasing their work through online sites such as SoundCloud or YouTube and playing their work to managers and producers they meet at networking events, in the hope that these people who have heard their music are influential enough to open doors to a lucrative future.



Liz Bailey

Postgraduate Researcher
Bournemouth University

Dr Hayleigh Boshier

Senior Lecturer in IP Law, Brunel
University and author of *Copyright
in The Music Industry* (2021)

The nature of the industry provides little proof of music changing hands, paper trails are often sketchy or non-existent and denial seems to be the best defence when it comes to being accused of plagiarising music.

The courts have struggled with this lack of factual evidence connecting the original music to the accused, and their solution concludes to one of coincidence, leaving no room for further accusation.

There is much debate around what music is within the bounds of the law and which parts are protected within copyright protection. The listener hear with their own inflection enhanced by their own experiences and background knowledge and understanding of technical stylistic and contextual factors. This can make judging similarities near impossible with devastating effects on those who truly believe their work has been plagiarised.

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Research Seminar Series

Inking IP: Tattoo Machines & Law-Making

Date & Time

- **6th December 2022**
- **13.00 – 14.00**

Location

- **F204**

Abstract

Tattooed people and tattooing practices have been marginalised in archival practice in a variety of ways: incorrect or biased cataloguing, the overlooking of tattoo practices as insignificant or lacking cultural merit; cultural appropriation; and colonial silencing of traditional tattooing practices. In a contemporary context, there are millions of photos of tattoos and tattooing shared online, but these are often overlooked as practices of community archiving, and as artefacts with cultural importance.

Whilst IP law cannot redress all of these issues, it can be a tool for positive legal change concerning tattooing. A particular intersection of focus in this paper is on tattooing archival practices within cultural heritage institutions, and how intellectual property law can enable greater public access to the archival holdings of tattoo collections in these institutions. The argument advanced in this paper is that there are substantial holdings within cultural heritage institutions that relate to tattooing but that are unexhibited and often overlooked. IP law can help to address this, as well as to protect indigenous tattoos from cultural appropriation.

The recent EU CDSM 2019 Directive in Art.8 relating to out-of-commerce works could provide a solution to this. Whilst applicable to the EU only, this could perhaps provide a solution that could be adopted in other jurisdictions. Art. 8 CDSM addresses the issue of out-of-commerce works, enabling cultural heritage institutions to provide public access to these copyright works in certain circumstances. Cultural heritage institutions could seek to deliberately include tattoo collection holdings, if they meet the out-of-commerce criteria, in the groups of works they seek to make available to the public. They could also adopt a contemporary archival collecting policy that embraces digital works, especially photos of tattoo images shared online etc, to protect and enable widened public access to the vast number of images of tattoos and tattooing practices.



Dr Melanie Stockton-Brown

Senior Lecturer in Law
Bournemouth University

Melanie's research focuses on intellectual property, specifically copyright. Her research is interdisciplinary, combining ethnographic, doctrinal, and comparative legal methodologies.

The Centre for Intellectual Property
Policy & Management (CIPPM)

Faculty of Media and Communication

Bournemouth University

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Research Seminar Series

Regulation of video game cloning: what could we learn from other countries' experiences?

Date & Time

- 19th January 2023
- 16.00 – 17.00

Location

- F307

Abstract

Video game industry has seen an exponential growth in revenue over the past decade. Especially, the mobile game market has greatly expanded in recent years, in view of the increased popularity of hyper-casual games. Hyper-casual games are one of video game genres that features simple playstyle with minimalistic user interfaces. A large number of new video games studios have appeared and joined this trend, developing various novel hyper-casual games. Whilst there have been also many opportunistic market entrants that take advantage of the huge success of other video game studios, by reproducing (or cloning) their video games. Copyright provides protection for all or some aspects of video games, but it is often suggested that copyright protection of hyper-casual games is significantly limited because of the simplicity of the game, which could lead to a potential lack of originality and copyright protection in the first place. More importantly, the way in which the game is copied in practice, which is often referred to as video game cloning, makes its protection more elusive. This research aims to shed light on regulation of video game cloning, with comparative analysis of approaches taken from different jurisdictions, such as USA, France, South Korea, and the UK.



Dr Dukki Hong

Research Fellow
Bournemouth University

Dukki's research interests include video games, the entertainment industry and copyright.

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Research Seminar Series

Innovations in IP learning spaces

Date & Time

- **24th February 2023**
- **14.00 – 15.00**

Location

- **F106**

Abstract

It is about sixty years since Bill Cornish first introduced intellectual property to the law school menu. In those six decades IP has evolved from being an exclusively law school subject. It is now such a significant dimension of economic, social, cultural, commercial and political life that its impact is being felt across the disciplines. Changing expectations of students are influencing changes in education practice, no more so than in the IP classroom. Contributions to the upcoming book, *Teaching Intellectual Property Law, Strategy and Management* (Edward Elgar due April 2023) will provide insights into the innovative ways in which IP educators, internationally, are continuing Cornish's initiative to enhance the accessibility of intellectual property.



Prof. Ruth Soetendorp

Professor Emerita &
Associate Director CIPPM

Bournemouth University

Ruth's research interests focus on intellectual property education in the H.E sector. She specializes in the intellectual property education of lawyers, IP attorneys, IP creators, IP managers and business advisers at Bournemouth University and Bayes Business School (formerly Cass).

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Research Seminar Series

IP Context & RTAs in Latin America

Date & Time

- **9th March 2023**
- **16.00 – 17.00**

Location

- **F305**



Dr Suelen Carls

Senior Lecturer in IP Law
Bournemouth University

Prof. Mohamed Amal

Professor of International
Business and Economics
Regional University of
Blumenau (FURB) & University
of Vale do Itajaí (Univali)

Abstract

The Intellectual Property (IP) context of a given country or region is often influenced or even reshaped due to Regional Trade Agreements (RTAs). As this IP context evolves, it can affect development processes and economic, trade and investment flow differently. This seminar aims to convey an overview of our research project and its main variables and elements of interest. To this end, while we explore the dynamic of IP regulations in the context of Latin America, we aim to discuss three central topics. The first one is related to the differences and similarities of IP frameworks in different Latin American countries. Second, we address how RTAs within the region and third countries (USA and European Union) influence and (re)shape the regional IP context. Finally, we deal with the issue of the implications of this context on the attraction of Foreign direct investment (FDI).

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Research Seminar Series

Does copyright law and its norms help or hinder AI as a tool for global innovation?

Date & Time

- 11th May 2023
- 16.00 – 17.00

Location

- F105

Abstract

Copyright as the default intellectual property right protecting software has the potential to influence the rate of adoption of artificial intelligence globally. Legal theory holds that over protection by copyright law can stymie knowledge transfer and competition, while under protection will undermine investment. This talk will evaluate the extent to which differing AI softwares are protected by copyright before embarking on a discussion of how the thin protection afforded to many models is directly affecting e commerce discussions at the World Trade Organisation and beyond.



Ben White

Postgraduate Researcher

Bournemouth University

Ben's research involves a study of intellectual property and data protection law in regards to the future of AI within the European Digital Single Market.

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