

Centre for Intellectual Property Policy and Management

CIPPM25 Anniversary eBook

Contents

Introduction	1
Acknowledgement	1
1. Ruth Soetendorp	2
2. Martin Kretschmer	6
3. Ruth Towse	12
4. Maurizio Borghi	16
5. Dinusha Mendis	19
6. Claudy op den Kamp	22
7. Mohamed Amal	26
8. Hayleigh Boshier	29
9. Kelly Bruch	32
10. Suelen Carls	34
11. Giulia Dore	35
12. Rossana Ducato	36
13. Tabrez Y. Ebrahim	38
14. Kris Erickson	39
15. Marcella Favale	42
16. Cristiani Fontanela	44
17. Indranath Gupta	46
18. Dukki Hong	47
19. Katarina Krapež	49
20. Arno Lodder	51
21. Bartolomeo Meletti	52
22. Marc Mimler	56
23. Rafael García Pérez	58
24. Scott Roberts	60
25. Ana Santos Rutschman	62
26. Amanda Scardamaglia	63
27. Davide Secchi	65
28. Melanie Stockton-Brown	67
29. Sally Weston	70

Introduction

This book is a contribution to the 25th anniversary of the Centre for Intellectual Property Policy and Management (CIPPM), which was founded in 2000. It is a celebration of the fellowship of academic life and a demonstration that intellectual discourse generates both ideas and results.

The chapters in this book have each been contributed by present and past members of CIPPM and only lightly edited for consistency of print and layout. Everyone previously associated with CIPPM was contacted and invited to send a contribution. The chapters reflect the authors' experience of their time at CIPPM, however long or short. A guideline for content and style was provided by the editors to be interpreted by the authors as they pleased. The editors are grateful to everyone who took the trouble to contribute to the book.

The book is laid out as follows: starting with the contributions of successive directors and co-directors, followed by those of past and current staff and visitors in alphabetical order. The directors' accounts provide a useful history of CIPPM, not just of academic research but also of contemporary issues to which they were responding.

The book can be downloaded as well as read online.

Prof. Ruth Towse (Co-Director, CIPPM 2008-Present)

Prof. Dinusha Mendis (Director, CIPPM 2022-Present; Co-Director 2011-2021)

Acknowledgement

Thanks to Dukki Hong for doing the final edit. His technical expertise is much appreciated.

1. Ruth Soetendorp

My enthusiasm for intellectual property law began on the Diploma Course at Queen Mary, University of London in 1989. I was enabled to develop it at Bournemouth University thanks to the supportive environment that encouraged the innovative ideas I was proposing. The ideas achieved national recognition, leading to significant funding which, with the appointment of Martin Kretschmer, allowed those ideas to be taken to another level resulting in the establishment in 2000 of the Centre for Intellectual Property Policy and Management.

I graduated from Westhill College, Birmingham University in the 1960's as a Youth and Community worker. The social education which was a crucial element of that programme made a significant contribution to my approach to intellectual property education, which in turn shaped my contribution to CIPPM. In 1978 I began a BA Hons Law and Politics at the (then) Dorset Institute of Higher Education in Bournemouth. That led to an LLM at Southampton University in 1985 where, nearing graduation, I spotted a poster advertising the Diploma in Intellectual Property Law at Queen Mary College, University of London. Until then I'd been teaching Law part time at Bournemouth. When I told the Law Department I was going to study IP at QM, I was appointed to a full time post, with responsibility for introducing IP to the LLB degree.

These were still early days for IP education. Our textbooks were the early pastel softback editions by Professor Bill Cornish that went on to become his seminal work on IP, and my teachers included Professors Alison Firth and Jeremy Philips. Fellow students were predominantly solicitors wanting to add IP to their CV. I found myself haunted by the recurring question, 'who will be teaching the *creators* of intellectual property about *their* rights?'. I put that question to the (then) Patent Office, which led to them funding my first research project which was to offer 1 hour of IP instruction across Bournemouth University to all disciplines, and to process student feedback. The offer was taken up by 50% of programmes. It was an interesting experience. The BSc Nursing class, for example, began very slowly. It felt like walking through treacle as one student after another muttered 'Why do we have to be here? We should be learning how to make people better'. I stopped and asked, 'Has anybody made anything or thought of anything which would help make people better?' One woman volunteered that she had devised a chart for simplifying distribution of medications on the ward. 'That sounds great' I said, 'How much better could it have been if that chart was made available more widely, perhaps with sponsorship by a pharma company?' The mood in the class changed. About 8 of the student nurses then contributed that they had suggested

improvements in their practice. Student feedback showed that 85-95% of students agreed that learning about IP would be relevant to their future careers.

The overwhelming positivity of students to IP education was sadly never matched by attitudes of academic faculty and management. Subsequent research, conducted with the support of National Union of Students and the Intellectual Property Awareness Network endorsed my original findings, which influenced the UKIPO's early initiatives in IP education. Students were keen to embrace IP education, faculty were reluctant.

At Bournemouth, faculty appreciated the value of introducing IP to non-lawyers. We found welcome support for interdisciplinary work from Professor Jim Roach, in the (then) Engineering department and Professor Stephen Deutsch in the (then) Media department.

A final year project, for LLB IP law students to team with final year Product Design Engineers in a clinical relationship, worked well to the benefit of both cohorts. The lawyers learned how to deal with clients, how to get information from them essential for the advice they were to give on the IP in the products being designed. The engineers learned how to communicate with a professional adviser, to frame their questions such that the lawyer didn't have to keep returning for more information (costly, IRL). That project continues at Bournemouth.

Managing the IP lawyer/Product Design engineer advice project gave me insights into what other professions and industries expect to understand about how IP works, and how to manage IP in a business context. The internet was not yet in a position to answer business's IP questions, so we found ourselves providing consultancy advice to a range of clients. Gillette plc were the first. They were interested in desk based self-managed learning for all staff. They were particularly concerned that salespeople, if unaware of trade mark law, might permit buyers to put the Gillette mark at risk. The Museum of Brands wanted IP oriented educational materials for their young visitors. It was an eclectic selection, including a government agency, and a national defence provider, that continued to seek IP advice after CIPPM had come into being.

In 1998 the Leverhulme Trust, in recognition of my innovative IP education, gave Bournemouth University an Innovative Teaching award, which enabled the University to appoint (then) Dr Martin Kretschmer. In 2001 I was awarded a Higher Education Authority National Teaching award, which allowed me to spend sabbaticals in Australia and Japan. At that time, Japan was a leader in IP Education, and Australia was the leader in teaching online. I wanted to experience how Intellectual Property was being taught online. I was offered a one term role as an online tutor at University of Technology Sydney. They had recently been

awarded the contract to teach the Patent Attorney qualifying programme, as if they delivered it online. They had an Australian patent attorney engaged, who knew little of online teaching. I didn't know much more but working with her taught me a lot. Being paid as a tutor enabled me to fund the CIPPM team to do an online teaching course (Everything in Moderation, led by Professor Gilly Salmon). Who knew then that we would be preparing ourselves for the upheavals post Covid that would push us all to online teaching.

The UKIPO, EPO, EUIPO, WIPO, The World Bank and the British Council all involved me in courses and trainings. I set up the Education Group of the Intellectual Property Awareness Network, was a founding IPAN board member, and its chair for several years. I sat on education committees of CIPA and UKIPO. These initiatives ensured the influence of CIPPM's approaches in the wider development of IP education. Over the years, the teaching of inventors, innovators and creators about IP has become more widespread, due in no small part to the early influence of CIPPM.

Working with Martin was a positive experience from the start. We stimulated and complemented each other's ideas, including the suggestion to form a research centre. One day, we travelled by train into Hampshire to meet Tim Frain of Nokia, to gauge his opinion of the proposal. He endorsed it enthusiastically. On the train journey back to Bournemouth, Martin and I wrestled with what the centre might be called. We wanted 'policy' and 'management' in the title. Eschewing compromise we agreed on 'The Centre for Intellectual Property Policy and Management' or CIPPM, and the rest is history. CIPPM found favour with university management because it generated income, from research grants, postgraduate courses, and consultancy.

CIPPM provided an infrastructure for the original ideas that I'd been working on since the late 1980s. CIPPM's academic rigour enabled them to become more robust. The early 21st century was an exciting time, internationally, for intellectual property enthusiasts. It was a privilege to be able to share some of the same concepts that had contributed to the establishment of CIPPM with kindred spirits around the globe, through the media of research reports, articles, chapters, conference papers and in person teaching. At the same time, through development of masters and PhD programmes at Bournemouth, CIPPM was ensuring the future flow of IP practitioners, managers, policy makers and academics.

In 2004 I was appointed to an established chair in Intellectual Property Management. On retiring from Bournemouth in 2007, I became an Associate Director of CIPPM and established a second career as a visiting IP management

lecturer with Bayes Business School, City St George's University of London, where in 2023 I was appointed Honorary Visiting Professor. I am currently teaching in the Business School, as part of a small team that combines decades of experience teaching the principles of IP with the enthusiasm of an early career academic eager to apply the CIPPM approach to the challenges IP is facing.

2. Martin Kretschmer

Was Martin Kretschmer fairly trained?

Reflections on an intellectual biography generated by four large language models

In this short piece, I reflect on material generated by four different large language models (LLMs) in response to two sequential prompts, which were inspired by Ruth Towse's guidance for contributions to this volume. I follow this with a recollection of encounters (unseen by LLMs) that shaped my experience at CIPPM.

Prompt 1

Please write a 1000 word summary of Prof. Martin Kretschmer's career, with a focus on the methods he uses.

Prompt 2

How did Kretschmer's time at CIPPM Bournemouth University influence his intellectual development?

I entered the prompts into ChatGPT (OpenAI), Gemini (Google), Le Chat (Mistral, a French chat bot based on open-source models) and Copilot (Microsoft, including licensed OpenAI technology). The idea was to challenge what we think we know about ourselves in a world of machine learning (fed on digital and "publicly available" materials). Initially, I wanted to identify common characteristics of and differences between the LLMs, as well as significant errors and biases.

However, it turned out (in part) to be an inappropriate exercise for this book, as the most important ingredient was missing – my friends at CIPPM. Before reflecting on this gap, I first reproduce ChatGPT's response to prompt 2, followed by a few observations:

"Professor Martin Kretschmer's time at the **Centre for Intellectual Property Policy & Management (CIPPM)** at **Bournemouth University** was a formative period in his intellectual development. It was during this time that he established himself as a key figure in **empirical intellectual property (IP) research**, shifting the field from a predominantly doctrinal and theoretical approach to one grounded in empirical evidence and interdisciplinary methodologies."

I was quite happy with this response, which appeared to contain an important kernel of truth. Setting up a Law Centre with "Policy and Management" in the title was indeed an attempt to focus on what law does, rather than what it says. This was conceived to be the most distinguishing feature of CIPPM. Nobody else had done it and the name stuck, even though it does not roll off your tongue.

However, what struck me most when reading the generated career summaries was the flattering tone of individual achievement. We may call that LinkedIn speak. Life perceived through machine learning feels like a performance metric, where we are distinguished, leading, “delve deep” and leave a “legacy of excellence”. There must be guardrails in the LLMs under investigation that are designed to prevent potential defamatory assessments. This makes sense from a risk management perspective to avoid potential liabilities by several parties: the prompter, the model developer and the service provider. The trend is likely to get worse as the training material itself becomes AI contaminated.

Second, the interpretations of LLMs are skewed towards my most digital persona, as director of two research centres involved in public policy. You hear less about research that had a more academic reception, for example the investigations of the copyright jurisprudence of the European Court of Justice (two Modern Law Review articles with Marcella Favale), the Privilege and Property volume (with Lionel Bently and Ronan Deazley), or my 1990s analysis of the cultural industries (social contagion, winner-take-all). You also don’t read much about more recent research, extending my earlier copyright work into the context of regulatory theory, digital regulation and AI.

Third, the LLMs’ predictions of what happened in my career overlap in striking ways. While there is some uncertainty whether I work at the “intersection of law, economics, and cultural production” (Mistral Le Chat) or at the “intersection of law, technology, and social science” (Google Gemini), all models agree on interdisciplinarity, the importance of the empirical turn, a collaborative approach and that public engagement matters.

Fourth, I found it personally helpful to be pointed to the potential influence of my pre-academic career in the media (writing for German language newspapers and editing at the BBC), my ESRC postdoc at City University Business School in media economics and media culture (which according to Microsoft’s Copilot “laid the foundation for his future work in intellectual property and cultural economics”) and my first disciplinary anchor in philosophy (Google’s Gemini identifies a “methodological approach, which combines philosophical inquiry with legal analysis”). I’ll think further about these suggestions.

Fifth, there are of course errors, as there are in most LLM outputs, since they are basically statistical predictions. Two telling examples. The sequence of my PhD (philosophy, at UCL) and LLM (law, at LSE) is generally wrong, as I took them (unusually) in a different order, first PhD then LLM (when I had decided to become an IP academic). Another typical “hallucination” is Gemini’s assertion of a 2015

event at CIPPM, supposedly organised by Maurizio Borghi and Dinusha Mendis, in which I was not involved at all. The model confuses this with the important ESRC Social Science Festival event on copyright evidence, which I organised with Ruth Towse in 2012. This indeed marked an important point in my academic life, the end of my time at Bournemouth and the move to the University of Glasgow (becoming CREATE's first publication:

https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2619184). In searching for the web resource from the event, to check for Gemini's source of the error, I find that it had disappeared: an indication of the fragility of digital life.

My sixth observation is, that despite the assertions of my collaborative spirit, publications are always attributed to me, as if I was a sole or lead author. These are serious skews that for example affect the citation of the Parody work (which very much was shaped by Kris Erickson) or the study of public domain images on Wikipedia that was eventually published in the Harvard Journal of Law & Technology (this article owes its research design to Paul Heald who is also the lead author).

This leads me to my last and most important diagnostic observation. A journey of intellectual discovery is one of mutual influences, times spent together, sharing of ideas. This was at the heart of the CIPPM venture. To develop new directions as scholars, we need to be receptive and self-reflective. We do not seem to see this in these career investigations by four LLMs. The "other" is missing.

Learning from these six reflections, let me conclude with a sketch of important CIPPM encounters, as they come to mind in 2025.

The perhaps foundational incident is a train journey back from the UK R&D headquarters of Nokia, at the time based in Farnborough. Ruth Soetendorp (who had secured the grant to employ me as Leverhulme Senior Lecturer at Bournemouth) and I had visited Tim Frain (then Vice President and Senior IPR Council at Nokia) to explore a collaboration. Tim later became a frequent CIPPM speaker. I recall how we explored our complementary interests that turned into friendship, and we agreed on the "policy and management" label that would become CIPPM.

Important disciplinary conversations at this early stage involved Stephen Deutsch, who ran a MA in Composing for the Screen (on which I taught) and Bill Maughan, a colourful law and economics colleague and New Zealander who contributed an important piece on the [concept of property](#) to the first CIPPM symposium '[A New Feudalism of Ideas?](#)' in 2001 (organised with Peter Drahos). Bill died soon afterwards and left me some crumbling sheet music – early 20th century popular and traditional songs – which still come out of the cupboard occasionally. Other

interdisciplinary activity involved Bournemouth University's centre for research and knowledge transfer (Phil Clare, who now leads Queen Mary Innovation) and teaching computer law to hundreds of IT undergraduates which made me learn some minimal programming.

In 2003, I received a seminal small research grant from the Arts Council for work on artists' earnings that eventually led to the commission of a major comparative survey of literary authors in Germany and the UK by the Authors' Licensing and Collecting Society (ALCS) in 2005. I persuaded Philip Hardwick, an econometrician professor who focussed on finance (we then both worked in the department of Finance and Law), to come on board. Introducing some of his rigour into the discussions, which were soon joined by Ruth Towse (who I knew from work as a postdoc on the ESRC media economics programme), led to a pioneering survey on earnings and contracts that has been repeated at regular intervals until today (and extended to other creative sectors: visual arts, performers, journalists, directors). I must thank my current colleagues at CREATe for keeping the flame alive:

<https://www.create.ac.uk/project/dealing-with-creators-project/2024/06/16/creators-hub/>

Again with Ruth Soetendorp, and very much led by Ruth, we co-designed and directed a new Postgraduate Certificate in Intellectual Property, an executive programme delivered over three residential weekends, with an extensive additional programme of e-activities on the virtual learning platform Blackboard. At the time this was a major innovation to professional education. In a very long and arduous process, we obtained accreditations from the Chartered Institute of Patent Attorneys (CIPA), the Chartered Institute of Trade Mark Attorneys (CITMA) and the UK Intellectual Property Regulation Board (IPReg). Within five years the annual intake of the programme had expanded to 60 students. Major CIPPM events (such as the annual public lecture series) now could be scheduled to full rooms with a very sharp audience. I probably must signal that our work in this area was recognised with a World Leaders in Intellectual Property Award in IP Education (2005) sponsored by the Chartered Institute of Patent Attorneys (CIPA).

I also need to mention the work on copyright history, supported by a major AHRC award (with Lionel Bently) which led to the creation of the PSOC digital archive (Primary Sources on Copyright: 1450-1900). We launched PSOC with a two-day conference at Stationers' Hall in London in March 2008. 80 scholars from 15 countries attended and the papers were published in an edited volume (Cambridge: OpenBook 2010). This project is still going strong today, and is still

involving Friedemann Kawohl who made a significant contribution while lecturing at Bournemouth University.

<http://www.copyrighthistory.org/cam/index.php?select=news>

For CIPPM's current identity, a critical moment was around the year 2008 when Ruth Soetendorp retired, and I eventually persuaded the University (with the income generated from the new courses) that there needs to be investment and a sustainability plan. This also coincided with the completion of CIPPM's first PhDs (Lingling Wei on Ambush marketing, Sukhpreet Singh on TV formats), support from excellent administrators (Emily Cieciura, Mandy Lenihan) and a restructuring exercise, moving CIPPM into an expanding Business School (and the opening of the Executive Business Centre in Lansdowne Road, near the railway station).

The fabulous Ruth Towse and Paul Heald received fractional professorships (that also helped greatly for subsequent research assessment exercises). We also could secure a post that eventually recruited Dinusha Mendis (now CIPPM's anniversary director) as well as various complementary academic positions and postdocs that included Kris Erickson, Marcella Favale and Sukhpreet Singh. In addition, there were appointments in the Business School (where I agreed to cover as Deputy Dean for Research for a while, which did make a big difference in shaping recruitment: Fabian Homberg, Davide Secchi).

With this new team, we could do things no one else had dared. I recall a meeting in the Executive Business Centre in which we considered responses to the calls by the UK Intellectual Property Office for impact studies to support the implementation of the [Hargreaves Review](#) (2011), in particular relating to copyright exceptions. The series of studies we proposed and received funding for applied an array of imaginative methods, from a rights clearance simulation for Orphan works to experiments, from comparative law to an econometric study of YouTube take downs (Parody). These studies had a lasting impact. Credible evidence work actually could be done, even for unregistered rights in a rapidly changing technological environment.

I should also detail Bartolomeo Meletti knocking on my door in 2011. However, he has written about it a lot better in his own piece. Thus I'll leave my final thought to succession planning. When I was approached in 2012 by the University of Glasgow and the AHRC whether I was interested in the directorship of the national copyright centre that would become CREATE, I arranged exploratory visits by academics who I thought had the right disciplinary openness to lead CIPPM. These conversations with the team and appointment committee at the University level bore fruit. Maurizio Borghi was recruited as my successor and took office almost without a break.

Academia is entering a difficult period, but any change also offers opportunity. I very much hope that Bournemouth University recognises that they are the custodians of a spirit of curiosity that guided a very significant body of work over now 25 years. I certainly feel that I was fairly trained.

3. Ruth Towse

My first degree was in Political Economy (Reading, 1964) followed by the MSc(Econ) (LSE, 1966) and In September, 1966, I began an academic career in economics that has lasted nearly 60 years! My first appointment as a Lecturer was at what later became Middlesex University, where I stayed until the 1980s, with a break in 1969/70, when I taught at Thammasat University in Thailand. In 1988, we moved to Devon and I taught economics at University of Exeter. My interest in singing led me to get a Leverhulme grant to research the labour market for classically trained singers, resulting in my first book *Singers in the Marketplace* (1993). During that research, I became aware of the role of copyright in performers' earnings and that led on eventually to a wider interest in copyright in the creative industries. I started to work on artists' labour markets (creators and performers) and economics of copyright, which has been the focus of much of my subsequent research and publication.

In 1999, I moved to Erasmus University in Rotterdam, The Netherlands, which has a specialised Department of Culture and Media. I was appointed Professor of Creative Economics of Industries, tasked with setting up the Master degree in Cultural Economics and Entrepreneurship, which is now greatly expanded and still running successfully. I retired from Erasmus in 2008 (compulsory retirement age in The Netherlands was 65). I moved back to the UK and took up my 0.2FTE post at CIPPM as Professor of Economics of Creative Industries.

This came about as follows: in 1995, I had had an ESRC grant to study copyright as an economic incentive as part of a wider research programme on copyright in the music industry led by Simon Frith. Martin Kretschmer was part of the same programme and interest in each other's research eventually led (in 2007) to my being hired at CIPPM.

In the 1990s, I became active in the Association for Cultural Economics International (ACEI) and was editor of the *Journal of Cultural Economics* for 9 years. I was part of the group which set up the Society for Economic Research on Copyright Issues (SERCI) in 2001, which held its annual meeting at BU in 2023. I have been president of each organisation and on the editorial boards of their respective journals. I was made ACEI Distinguished Fellow in 2016.

One might ask how economists go about applying economics - in my case to copyright and the creative industries. As a discipline, economics develops theories about the behaviour of players in markets in response to incentives – monetary incentives such as prices and payments, and non-monetary incentives,

such as pleasure and well-being. An essential aspect of economics is testing the predictions of theories. Economic theory is basically divided into microeconomics, welfare economics and macroeconomics. Microeconomics deals with industrial organisation, firm behaviour, consumer theory, individual labour market behaviour, financial markets and the like, while macroeconomics is about aggregates, such as a national income and employment, public sector expenditure and taxation. Welfare economics essentially seeks to justify intervention, whether by law or by financial instruments, in the market economy in terms of balancing social costs and benefits. Economics of creative industries and labour markets is mostly based in microeconomics. Regulation of markets by copyright and other legal means might be part of industrial organisation but mostly adopts a welfare approach. It also falls into the purview of public choice theory, which is concerned with the economics of politics, and into law and economics, which applies a rather particular view of economics to law-making. I classify my work as taking an applied microeconomic approach with the emphasis on evidence.

In much of my work on economics of copyright, I have attempted to test claims that copyright is an economic incentive to create works of art, literature music etc. I have mostly worked on performers' rights in the music industry. This is more complex than it sounds as copyright is essentially a bundle of specific rights, some of which relate to one or another of the creative industries. Musical performers have rights different from those of actors, in live work to recorded work and on on. Copyright and performers' rights in the music industry have been researched far more than in other creative industries, largely, I suggest, because recorded music was easy prey to digitisation and also because participants are more vocal (no pun intended!). It is therefore important to understand the way specific markets work in order to test the efficacy of the rights involved.

One of the frequent points made by legal scholars about the economic approach is that creativity not motivated only by money. That is indeed recognised in economic research in these labour markets; the problems most creators and performers face are mainly having time to devote to their creative work while dealing with the necessity to have a viable income. That often means working specifically on other income-earning projects in order to finance time spent on creative work, certainly at the beginning of a career and often later on too. The notion of 'equitable payment' used in copyright law and legal literature has no specific meaning in economics and often simply means 'what the market will bear' in 'reasonable' negotiation. The problem with that is that deals are not even-handed in the creative industries, especially where largescale corporations are concerned. Hence, competition law is an important partner to copyright.

Evidence based on a variety of sources – data from CMOs, professional associations and trade unions and surveys – has repeatedly shown that these are winner-takes-all markets in which superstars have very high earnings from both copyright and other sources, such as live performance fees, leaving behind a long tail of lower (and low, if not zero) earners, who typically are not able to make sufficient income from their creative activity and so supplement it with income from other work, grants, family support and so on. Such evidence is important for policy purposes and should inform any legal reform of copyright.

This research has led to my being invited to take part in a number of international and national fora on the economics of copyright. In 2000, I was part of an international panel tasked with developing the *WIPO Guide on Surveying the Economic Contribution of the Copyright-based Industries*. From 2003- 05 I was a member of the Arts and Humanities Board (UK) research network on New Directions in Copyright Law. In 2008 I was appointed member of the UK's SABIP (Standing Advisory Board on Intellectual Property) Copyright Expert Panel (which ceased in 2010). In 2009 in conjunction with SABIP, I organised the CIPPM Symposium on Contract, Copyright and Creativity, and in 2012 Martin Kretschmer and I organised the CIPPM Symposium 'What Constitutes Evidence for Copyright Policy?' as part of the ESRC Festival of Social Science. In 2015, I organised Workshops on Copyright and Business Models in Music Publishing at CIPPM and at Birkbeck College, London, in connection with an AHRC research grant Maurizio Borghi and I had obtained.

Neither cultural economics nor economics of copyright is part of mainstream economics and until recently, few people in the UK worked in these fields. Consequently, most of the fellow economists with whom I interact are spread round the globe so much of the work I do with them is online or in sporadic meetings when there is a conference. CIPPM has given me the opportunity to interact with legal experts on copyright and to deepen my understanding of performers' rights, the copyright area on which I have done most of my work. A great pleasure was the hospitality of the Borghi family when I was in Bournemouth and I had a lot of fun working with Bartolomeo Meletti in 'The Game is On', part of the CIPPM Copyright User series. Through CIPPM, I have formed lasting relationships with colleagues with whom to undertake research projects, organise conferences and to explore wider horizons. As a multi-disciplinary centre, CIPPM plays an important role in research on wider aspects of copyright than just the legal ones. Legal intervention in markets requires an understanding on how those markets work – or, perhaps more to the point, why they fail to work for market participants and society in general. Our conferences and workshops have explored these topics with creative industry practitioners and policymakers, as

well as with other academics. CIPPM has given me a context and the incentive to keep up with work in the economics of copyright. I shall continue to do that as Professor Emeritus from 1st May, 2025.

4. Maurizio Borghi

Serving as the Director of CIPPM from 2013 to 2021 was the most transformative and rewarding experience of my academic career. It was a time of personal and professional growth, intellectual exploration and where I had the privilege of working with exceptional colleagues—many of whom became friends—in a vibrant, multicultural, and multidisciplinary environment.

My academic journey began with a master degree in philosophy, a discipline that taught me the significance of critical thinking and theoretical inquiry. This foundation proved invaluable as, in the end of the 1990s, I transitioned into economic history for my PhD at Bocconi University of Milan. My doctoral research focused on the emergence of the modern concept of authorship, a subject closely tied with social and legal history. During this period, my interest in copyright law emerged, initially from a historical and theoretical perspective. However, my focus soon shifted—during my post-doctoral period at Berkeley University—from purely theoretical inquiries to legal and policy-related issues. This shift was driven by the profound societal transformations and political repercussions brought about by digital technology and the internet—perhaps the second time in history that copyright found itself at the centre of critical societal change.

In the early 2000s, I began engaging with researchers who approached copyright, and intellectual property law more generally, from what I would now describe as a “counter-hegemonic” perspective—challenging dominant narratives and placing IP law at the heart of a broader political debate. Two key events shaped this phase of my academic journey. First was my involvement in the launch of CopyrightHistory.org, a project which marked my first encounter with CIPPM and its director, Martin Kretschmer. The second was my role in founding ISHTIP (the International Society for the History and Theory of Intellectual Property), alongside outstanding scholars such as Martha Woodmansee, Lionel Bently and Mario Biagioli (just to name the most influential on me at that time). This period also coincided with my appointment as a lecturer at Brunel University—my first academic position and the beginning of a long journey within UK academia. Here, I became increasingly focused on how IP laws function in practice and how they shape innovation, creativity and access to knowledge.

My appointment as Director of CIPPM in May 2013 coincided with my promotion to Professor of Law, marking a milestone in my career. While this was a moment of self-esteem (one for which I will always be grateful to those intrepid enough to offer me the position), it also brought new responsibilities. Leading a research centre that had, over more than a decade, established itself as one of the UK’s best

places for studying and researching IP law, was an immense challenge. The role pushed me to grow in unexpected ways, requiring me to balance my own research ambitions with the broader vision of the centre and the aspirations of its members. I was incredibly lucky, however, to have the constant support of my co-directors and the then head of the Law School, whose guidance, collaboration, and encouragement made all the difference. I must say, in retrospect, that their dedication and deep commitment to CIPPM's mission were truly unparalleled.

Indeed, one of CIPPM's defining qualities is its vigorous and collaborative environment. Though not one of the largest or wealthiest IP research centres in Europe, it is undoubtedly one of the most intellectually vibrant. During my time at Bournemouth, the centre brought together scholars from diverse disciplines—law, economics, media studies, computer science, and more—as well as from different cultural and national backgrounds. At some point, we counted up to 15 active members with only 3 of them of British nationality! This diversity was a great strength, with each scholar contributing unique and unexpected perspectives to the group, fostering intellectual curiosity, mutual learning and a constant source of inspiration. Many initiatives helped shape CIPPM's identity during my directorship, but what stands out most is its enduring commitment to being a place where ideas flourish and scholars grow—not only as accomplished researchers but also as generous team workers.

During my time at CIPPM, my research interests continued to evolve, reflecting broader trends in the field of IP and emerging technologies. While I remained committed to theoretical inquiry, I learned how to do empirical studies and policy-oriented research, in line with the original mission and identity of the centre. A defining moment of this period was the UK's departure from the EU—a seismic event that had significant consequences for the whole university sector, but more prominently for a research centre that had thrived through strong synergies with EU policies and institutions (such as, in particular, the EU Intellectual Property Office).

Leading CIPPM during that transition period brought new challenges. Like many similar institutions in the UK, we faced increased resource constraints and pressure to secure funding. However, these challenges were outweighed by the many achievements and some moments of pride. One particularly proud moment occurred amidst the political turbulence surrounding Brexit: in 2018 CIPPM was designated a Jean Monnet Centre of Excellence, a prestigious EU funding scheme recognizing leading institutions in the field of European studies worldwide. This designation and the related funding reinforced CIPPM's longstanding tradition of hosting intellectually vibrant conferences, workshops, and public lectures, often in conjunction with visiting scholarship programmes that brought to Bournemouth

scholars from across the globe. In fact, beyond the success in securing research funding, perhaps our most meaningful legacy was the nurturing of a new generation of scholars and practitioners who are now making their own contribution to the field. Seeing our students and early-career researchers grow and succeed remains one of the most rewarding aspects of my time at CIPPM.

As I stepped down from my role in December 2021, I reflected on the legacy I hoped to have left behind. While I took pride in the centre's research outputs and achievements, what mattered most was the culture of collaboration that continues to define CIPPM—a place where scholarship can thrive. Looking back on those eight years, I feel immense gratitude for the incredible colleagues, researchers, and students I had the privilege to work with and for the opportunity to contribute to a field that now more than ever needs independent and critical voices. On a more personal note, Bournemouth holds a unique place for me and my family: it's where we built lasting memories, lifelong friendships and made the experiences that shaped our life together. In a word, the place we called home.

5. Dinusha Mendis

As far as I can remember, it was a cold winter's morning in January 2011, when I walked into the Executive Business Centre (EBC) – the venue for our 25th anniversary celebration – to meet Prof. Martin Kretschmer and start my new job as a Senior Lecturer in Intellectual Property Law at Bournemouth University. I remember being very excited; I had fallen in love with intellectual property (IP) law during my final year of my undergraduate studies and here I was about to embark on an IP journey at CIPPM.

I moved to UK from Sri Lanka when I was 19+ years old to study Law at the University of Aberdeen and during my final year, studied IP law and was hooked. I was meant to do Diploma in Legal Practice (DLP) (equivalent of LPC in England), but changed my mind, applied for a Masters in IP law and did my LLM at University of Edinburgh. Although I changed course slightly by doing the LLM, I followed the path of legal practice which was my original plan – and which I somehow thought I should stick to. After the LLM, I worked in a law firm, whilst converting my Scots law degree to English law and then qualified for the Bar in England and Wales (becoming a member of the Middle Temple Inn). Thereafter, I worked for a further two years before I realised, I could not put off the further study of IP any longer and changed course once again to read for a PhD under the supervision of Prof. Hector MacQueen at the University of Edinburgh. My PhD in copyright law set me on a path towards a greater appreciation of academia, intellectual stimulation, IP education and research which ultimately led me to my first academic job as a Lecturer in Law at the University of Central Lancashire (UCLAN) – two weeks after my PhD viva!

During the time I was a PhD student (for four years) and three years as a Lecturer, I consider myself fortunate to have had amazing mentors. I am eternally grateful to Professor Hector MacQueen for all that he taught me, and which provided me with the foundation for the academic I am today. Similarly, during my three years at UCLAN, I had the good fortune of working with Professor Joe Cannataci who opened my eyes to the world of bidding.

However, it was at CIPPM that I had the opportunity to truly hone those skills and immerse myself in some truly exciting copyright projects. Soon after joining CIPPM, I was part of various project teams led by Martin, most notably the projects on parody and orphan works, which were commissioned by the UK Intellectual Property Office. Another exciting project during this time was being involved in Copyrightuser, which was initially internally funded before we secured further funding from the AHRC. Working on those projects alongside Martin and other researchers, taught me so much; it gave me an insight into policy making, impact, the importance of multidisciplinary research and creativity in research – all of which are highly reminiscent of CIPPM as a Centre. Even though Martin left CIPPM

at the end of 2012 – 1 year and 9 months after I joined – I feel that it was one of the most important periods in my career and I am grateful to him for all those opportunities he gave me, including appointing me as Co-Director of CIPPM in 2011-2012 – a role I continued until 2021).

It was also around that time (2012-2013), that 3D printing entered our lives and it's fair to say that it invaded mine! I have always had a love for new technologies, and I love my gadgets. When I had to think of a handle for my Twitter account back in 2009, I couldn't think of anything better than 'LawTechGadget'. Therefore, when 3D printing started to make headlines, it was only natural for me to explore the copyright and IP implications surrounding it. It led to my first big, funded project in 2013, commissioned by the UKIPO, which was a key moment in my academic career – it led to personal and professional growth. Since then, I have been fortunate to lead many projects and be a collaborator on others, all of which have led to further my intellectual curiosity in copyright, new and emerging technologies and the creative industries. It's been a fun ride – and it continues to be – and all of this thanks to CIPPM.

A further key development in 2013, was the appointment of Professor Maurizio Borghi which again was a milestone in CIPPM's journey. Following the departure of Martin, Maurizio led CIPPM and was an excellent Director. As his Co-Director, we worked really well together and he soon developed the vibrant community that I had come to love. From writing research bids together, working on funded projects to BBQs in his home and days out, CIPPM continued to grow both in scholarship and fellowship under his leadership. It was also during his tenure that CIPPM attained Jean Monnet status which was a significant step in the Centre's history.

Apart from the academic stimulation that CIPPM and its researchers offer, the one thing that stood out about it, from that first day I walked into the EBC – is its vibrant and diverse environment. CIPPM is all about the people and being a part of it, genuinely feels like being part of an IP family. I felt so comfortable from that first day I joined CIPPM, and I am heartened to hear that others feel the same, whether they are staff, visiting researchers or PhD students. It has given me a home to grow intellectually, as a person and as a leader. It has been a privilege and continues to be a privilege to work with so many exceptional colleagues and researchers from diverse backgrounds.

Being appointed Professor of Intellectual Property & Innovation Law in 2016, Head of Research in 2018 followed by Deputy Dean of Research in the Faculty of Media and Communication, which I agreed to cover for two years from 2020-2022 were significant personal milestones in my academic career and I am grateful to those who entrusted me with those positions.

During my last year as Deputy Dean in 2022, I was also appointed Director of CIPPM – probably the most humbling milestone in my career. My position as Deputy Dean and Director paved the way for two key appointments for CIPPM: the appointment of Dr. Dukki Hong (Lecturer in Law) and Dr. Suelen Carls (Senior Lecturer in Law) who since have played key roles at CIPPM, furthering its vibrant and diverse culture and in turn growing CIPPM's expertise and introducing new research themes.

I am grateful for the opportunity of being Director and acutely conscious of the responsibility I carry in taking forward this successful Centre. Whilst it may not be the richest Centre in UK or Europe, it constantly punches above its weight. The researchers who are a part of it are truly committed to its cause and it's a true privilege to work with them. The appointment of Dr Claudy Op den Kamp a Deputy Director in 2024 added a new dimension to the Centre, particularly in furthering its interdisciplinary strand. Working together with Claudy and the other members to secure funding to host a Summer School on IP in collaboration with the World Intellectual Property Organisation (WIPO), awarded to a single IP centre in a country, has been a highlight of our collective effort in the past two years.

As I write this piece, whilst preparing to host the 25th anniversary celebrations, I am so glad that I made the decision to come to Bournemouth and join CIPPM. CIPPM has given me more than I could have imagined. It has been my IP home for 14 years and during that time, I have learned so much from others, built beautiful memories and lasting friendships. It has given me intellectual stimulation, increased my academic curiosity and provided me with scholarship, fellowship and camaraderie for which I am very grateful. It's a centre that has touched my life in so many different ways and I have seen how it has given opportunities to numerous colleagues and defined their IP careers. Fourteen years from when I joined CIPPM, I cannot imagine a world without it. It's provided me with 'A Wonderful (IP) Life' – and for that I will always be eternally grateful to CIPPM.

6. Claudy op den Kamp

Finding My Intellectual Home: My CIPPM Journey

When I first encountered film as a medium, it was transformative. The handful of cinema experiences I had as a teenager fundamentally shaped my perception of the world and influenced my professional trajectory. One film in particular during my early film studies at the University of Amsterdam, opened my eyes to the beauty and fragility of silent cinema. It was Peter Delpeut's *Lyrisch Nitraat* (1990), composed of fragments from the Nederlands Filmmuseum's collection. The film culminates in a haunting scene – decaying nitrate gradually consumes the images of Adam and Eve being expelled from Eden. This visual metaphor of cinema's impermanence – the way films, if not preserved, can literally disappear – profoundly affected me.

My fascination with film archives and preservation led me to work at the Nederlands Filmmuseum. I discovered, however, that the materials housed there bore little resemblance to the canonical film history I had been taught. This disconnect between 'official' film history and actual archival holdings became a central focus of my academic journey. My professional experience with rights clearance and access issues – particularly when producing a DVD of collection highlights and encountering orphaned works – highlighted copyright's importance. It can function as both a protective mechanism and a barrier to cultural preservation. This interplay between film archives, intellectual property, and the potential for historical understanding has become the cornerstone of my research. It also laid the foundation for my approach to finding my current intellectual home.

When I first arrived at Bournemouth University in September 2016, I was eager to see the Centre for Intellectual Property Policy & Management (CIPPM). I remember asking Maurizio during our lunch, 'Where is the Centre...?' He looked at me with a smile and said something I will never forget: 'There is no Centre. The *people* are the Centre!'

Little did I know how profound those words would be. For the past eight years – nearly a third of CIPPM's existence...! – I have discovered that CIPPM is not just a research centre. It is a community of wonderful minds who have become my academic family.

It is funny how life takes unexpected turns. Despite my deep love for film and photography in all shapes – reading, writing, watching, and creating – I overlooked a fundamental question. I initially never asked, 'How do I get to see what I see?'

The legal framework that makes accessing creative works possible was not on my radar.

It was not until I found myself working in film archives, watching irreplaceable historical footage crumbling between my fingers, that I had my ‘copyright awakening.’ We could not restore these treasures despite having the technology and funding because we needed permission from rightsholders, who were often impossible to find. This fascinating puzzle led me to pursue a PhD on the topic.

Screenwriter Aaron Sorkin has said, ‘I am haunted by the fact that in the dictionary on my shelf is the best play ever written. If only I could just pick the right words and put them in the right order.’ I feel the same about film archives – the greatest films are already in there, waiting to be discovered and put together.

This passion for creative re-use culminated in my monograph, *The Greatest Films Never Seen: The Film Archive and the Copyright Smokescreen*. I completed the book while at CIPPM, and the centre provided not just the academic resources. It also gifted me the intellectual environment where my ideas could flourish at the intersection of media and law.

My second book, *A History of Intellectual Property in 50 Objects* began during my time at Swinburne, but found its true home at CIPPM. The book uses 50 objects to not only show the historical significance of the IP system, but also as indicators of its social and cultural implications – and why it matters today. Not only does the book include many of CIPPM colleagues’ work, but it also taught me the most foundational IP lesson – IP is everywhere. IP touches almost everything in our daily lives – from the things we eat and watch, to what we wear and what we play with.

The questions I asked in my own chapter in the book have opened doors I never imagined. Fellowships from the Library of Congress, the Smithsonian Institution, and the UKRI allowed me to delve deeper into those questions.

Exploring the overarching theme of how we reconstruct history from fragments of the past through creative re-use itself has been a great recent rewarding endeavour. And book number three will be quite different!

What makes my CIPPM journey special is how it has allowed me to be a bridge-builder between worlds that rarely speak the same language. I have been able to bring legal perspectives to filmmakers and media insights to lawyers.

In my teaching on the BA Film programme, I have made copyright exceptions an essential part of the toolkit for emerging creators. This knowledge empowers students to confidently use existing materials in their work – something unique in undergraduate film education.

From the secure home base of CIPPM, my exploration has taken me in fascinating directions that demonstrate the practical impact of our work.

My identification of the first-ever copyright motion picture registration became a testament to how copyright shapes what we preserve and remember. My work tracing elusive rights holders of orphaned films honed the same investigative skills that led me to uncover the first-ever copyright motion picture registration. Both quests involve piecing together fragmented histories from incomplete records. While orphan works represent the unfortunate disappearance of ownership information, that first copyright registration marks the very beginning of film's legal recognition. In both cases, I found myself following paper trails across decades, connecting dots that others had overlooked. The historical detective work required to identify that pioneering registration gave me deep insights. Copyright's earliest frameworks continue to shape what films survive in our cultural memory and which ones become orphaned treasures waiting to be rediscovered.

My work on John Marsonet's film 'Persistence of Vision' helped reveal how early cinema technologies challenge our understanding of authorship and creative expression. Being a member of the Copyright and Pastiche network at Coventry University enabled me to help creators understand pastiche exceptions in reimagining existing works. Even my research incorporated on a podcast about mermaids and cultural storytelling shows how copyright influences which stories survive across generations. These projects connect directly to today's filmmakers navigating copyright's intricate landscape.

CIPPM has provided not just institutional support, but a community that understands how these seemingly disconnected threads – legal history, film preservation, and creative practice – weave together into a coherent intellectual tapestry.

On the eve of the centre's 25th anniversary, what excites me most about CIPPM's future is the potential for even greater interdisciplinary collaboration. With Law and Media Production in the same faculty at BU, we are uniquely positioned to strengthen, for instance, our 'Film & IP' strand.

I envision CIPPM as an expertise centre that appeals to students, researchers, and industry partners alike. CIPPM is a place where different perspectives come together to create something greater than the sum of its parts.

Perhaps because I was researching untraceable copyright holders, but when I first arrived at Bournemouth, I felt somewhat lost academically. But CIPPM became my 'warm bath,' my intellectual home. The current mentorship of Dinusha has

been invaluable – her balanced, diplomatic energy complementing my more exploratory approach.

Looking back on eight years with CIPPM, I am amazed at how this journey has transformed me. From asking ‘Where is the Centre?’ to understanding that I am part of the Centre. From feeling lost to finding my intellectual home. From studying copyright to helping shape how the next generation of creators understand and navigate these complex waters.

CIPPM is not just where I work – it is where my ideas come to life, my teaching finds purpose, and my research makes an impact. It is where film and law dance together, creating new possibilities for both fields.

And the best part is that it feels like just the beginning!

7. Mohamed Amal

In 1988, I completed a bachelor's degree in economics and a *Diplôme d'Études Supérieures* (DES) in Economic Development from the University Hassan II in Casablanca, Morocco. Following my studies, I was awarded a DAAD (Deutsche Akademische Austausch Dienst) grant for a two-year exchange program in International Economics at Goethe University in Frankfurt, focusing on Foreign Direct Investment (FDI) and Economic Development. I later earned a master's degree in economics and a Doctorate in Economic Engineering from the Federal University of Santa Catarina (UFSC) in Brazil (2005). My PhD research centered on FDI and the strategies of multinational companies in Latin America. Since then, my academic work has primarily focused on FDI and institutional frameworks. I am now Professor of International Economics and International Business at the Regional University of Blumenau, Brazil.

Throughout my career, I have developed research projects and taught courses on international economics and international business at the Regional University of Blumenau (FURB). Additionally, I have been an active visiting professor and research scholar at several institutions worldwide, including Halmstad University (Sweden), Bonn University (Germany), Tecnológico de Monterrey (Mexico), Toulouse Business School (France), and Columbia University (USA).

I am a member of several academic associations, including the Academy of International Business (AIB), the Academy of International Business – Latin America Chapter (AIB-LAC), and the European International Business Academy (EIBA). I have contributed to these organizations in various capacities, such as author, reviewer, panelist, track chair, and program chair.

International collaboration has been a cornerstone of my academic journey. Engaging with scholars from diverse backgrounds in economics and international business has deepened my understanding of FDI and multinational strategies while opening new research avenues—particularly in regional integration, institutional governance, and bilateral investment. My research, grounded in institutional theory, examines how formal and informal institutions influence the investment decision-making processes of multinational companies. I have published numerous studies analyzing these dynamics through the lens of neo-institutional theory.

This theoretical foundation has guided my exploration of intellectual property (IP) and its development in Latin America. Specifically, I investigate intellectual property rights (IPR) as a formal institution that establishes economic rules within

the broader institutional framework, primarily domestic law. I also examine the contractual dimension, which includes bilateral and multilateral trade agreements between nations. The connection between IP and foreign direct investment (FDI) provides valuable insights into how IP frameworks are constructed in different contexts.

Furthermore, in the case of IP assets embedded in FDI, my research suggests that, while formal institutions play a crucial role, informal institutions—particularly those related to IP enforcement—significantly impact outcomes. These informal mechanisms positively moderate the effect of formal IP laws on FDI flows. As a result, I explore the interplay between formal and informal institutions in shaping how multinational companies integrate IP into their FDI strategies.

My journey into IP started in 2022; during a seminar on the 20-year negotiations between Mercosur and the European Union—organized by the Max Planck Institute in Munich—I had the pleasure of meeting Dr. Suelen Carls. Our discussions on the future of Mercosur-EU negotiations and the role of intellectual property marked the beginning of an academic collaboration. Together, we have explored the intersection of international law and international business, aiming to deepen the understanding of intellectual property and its influence on multinational companies' strategies. That same year, we co-authored a paper titled *“From West to East: Mercosur and Singapore Agree on an FTA”*, published in the *Journal of Intellectual Property Law & Practice*.

Since then, we have participated in numerous seminars and conferences. We collaborated on events organized by the Max Planck Institute in Buenos Aires, including *Smart IP in Latin America*. In 2023, we presented a panel on *Institutional Frameworks and Foreign Direct Investment* at the AIB-LAC Conference in São Paulo, Brazil.

Our research continues to evolve. In 2024, we presented our latest paper at the ATRIP Congress in Rome, Italy (June 30 – July 3, 2024), titled *“An Institutional Perspective on the Alignment of IP Frameworks with Economic Sustainability Through Inter- and Intra-Regional Agreements in Latin America.”*

Throughout my collaboration with CIPPM, Suelen Carls and I have actively pursued funding opportunities for various research projects and professorship mobility initiatives. In 2022, we secured funding from FAPESC Abroad for an international mobility project titled *“IP Strategies of Multinationals in Latin America.”* As part of this initiative, in 2023, Dr. Suelen Carls spent a month at Regional University of Blumenau, delivering seminars and lectures on intellectual property (IP) and regional integration. In 2023, we were awarded a BA/Leverhulme Small Research Grant for a project examining the key determinants of the evolving

IP environment. This research investigates how multinational corporations' investment strategies influence and reshape local and regional frameworks. It also explores how regional and bilateral trade agreements reconfigure the IP landscape and their implications for foreign direct investment (FDI) strategies within Latin America's dynamic institutional setting. The project contributes to advancing knowledge in the fields of IP and international business.

In April 2024, I joined Bournemouth University as a visiting professor, where I was warmly welcomed by the CIPPM team. My research focused on the IP strategies of multinational companies in Latin America, particularly examining the sources of IP frameworks—including **domestic law**, bilateral agreements, and corporate strategies of multinationals operating in the region.

During my time at BU, I had the privilege of engaging with distinguished colleagues, including Professor Dinusha Mendis and Dr. Suelen Carls. These interactions, along with access to BU's extensive online research resources and CIPPM's specialized collection, provided invaluable insights into the evolving field of intellectual property research. Additionally, we benefited from the valuable collaboration of two students, who assisted in data collection on IP regulations by firms and across Latin American countries.

In 2024, I was invited to deliver a seminar titled: "IP Strategy and Its Relationship with Foreign Direct Investment: An International Business Approach". This seminar was part of the WIPO-UK Summer School on Intellectual Property at Bournemouth University (online session). More recently, I was awarded a Leverhulme Trust Visiting Professorship. On behalf of Bournemouth University, Dr. Suelen Carls has been awarded a Leverhulme Visiting Professorship to host Professor Mohamed Amal for a six-month residency at CIPPM/BU in 2025. The six-month professorship is planned to commence in August 2025 and will feature a series of lectures, seminars, and engagements with the corporate sector, focusing on IP and investment in Latin America.

8. Hayleigh Boshier

It is an honour to be part of the celebrations for 25 years of the Centre of Intellectual Property Law and Policy (CIPPM) at Bournemouth University. 25 years ago, I would have been skipping school and not preparing for my GCSE's. I was somewhat of a trouble maker at that age, and so it's a wonder how I ended up in academia - where I still like to yield my talents for mischief... just in a more constructive manner! – but CIPPM was certainly a determining factor. I am now Reader in Intellectual Property Law, Brunel University of Law.

I was first introduced to CIPPM when I studied my undergraduate Law degree at Bournemouth University. In the final year I met Professor Dinusha Mendis, who introduced me to the world of intellectual property law. These classes I didn't skip. On the contrary, I was awarded the Intellectual Property Law Student of the Year Award. Dinusha approached me in the café of Talbot Campus as the academic year was coming to an end, to ask me what I thought I might do after my degree. She asked me if I had ever considered undertaking a PhD, to which I distinctly remember naively replying “*What's a PhD?!*”

Somehow Dinusha still agreed to be my supervisor. After successfully applying for the Vice Chancellors Scholarship Award, I joined CIPPM as a PhD student in 2012 under the supervision of Prof Dinusha Mendis and Prof Martin Kretschmer. Coming straight from undergraduate studies into a PhD, meant that Dinusha's patience was surely tested as I navigated this big step up. Nevertheless, she patiently ushered me through the journey and was undoubtedly pivotal in both my successful Viva in 2017, and as a mentor seeing me into academia. I had no idea what academia was before I met Dinusha, and I genuinely believe that she taught me the foundation of everything I am now. I am so grateful for her guidance and support. To this day, I make a point to congratulate her on *her* success every time I receive a promotion or accolade!

Now that I am a supervisor to my own PhD students, I try to replicate that fine balance between being supportive and helpful with encouraging the students to grow and figure things out on their own. As a student, I had asked Dinusha for something – what it was I don't recall but I do remember her answer was “I know the answer, but I'm not going to tell you because you need to figure it out for yourself!” This was, of course, incredibly frustrating, but even then, I knew that it was the lesson I needed. It became a joke between us that Dinusha was Glinda who says the same thing to Dorothy at the end of The Wizard of Oz, which is why I wrote the following in the acknowledgment to my thesis:

In my experience, undertaking a PhD is not unlike the story in the Wizard of Oz. The road is long, sometimes pleasant and sometimes treacherous. It takes brains, heart and courage! Ultimately, it is a journey of self-discovery. However, it cannot be taken alone.

There are so many people who stood by my side whilst I undertook this PhD. It is thanks to their unwavering faith and support that I made it to the end. My gratitude to the following people is infinite: First and foremost, my first supervisor Dr Dinusha Mendis; a woman who embraced the broadest interpretation of the job description and became my teacher, guide, support and my friend. Thank you. (Glinda: “You just had to learn it for yourself!”)

Whilst I was at CIPPM, I was able to contribute to several research projects. Working on *Copyrightuser.org* was particularly memorable; Bartolomeo Meletti and I went out on location to film the videos that are still on the website today (many of which were in fact just my very creative and generous friends – thank you to James, Ben, Dan, Jon, Roger and Ian!) I remember a team meeting where we were cooking up the website, thinking that the interface had to reflect the *user’s* knowledge, not our own – which is why we framed the videos as creator topics, rather than copyright issues. As someone who studied performing arts before going into law, it has always seemed natural to do things that way around for me. I continued this knowledge sharing after my PhD, as I went on to spend several years teaching creators, both in the Netherlands and the UK. Although I am now based in a Law School, I still do many creator education activities, such as delivering educational talks for collective creator organisations, working for the charity Help Musicians and contributing to the WIPO education tool for creators CLIP.

I was inspired by the policy work of the projects that I saw undertaken and presented at CIPPM. I remember reading Kris Erickson’s report for the UK Intellectual Property Office (IPO) on Parody and wondering if one day I might be able to do something like that. It seemed like a pipe dream at the time, but that day did come. In 2024 I was commissioned by the IPO and published a study on ‘Emerging Public Perceptions of Intellectual Property in UK Media’.

CIPPM opened my eyes to the world of IP Policy. I was lucky enough to attend the UK IPO offices and the Houses of Parliament whilst I was a student. It was the first time I was coming into contact with policymaking on such a tactile level. I was hooked. As someone with a deep need to feel useful, I felt right at home thinking about ways that research could inform policy. This set me on a path of research impact and policy work that is the bedrock of what I now do today, from contributing to the drafting of a Private Member’s Bill and appearing before Select

Committees, to being awarded the British Academy Researcher-led Innovation Fellowship for 2023-24 and now working in the Department for Culture Media and Sport on Music Policy.

I have always felt that being part of CIPPM is being part of a community, if you've been at CIPPM together is a bond. I've heard people say that academia can be a lonely profession, but I feel fortunate that that has never been my experience largely part to CIPPM. For example, when Dr Claudy Op den Kamp and I were both shortlisted for the BBC New Generation Thinkers in 2023 – which involves a day at the BBC – it was a relief to see a friendly face as we cheered each other on.

As someone who comes from a low socio-economic background and the first in my extended family to attend College, let alone University, I genuinely had no idea what academia was about. I could never have aspired to do what I do now, because I didn't know this world existed. I feel incredibly lucky that Dinusha took a chance on me as a PhD student, and that I was part of CIPPM where I learnt the ropes of academia, from teaching to research, policy and impact.

I have felt many times along the way that this has been a serendipitous journey, and at the same time, that I was right where I needed to be. CIPPM was, and is, a crucial part of that path.

Thank you.

Congratulations to everyone who has been part of making CIPPM what it is and has been over the past 25 years. Long may it continue!

9. Kelly Bruch

My academic journey began with a Law degree from the State University of Ponta Grossa, Brazil in 2001, followed by an LLM in International Business at the Federal University of Santa Catarina (UFSC) in 2004. However, I was interested in biology and geography from an early age. Luckily, I found a way to integrate these passions with the law through agribusiness intellectual property, particularly in plant variety protection and geographical indications (GI).

To further develop my expertise in this area, I pursued a Master's in Agribusiness at the Centre for Studies and Research in Agribusiness (CEPAN) at the Federal University of Rio Grande do Sul (UFRGS), completing it in 2006. My research focused on vine plant variety protection, leading me to collaborate with the Brazilian Wine Institute. Building upon this foundation, I completed a PhD in Law in 2011, specializing in Geographical Indications at UFRGS and Université Rennes I. This period allowed me to immerse myself in the French perspective on GI, enlarging my understanding of the subject.

My involvement in international organizations soon followed. I was honoured to serve as a Brazilian expert at the International Organization of Vine and Wine (OIV), where I contributed to defining new standards for GI and Designations of Origin (DO). My passion for GI led me to participate in a large-scale educational initiative where I enjoyed working alongside Suelen Carls. Later, I coordinated a team responsible for drafting an internal ISO standard on GI. Under the leadership of the president of the Brazilian Intellectual Property Office, our expert group proposed a new regulatory framework for GI protection in Brazil.

In 2014, I became an adjunct professor at UFRGS, where I began teaching intellectual property at the undergraduate, master's, and PhD levels. I later expanded my teaching to the Federal Institute of Rio Grande do Sul and, more recently, to the Brazilian Intellectual Property Office. Between 2017 and 2019, I played a key role in negotiating the bi-regional agreement between the European Union and Mercosur, focusing on geographical indications and wine law.

International collaboration has been key in my career. My engagement with researchers from diverse backgrounds has enhanced my understanding of intellectual property, leading me to become a member of the International Wine Law Association (AIDV), the Brazilian Intellectual Property Association (ABPI), and the International Association for the Advancement of Teaching and Research in Intellectual Property (ATRIP). Seeking an academic experience in a country where GI presents unique challenges, I was fortunate to reconnect with Suelen Carls at Atitus University in Passo Fundo, Brazil, in November 2023. Our discussions inspired a renewed collaboration on GI research.

In January 2024, I successfully applied for a visiting professor grant at my home institution to go to Bournemouth University's Centre for Intellectual Property Policy & Management (BUI/CIPPM). I arrived in August and was warmly welcomed by the CIPPM team. My research focused on the status of geographical indications in the UK post-Brexit. During my time there, I had the opportunity to engage with inspiring colleagues such as Professor Dinusha Mendis, Dr Dukki Hong, Dr Lingling Wei, and Dr Suelen Carls. Those interactions, alongside access to BU's online research resources and CIPPM's specialized collection, provided invaluable insights into the evolving intellectual property landscape in the UK.

Additionally, I attended several sessions led by my CIPPM colleagues, which offered a fascinating perspective on different teaching methodologies. Lingling Wei also invited me to deliver a lecture on Geographical Indications in the International and Comparative IP Law course, a rewarding experience that allowed me to engage with a diverse cohort of students worldwide. Beyond Bournemouth, I participated in an Expert Meeting of OrGIn—the Organization for an International Geographical Indications Network—in Geneva. I also presented my GI research at the 45th Congress of the International Organization of Vine and Wine in Dijon.

My time at CIPPM provided a comprehensive understanding of the UK's intellectual property landscape in the aftermath of Brexit, highlighting the complexities of establishing a new regulatory framework for GI protection. I hope my contributions offered valuable perspectives on this subject and my collaboration with Suelen Carls and Lingling Wei will continue.

Upon returning to Brazil, I assumed the role of Deputy Secretary for Technological Development and Coordinator of Innovation at UFRGS. Additionally, I was nominated to serve as the next president of the Special Commission on Intellectual Property of the Brazilian Bar Association, Rio Grande do Sul Section (CEPI/OAB-RS). My experience at CIPPM has undoubtedly enriched my global perspective on GI and intellectual property, reinforcing the importance of continued international collaboration in these fields.

10. Suelen Carls

I completed my higher education in Brazil, where I became a Bachelor of Laws, did a MBA in Tax Management and earned a Master in Regional Development, all from the Regional University of Blumenau. In addition to those, I earned a PhD in Law from the Federal University of Santa Catarina, complemented by a research stay at the University of Oxford, UK.

Prior to joining Bournemouth University, I held academic and legal positions across Latin America and Europe, including at the Max Planck Institute for Innovation and Competition in Germany. I also continue to serve as an Intellectual Property Expert for the World Intellectual Property Organization in Switzerland, and as a professor of law in Brazil, supervising Master's and PhD students and contributing to postgraduate education and research.

My engagement with CIPPM began in 2022 when I was appointed Senior Lecturer in Intellectual Property Law at Bournemouth University. Since then, I have actively contributed to the Centre's research, teaching, and global profile. I brought to CIPPM extensive expertise on Latin American IP systems and have consistently fostered international engagement—most especially by bringing the WIPO Summer School to CIPPM, a milestone for the Centre's outreach and visibility.

Through my involvement in CIPPM, I have worked to bridge research and practice, strengthening international academic collaborations by hosting visiting professors Cristiani Fontanella and Mohamed Amal, as well as visiting fellow Kelly Lissandra Bruch. Under the mentorship of the Centre's Director, Prof. Dinusha Mendis I successfully secured two competitive research grants in under two years, including funding from the British Academy. I have also actively promoted public engagement, delivering at least one guest lecture every semester I teach, creating a consistent forum for global dialogue in IP law.

CIPPM has been instrumental in my intellectual development, offering an interdisciplinary and collaborative environment that continues to shape my work on intellectual property, innovation, and global governance. Today, I lead the LLB Law programme at Bournemouth University while maintaining strong ties to academic institutions in Brazil and actively contributing to international research networks. My time at CIPPM has deeply influenced my vision of legal scholarship as both globally engaged and socially responsive.

11. Giulia Dore

I am an Assistant Professor at the University of Trento, Department of Economics and Management. My academic journey has been deeply rooted in legal studies, with a focus on intellectual property law, copyright, especially from a comparative and interdisciplinary perspective. I hold a PhD in Comparative and European Legal Studies from the University of Trento, where I explored plagiarism comparing Italian author's rights and UK copyright law.

During my doctoral studies, I visited several UK institutions, but it was at the Centre for Intellectual Property Policy & Management (CIPPM) in Bournemouth that I refined my research interests and started to develop interdisciplinary skills. My time at CIPPM was instrumental in deepening my knowledge of intellectual property law, engaging with leading scholars in the field and developing a more nuanced understanding of the intersection between law and other disciplines. The experience at CIPPM also enriched my methodological approach, allowing me to integrate empirical perspectives into my work.

Over the years, my professional experience has spanned different research positions at the University of Trento and international institutions including the University of Stirling and the University of Glasgow – CREATE. As a researcher, I have contributed to several studies on copyright law, digital cultural heritage, and the impact of open access policies on society. My publications reflect my commitment to interdisciplinary research, covering copyright, cultural heritage, digital rights, and most recently museum management. Likewise, as a lecturer, I aim to equip students with both theoretical knowledge and practical insights. I am committed to fostering an engaging and interactive learning environment that encourages critical thinking and interdisciplinary approaches to legal studies. Beyond academia, I am passionate about fostering knowledge dissemination through evidence-based research and policy recommendations, ideally ensuring a balanced approach to intellectual property rights.

CIPPM will always hold a special place in my academic and professional journey, as it played a fundamental role in shaping my knowledge in the field of intellectual property law, building long-lasting relationship with cherished colleagues, and encouraged the marvel in new ideas and opportunities that every researcher should treasure.

12. Rossana Ducato

‘Not all those who wander are lost.’ I must admit, quite embarrassingly, that I did not remember this famous line from *The Lord of the Rings*. And then, one day, during my research period at CIPPM, while walking absentmindedly, eyes fixed on the tips of my shoes—it struck me like a revelation (and if you wonder what I am talking about: [50.721146,-1.876571](#)).

This quotation (completely taken out of context, I know) resonated with me as a great metaphor for our – often unexpected - academic journey. I saw it as a reminder to purposively explore the world with curiosity, re(searching) questions, and, in some cases, even attempting to give a reasonable answer. Or at least, that is what I have tried to do with my academic life so far.

Born and raised in Palermo, I moved to Trento for a Bachelor in European and Transnational Legal Studies, followed by a Master in Law, and a PhD in comparative private law. After a postdoc at UCLouvain in Belgium, I found my academic home in Scotland at the University of Aberdeen, where I had the unmatched freedom to build my role as a scholar in IT Law and Regulation. Over the years, I focused on the problems related to new technologies and their impact on society from various perspectives, including privacy and data protection, consumer protection, intellectual property law, legal design – always through a comparative lens.

For a comparative law scholar, research in different jurisdictions is the bread and butter of the job. I had the chance to visit many prestigious institutions worldwide, deepen my understanding of local law, culture and language, and meet amazing colleagues who I am grateful to call friends.

During one of these wanderings, I had the luck to encounter another voyager, embarked as me on a similar adventure miles away from home. It was the one and only Dinusha Mendis, who was working with Professor Tatsuhiko Ueno at Waseda University on a project on IP in the metaverse. Her leadership, expertise in copyright flexibilities (among many other areas), and creative mindset (she was co-producing a manga to illustrate the legal aspects of her research, literally) convinced me to spend part of my 2024 sabbatical at CIPPM. Here I had the perfect chance to continue my comparative research on the text and data mining exceptions in a truly nurturing and inspiring environment. CIPPM is a fantastic research centre, where I had the opportunity to meet incredibly supporting colleagues eager to engage with my ideas. I cannot thank Dinusha, Ben, Dukki, Marcella, Lingling, Suelen, Claudi, and Elizabeth enough for warmly welcoming

me to Bournemouth, for their encouragement and precious feedback, which greatly helped me avoid getting *lost*.

13. Tabrez Y. Ebrahim

My higher education was as follows: J.D., Northwestern University Pritzker School of Law; M.B.A., Northwestern University Kellogg School of Management; LL.M., University of Houston Law Center; Graduate Entrepreneurship Certificate, Stanford Graduate School of Business; M.S. Mechanical Engineering, Stanford University; B.S. Mechanical Engineering, University of Texas at Austin.

Prior to entering legal academia, I practiced law (in the areas of patent prosecution, technology transactions, and corporate law) and served in various executive and management, corporate legal, startup leadership, and engineering and applied research roles. I earned a LL.M. degree and published my LL.M. thesis prior to CIPPM. I worked on my next publication while at CIPPM.

I spent the summer of 2017 at CIPPM, where I participated in research and collaboration. My publication output can be accessed at https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3393831 , and it is titled "Data-Centric Technologies: Patent & Copyright Doctrinal Disruptions" and I developed my research stream in the area of law & technology. While at CIPPM, I attended social events, met with the faculty and other visitors, and attended a fun tour. Additionally I presented my research, which I had conducted while at CIPPM, at an academic intellectual property conference following my CIPPM experience.

My CIPPM experience was prior to my entry into the U.S. legal academy and helped me in the following ways--(1) advanced my interests in emerging technologies, law, and policy; (2) gave me a greater understanding of law schools, legal education, and law practice in the U.K.; and (3) enabled me to learn more about intersections between industry, law practice, and policy concerning intellectual property (IP) law in the U.K.

I work as a law professor at Lewis & Clark Law School, where my focus is on research and teaching on IP, law & technology, and business law. CIPPM helped to develop my trajectory in legal scholarship and my international interests. I recently created and teach a new AI & Law class, and I have taught a number of intellectual property law classes and law & technology classes.

I had a great experience with CIPPM, and I am grateful for the visiting opportunity.

14. Kris Erickson

My route into UK academia was multidisciplinary and meandering. Growing up in Canada I used to spend hours poring over the family stack of National Geographic magazines. I was particularly drawn to the maps – I liked to imagine the social, economic and everyday realities of people in those faraway places. That led to a BA (UBC, 2000) and then an MA in Political Geography (Queens, 2004). I decided for my PhD I wanted to do something that resonated with me on a personal level and might resonate with others. My MA supervisor Peter Goheen made a call to a colleague in Seattle he had met at a conference, “who did cybersecurity stuff”. That PhD supervisor was Steve Herbert, head of the Law, Societies and Justice programme at the University of Washington. Along with Phil Howard in the School of Communication, they guided my PhD (U. Washington, 2009) on the topic of computer hacker communities and the emerging cybersecurity profession.

Bournemouth University was my first permanent job out of the PhD and I was grateful for the chance to interview. As an early-career researcher, I had a publication on the responsibility for data breaches that caught the interest of one panellist, Martin Kretschmer. We quickly became academic friends, and I was drawn into the CIPPM orbit. I appreciated the welcoming interdisciplinary feel of the centre, and I started to imagine ways that my work could reach a law and policy audience.

Our first major project together (with Martin and Dinusha) was a small grant from the UK Intellectual Property Office (IPO) on the economic effects of parody. It was a small grant (£16k) but we squeezed every penny out of the money to deliver the project. The brief was hugely challenging but CIPPM, with its open and interdisciplinary stance, was the perfect place to do the work. We needed to assess whether a proposed copyright exception for parody, caricature and pastiche – under consideration following the Gowers and Hargreaves reviews – would have any negative effects on rightsholders. It was my first opportunity to design a research study, post PhD. My intuition was to analyse YouTube because in 2012 that was where a lot of parody was taking place. It also offered an opportunity to collect quantitative data such as viewer counts and estimated ad revenue, something the IPO were particularly keen on. At that time, web scraping tools were still new and we didn’t have software development capability in CIPPM, so we did the data collection mostly by hand, using PhD students. The resultant studies were published widely and supported the adoption in 2014 of a parody exception for the UK (forming the basis for a successful REF case study around our research). The role of CIPPM in fostering this work cannot be overstated. Dinusha supported us with knowledge of UK copyright and the fascinating case law on

parody. The centre provided an environment to test out new ideas and to troubleshoot methods alongside quantitative experts like Davide Secchi, Fabian Homberg and Paul Heald. It was a statistically challenging study because of the winner-take-all dynamics of popularity, as well as the difficulty of demonstrating causality. We couldn't fully address the causality issue at first, but years later we came back to the data and exploited the time variable to show that rightsholder takedown activity didn't match their economic arguments.

Another person involved with CIPPM who shaped my academic journey is Ruth Towse. Ruth's impacts on the CIPPM community have been considerable, but for me the most important have been guiding us to better understand 'value' and to use concepts from economics more precisely. This has been challenging, because cultural value can take many forms and often defies easy measurement. One unexpected encounter between culture and economics has been a series of studies on cultural heritage and IP. I was lucky to have been involved on Maurizio Borghi's project, ENDOW. This was an ambitious and elegantly designed project to explore how crowdsourcing tools might help with the diligent search requirement when digitising orphan works. Our team at the University of Glasgow assisted with an experimental research design. We hired and then timed with a stopwatch a professional archivist as she attempted to locate rightsholders for a sample of orphan works. The idea for this simulation approach came from an earlier CIPPM study where Marcella Favale, Martin and Dinusha made a bunch of requests to national bodies and then analysed the responses for evidence of costs. On the ENDOW project we found, unsurprisingly, that the human labour costs of diligent search quickly exceeded the practicality of doing so, especially for large collections of works. Crowdsourcing offered the possibility to transfer those costs to patron communities, but it was far from an ideal solution. The combination of economic incentives and innovation context has been one of the scholarly contributions of CIPPM, and we have gone on to apply this approach to a variety of questions, including the value of Wikimedia imagery (with Paul Heald), the attractiveness of follow-on innovation, the effects of DRM on consumer welfare and potential disruptions from Generative AI.

I think one enduring achievement of CIPPM will be that it trained up a community of academics with a unique socio-legal-economic orientation and ability to engage with policy on complex issues. These skills emerged from a real need – evidenced by calls from regulators – for rigorous, cross-disciplinary evidence. By fostering a welcoming and open culture, CIPPM managed to bring the right people together to productively respond to these challenging questions.

Some CIPPM members and affiliates have been flung off in various directions. Many of the postdocs and PhD students who worked on our projects have moved into full time academic jobs in the UK and Europe. Martin was recruited up to Glasgow to lead CREATE in 2012. After a stint in the Media School at Leeds, I re-joined Glasgow as Professor in Social Data Science in 2023. Fabian Homberg has moved to Luiss Business School in Rome, where he is full professor. Maurizio Borghi has moved to Turin and still collaborates with us on projects on open culture. I regularly speak to CIPPM members for collaboration, advice, and to share ideas.

My time working with CIPPM helped me to develop analytical skills, learn new methods, gain confidence in research design, and explore novel ways of studying difficult-to-study social worlds. I am grateful to have been a part of CIPPM and I applaud their achievements. CIPPM advanced the field in evidence-based policy analysis.

15. Marcella Favale

I have been a member of the Centre for Intellectual Property Policy and Management (CIPPM) since 2013, joining as a Research Fellow. Over the years, CIPPM has provided me with a platform to engage in cutting-edge research, collaborate with inspiring colleagues, and contribute to meaningful policy discussions.

My journey in law began with a master's degree from the University of Parma, followed by a PhD from the University of Nottingham in 2007, where I worked on an EU-funded project on law and biotechnologies. Since qualifying as a lawyer in 2007, I have been a member of the Bar Association of Bari, Italy. I began my academic career as a Research Fellow at the University of Sheffield (2007-2008) before working on various Intellectual Property (IP) law projects at Nottingham (2008-2009), Bournemouth (2012-2025), and Glasgow (2014-2016). At Bournemouth University, I also had the opportunity to teach as a Part-time Hourly Paid Lecturer for the Postgraduate Certificate in Intellectual Property, LLM, and the WIPO Summer School.

My research interests lie at the intersection of Intellectual Property and New Technologies, with a particular focus on copyright law, digital rights management (DRM), copyright enforcement, and patents in biotechnologies. I take an interdisciplinary approach, combining legal analysis with IT and social science methodologies. Through my affiliation with CIPPM and CREATE, I have contributed to several high-impact research projects commissioned by UK government bodies, such as the IPO and SABIP, and have built a strong publication record, with articles appearing in leading journals like the *European Law Review* and the *Modern Law Review*.

Being part of CIPPM has allowed me to work on fascinating projects, including:

- Open Standards: Open Opportunities (Cabinet Office) – analyzing public consultation responses
- Copyright and the Regulation of Orphan Works (IPO)
- SEARCH Project – exploring knowledge sharing in interregional contexts
- Copyright and Contract Law (SABIP)
- Regulating Internet Intermediaries in China (AHRC)

One of the projects closest to my heart has been the MADRIGAL project, where I led research on how game developers understand and implement DRM technologies. However, my most impactful work at CIPPM has been the EnDOW

project (“Enhancing access to 20th Century cultural heritage through Distributed Orphan Works clearance”). Since 2015, I have been deeply involved in this EU-funded initiative, which helps European cultural institutions navigate the complex process of rights clearance for orphan works. I played a key role in data collection, reporting, web design, and moderating our volunteer-driven rights clearance system. It has been incredibly rewarding to see this project make a tangible difference in the accessibility of cultural heritage.

Beyond my work at CIPPM, I have also enjoyed teaching at Sciences Po Paris for the past three years, where I lecture on copyright law in the Master of Innovation Law (Ecole de Droit) and the Master's in Media and Communication (School of Innovation and Impact). This role has given me a fantastic opportunity to share CIPPM’s research with an international audience and spark discussions on the evolving role of IP law in a digital world.

Being part of CIPPM has shaped my academic and professional journey, giving me the chance to engage in visionary research, contribute to policy debates, and collaborate with experts across disciplines.

16. Cristiani Fontanela

My academic journey began with an Undergraduate Law degree from the Community University of the Chapecó Region (Unochapecó), which I completed in 2004 in my hometown, located in the southern region of Brazil. My passion for learning drove me to further develop my research in intellectual property rights by pursuing an LLM, which I completed in 2011, and a PhD in Law earned in 2016, both from the Federal University of Santa Catarina State (UFSC).

Although my professional career began in legal practice in 2005, I shifted to Academia a few years later. In 2011, I was appointed a Professor of Public International Law at Unochapecó.

I still serve at Unochapecó as a Law Professor and Head of the LLM Program. I collaborate with the Unochapecó Graduate's Programme in Accounting and Administration. My research always focuses on issues related to innovation environments, open innovation, and intellectual property rights as instruments for fostering innovation and competitiveness.

Beyond my academic duties, since 2014, I have coordinated the Innovation and Technology Transfer Centre (NITT) at POLLEN, the Science and Technology Park of Unochapecó. This department plays a strategic role in enhancing the value of knowledge generated within the university, promoting the transformation of research into innovative solutions with market and societal impact. Furthermore, the NITT strengthens engagement with the productive sector, encourages academic entrepreneurship, supports the creation of startups and spin-offs, and ensures the protection and management of intellectual property, contributing to a dynamic and sustainable innovation ecosystem.

More recently, I added CIPPM to my experiences, possibly due to my close relationship with Suelen Calrs, one of the Centre members I first met in late 2013, when we both secured a position as PhD students under the same supervision. Since then, we have built a strong academic partnership and have gone from colleagues to friends. Over the years, we have had the opportunity to collaborate on various projects, sharing ideas, challenges, and advancements in the field of intellectual property. Our collaboration extends beyond research—a continuous exchange of knowledge, learning, and friendship. Suelen is a dedicated and generous professional who is always willing to contribute to scientific advancement and strengthen our field of study. I take great pride in having her as a research partner and friend, and I am sure our collaboration will continue to yield valuable contributions.

I could see the passion for intellectual property in every CIPPM member's eyes as they warmly welcomed me when I arrived for a three-month stay between December 2023 and 2024. CIPPM was a proper home away from home, surrounded by a positive and encouraging atmosphere.

My experience as a Visiting Professor at Bournemouth University and my reception at its award-winning CIPPM have significantly strengthened my academic career. This opportunity facilitated an enriching knowledge exchange with CIPPM and BU-based researchers in intellectual property and related fields, opening avenues for collaborations and research projects. Moreover, it has further developed my understanding of global challenges and trends in intellectual property, adding invaluable value to my academic and professional trajectory.

Although my initial three-month stay in Bournemouth was brief, my affiliation as a PhD professor will extend for three years. This extended connection will lead to numerous achievements and co-achievements with CIPPM members and our institutions.

17. Indranath Gupta

I began my career with a first degree in law from the University of Calcutta in 2001. With academia as a calling, I embarked upon my first LLM degree. It was a taught programme at one of the oldest universities in the UK. The University of Aberdeen gave me an opportunity to reflect upon aspects of world IP. My first postgraduate stint at the University of Aberdeen in 2003 led to my second research LLM degree in Computer Law from the University of East Anglia. This degree gave me a flavour of working in an area where computers, cybercrimes and law of torts had an uncanny story to weave. My doctoral thesis led me to Brunel University, where Intellectual Property was at the centre of my queries. The focus was on the idea of IP law-making in the European Union. The transatlantic nature of the thesis gave me an opportunity to inspect Copyright law in the United States of America and its possible impact in other jurisdictions. My teaching began with my PhD journey at Brunel in 2008. I was formally introduced to the English Law of Contract as a Graduate Teaching Assistant. In around the same period, I became associated with several funded projects. The European project, funded under the seventh framework programme, helped me understand the nuanced Copyright issues in the European Union and the United Kingdom. I had the opportunity to familiarise myself with the Data Protection and Privacy issues in the UK. My interest in this area of law began with this project, and allowed me to experiment with several ideas for a period, which lasted for more than a decade. In 2012, I started offering courses at the intersection of law and technology in India at the Jindal Global Law School of O.P. Jindal Global University. In 2020, I received the Jean Monnet Chair in Data Protection and Privacy.

In 2019, I visited CIPPM as a Visiting Research Fellow and offered a talk on Intermediary Liabilities. At CIPPM, the Jean Monnet Centre of Excellence allowed me to interact with Professors like Maurizio Borghi. It deepened my understanding of several research grants. Such advanced understanding inspired and motivated me to apply for the Jean Monnet Chair in 2020. I was fortunate to meet several other scholars and professors who shared perspectives that helped me to pen down my thoughts. I was at CIPPM for a brief while; however, I treasure the interactions that shaped some of my future research. I was able to collaborate with scholars and professors in other projects who were part of CIPPM during my visit in 2019.

18. Dukki Hong

I studied law at Hankuk University of Foreign Studies in South Korea. I moved to the UK in 2013 to pursue LL.M (University College London) and PhD (Bournemouth University) in the field of intellectual property law.

My journey with CIPPM began in 2015 when I started my PhD programme under the supervision of Prof Dinusha Mendis (then Dr Dinusha Mendis) and Dr Tania Humphries-Smith, on the topic of intellectual property law and 3D printing. Completing my PhD in 2021, I worked as a Part-Time Lecturer for a couple of years. I was appointed as a Lecturer in Law at Bournemouth University in 2023. My position has changed over the years from a PhD student, part-time lecturer to a lecturer in law. However, I have been part of CIPPM, contributing to various research and education programmes.

My contribution to CIPPM has been mostly as a research assistant to research projects during my PhD and as a post-doctoral research assistant. One of the projects that I was most actively involved in was the 4-year EUIPO-commissioned project on Collection of Key Enforcement Judgments related to Intellectual Property Rights led by Prof Dinusha Mendis from 2020-2024. The goal of the project was to identify key enforcement IP judgments from 14 EU Member States and to submit the case summaries and metadata to be uploaded in the EUIPO eSearch Database. My role was to facilitate the case identification process by liaising with national experts and external reviewers from the European countries and to conduct quality assurance of the case summaries submitted by the national experts. We successfully won a bid for the second round of the same project recently. I will continue to be part of the research team of the project for the next 4 years from 2025 to 2028.

I have also taken part in various IP education programmes facilitated by CIPPM, such as PG Cert Intellectual Property Programme and WIPO Summer School. I am working as the Programme Tutor and E-Activity Coordinator for the PG Cert IP programme. My main responsibility is to oversee the programme, assisting the Programme Leader (Prof Dinusha Mendis). CIPPM launched the Summer School in collaboration with World Intellectual Property Organization in 2024. I was part of this prestigious event where I gave a talk on contemporary IP issues in the video game industries.

CIPPM is the place where I started my career in academia. It has given me the opportunity to connect with leading experts all around the world and learn from

them. As an early career researcher, I am excited to see what the future holds for me as part of CIPPM.

19. Katarina Krapež

Faculty of Information Studies in Novo mesto, Slovenia & University of Primorska, Koper, Slovenia

My journey with CIPPM began in the summer of 2017, when I joined as a visiting researcher supported by a four-month fellowship. It was my first time at Bournemouth University, and I was immediately drawn in by the vibrant scientific community and the openness of the people around me. What truly stood out, however, was the atmosphere—warm, curious, and full of energy.

At the heart of this was Dr. Maurizio Borghi, Director of the Institute at the time. He was not only welcoming and kind but had a unique way of creating a sense of belonging. His presence brought a touch of *la bella vita* to our everyday work—an easy, inspiring Italian elegance that gave even the most intense academic debates a sense of lightness and joy. That human touch made all the difference.

The international character of the community at CIPPM was another highlight. Colleagues came from all corners of the world, each bringing their own perspectives and expertise. And yet, navigating the Centre felt effortless. It was an inclusive, encouraging space where collaboration happened naturally—over seminars, informal chats, or walks along the beach.

My research at the time focused on copyright law in the scientific publishing sector, particularly the need for reform in light of changing publishing practices. At CIPPM, I had the opportunity to refine and expand this work, supported by feedback and insights that truly broadened my perspective. I also attended several trainings and workshops that enriched my understanding of IP policy from both legal and socio-economic angles.

In 2019, I was delighted to return to CIPPM in a teaching role as part of the LLM in Intellectual Property Law programme. I taught the course “International Cyber Law and Governance,” and once again found myself part of an inspiring and engaged academic circle. The students were brilliant, the discussions lively, and the energy contagious.

Outside of the academic life, I took every chance to explore the beautiful surroundings—Bournemouth’s golden beaches, nearby coastal gems like Durdle Door and Lulworth Cove, and the charming local landmarks. These moments added depth and joy to my stay, making it not just intellectually rewarding but personally enriching too.

CIPPM has undoubtedly influenced the way I think, teach, and research today. It offered me a space where ideas could flourish, where I felt part of something dynamic and meaningful. For that, I will always be grateful.

Happy 25th Anniversary to CIPPM! Here's to many more years of innovation, connection, and inspiration.

Warmest wishes,
Katarina

20. Arno Lodder

In 1990 I graduated in law at the Vrije Universiteit Amsterdam, with specialisations IT & Law, Criminology and Civil Law. In 1992 I started a Ph.D at the Universiteit Maastricht, and also held positions as Coordinator Computer Assisted Education (1993-1996), and Lecturer (1996-1998). In 1998 I started at Vrije Universiteit as Assistant professor in AI & Law, as of 1999 also in Internet Law, and later was appointed Associate Professor (2006) and Professor of Internet Governance and Regulation (2011). In the 2000s I gradually moved away from AI & Law, and focused on Internet law topics, viz. spam, electronic signatures, virtual worlds, ISP liability, online dispute resolution, etc.

Spring 2019 I was a visiting fellow at LSE London and received a call for visiting scholarships at CIPPM. I applied with a proposal to analyse the infamous Article 17 of the Directive (EU) 2019/790 on filtering obligations for copyrighted material against the background of Article 22 GDPR on the prohibition of automated decisions (“data subject shall have the right not to be subject to a decision based solely on automated processing”). I looked into this based on a suggestion from Tijmen Wisman, and during my first week at CIPPM, we worked on it together.

Article 22 of the GDPR is about the right not to be subjected to automated decision-making that significantly affects the person concerned. In the case of automated content filtering based on assumed copyright violations, the removal of content clearly impacts the data subject. However, such automated decision-making is permitted if it is based on Union or Member State law. Since the filtering obligation is derived from such legal provisions, there seems no actual conflict between the obligation to filter and the right not to be subject to automated decisions, despite initial concerns.

Luckily, this exception is only allowed in case there are sufficient safeguards. So in the end we did have something to analyse, viz. if the safeguard are sufficient, and we discussed it in: Lodder, A. R., & Wisman, T. (2022). Computer says no to my upload? Article 17 on filtering and the GDPR prohibition of automated decision-making. In M. Borghi, & R. Brownsword (Eds.), *Law, Regulation and Governance in the Information Society: Informational Rights and Informational Wrongs* (pp. 87-101). Routledge.

My time at CIPPM was very valuable for me. It gave me time to seriously study Article 17 of the 2019 copyright directive and the connection with the GDPR. There were many great colleagues I could discuss my work with, like Maurizio Borghi, Dinusha Mendis, Freya van den Boom, Marc Mimler and Claudy Op den Kamp. Also at a personal level it was a fantastic stay, with drinks in the Pub, nice BBQ at Maurizio’s place (including guitar play), and many more.

21. Bartolomeo Meletti

In memory of Nicola Coppola

My first degree was in Law from the University of Bologna (2008). Although my first interaction with the subject was a course on IP law during my Erasmus programme at the Universidad Pablo de Olavide in Seville (2006-2007), my interest in copyright law started during my master's in mass media and politics (MSc Political Science, University of Bologna, 2011). As part of a multimedia lab, I was producing a documentary film about Andrea Costa, based on the historical novel 'Il diavolo al pontelungo' by Riccardo Bacchelli. I had many questions on how to reuse existing materials lawfully. Those questions led me to write my dissertation on the relationship between copyright exceptions and technological protection measures. A few months later, the same curiosity took me to Bournemouth.

My adventure at CIPPM began in November 2011. I had obtained a scholarship to further investigate the topic of my dissertation abroad for three months. My host was Martin Kretschmer. I remember vividly my first morning at the Executive Business Centre. The first person who approached me to offer help and guidance was Nicola Coppola, to whose memory I would like to dedicate this short piece.

At the end of the visit, I pitched the idea of creating a [series of educational videos about the Hargreaves reforms](#), for which CIPPM was producing key empirical evidence on private copying, parody, and orphan works. It was nerve-wracking to present the draft scripts to an audience including Ruth Towse, Dinusha Mendis, Marcella Favale and Kristofer Erickson. At the time, I didn't know I would have the privilege and the pleasure of working with all of them in the years to come.



Figure 1 The first illustration by Danilo Rečević of Alan, the protagonist of the series of animated videos on the Hargreaves reforms.

The next step in my journey was CopyrightUser.org, the first research-based website I have co-produced, which would accompany me for the rest of my career. After a year at the Centre for Excellence in Media Practice at the Media School (2012-13) working closely together with Kris, Dinusha and Hayleigh Boshier, I moved back to CIPPM in the academic year 2013-14. By then Martin had moved to Glasgow to become the director of CREATE, and Maurizio Borghi was the new director of CIPPM. Maurizio and I secured a Google Award for the project ‘Enhancing Access to European Books through Crowd-Sourced Diligent Searches’ (EnDOW). It was the first grant I secured as Co-Investigator.



Figure 2 First sketch illustration ever produced for the Copyright User project, by Davide Bonazzi. Many more illustrations followed, under the art direction of Marco Bagni.

A fond memory of those years, among many, is the CIPPM annual symposium on Digitization, Public Domain & Informational Monopolies on 10th April 2014. The morning after the symposium, I had organised a Public Domain Calculators workshop. Straight after the workshop, a few of us took the train from Bournemouth to London to attend the launch of the CREATE study on Unlawful File Sharing at the Stationers’ Hall. On that train, later dubbed as the ‘public domain train’, the [Copyright Bites](#) were conceived. It was the first project where Ronan Deazley and I co-created a series of short animated videos accompanied by explanatory texts on copyright, the public domain and creative reuse. It wasn’t the last.

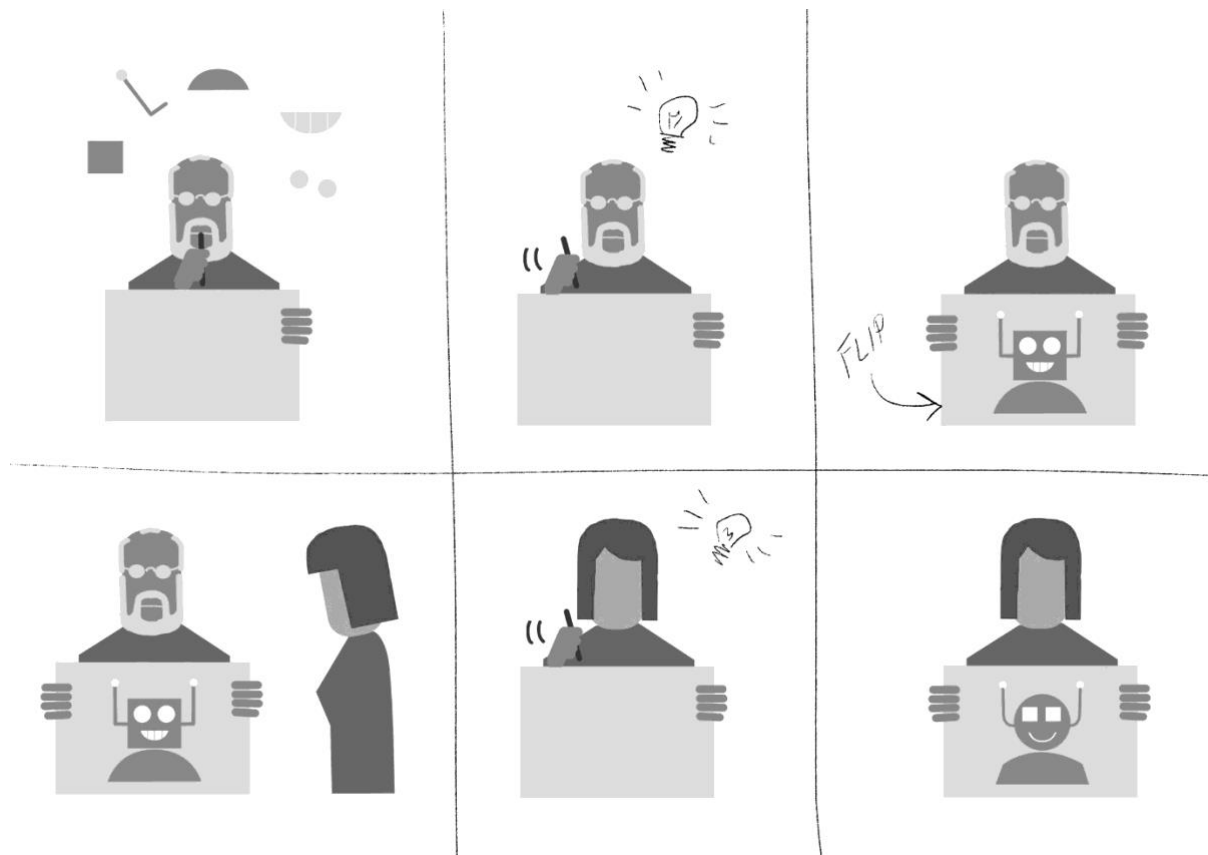


Figure 3 First sketch storyboard by Davide Bonazzi for the Copyright Bites series.

The ‘public domain train’ has a symbolic value in my journey. Later that year, I moved to London to start working at the Digital Catapult. It was my first secondment from CREATE (2014-15), followed by a longer one at the British Film Institute (2016-18). In those years, the lawful and creative reuse of existing content remained my main research interest and the focus of my teaching, including a series of guest lectures at City, University of London hosted by Ruth Soetendorp. I also continued to distil my and others’ research into accessible and creative guidance. In 2015, Ronan and I received the Arts and Humanities Research Council (AHRC) Innovation Award for Research in Film. It was for the Adventure of the Girl with the Light Blue Hair, the first episode of [The Game is On!](#), a series which adopts appropriation and reuse as a creative and educational technique. In 2017, based on the data collected through a series of workshops at the Digital Catapult a couple of years earlier, Ruth Towse and I co-created [Going for a Song](#), an educational resource for music writers and composers. In the same year, CREATE secured an AHRC follow on grant which allowed us to complete The Game is On! series. At the end of the year, part of the series was screened at BFI Southbank in London during the event [Copyright & Creative Reuse](#), jointly organised by CREATE, Queen’s University Belfast, and CIPPM.

From 2018, while working part-time for CREATE, I was hired at Learning on Screen (formerly the BUFVC), a membership organisation founded in 1948 and specialised in the use of moving image and sound in education and research. My expertise in copyright and creative reuse has changed the way the organisation explains copyright law to its over 200 Higher, Further and School education member institutions. In 2018, I also started a part-time PhD in copyright law at CREATE, in collaboration with the Creative Industries Policy & Evidence Centre, where I am currently a Research Fellow. From 2020, I co-developed codes of best practices in creative reuse and the [EU version of Copyright User](#) as part of the Horizon 2020 consortium ReCreating Europe.

Copyright and creative reuse is still at the core of my research and teaching today. In 2023, I obtained my first full-time academic position at CREATE. The first major event I co-organised in that capacity was in collaboration with CIPPM. In November 2023, Claudy Op den Kamp and I hosted the event '[Can I really use this? Copyright exceptions for filmmakers](#)' at the Regents Cinema in Christchurch. Just a few miles away from the Executive Business Centre, where my journey on copyright and creative reuse began all those years before. My current research aims to develop and inform a notion of the public domain that is responsive to the needs of those who draw from it. It does so by enabling different creative and cultural communities to shape their respective public domain through deliberation and the development of best practices on creative reuse.

CIPPM has given me the opportunity to meet exceptional people from whom I have learned a lot and with whom I have built lasting professional relationships. Over the years, I have developed methods to observe the effects of the law on the real world, capture those effects as empirical evidence, use evidence to inform policy-making, and translate research and complex legal concepts into accessible guidance and innovative education for those affected by the law. Having studied at a traditional civil law school, moving beyond an internal and often abstract view of the law required many steps. I will always be grateful to CIPPM for helping me take the first steps.

22. Marc Mimler

During my undergraduate legal studies at Ludwig Maximilian University in Germany, I had no intention of pursuing an academic career. If not for law, my true passion would have been history. However, following my father's advice—a man with a PhD in history—I decided to study law. Initially, I aspired to a career in banking or corporate law, as many law students did at the time. But fate had other plans.

A close friend of my mother, who had worked at the European Patent Office (EPO) for over 30 years and was also a member of the Board of Appeal, introduced me to the benefits of a career in intellectual property (IP) law. Inspired by this, I pursued a Master's degree at Queen Mary University of London, where my passion for IP law deepened. This ultimately led to me being awarded the Herchel Smith Award to conduct a PhD in patent law.

To support myself during my PhD studies, I took on teaching roles at various universities in London and abroad. This experience ignited my passion for teaching IP law and proved to be a pivotal step in my academic career. Upon completing my PhD, Professor Tanya Aplin informed me of a lecturer position at Bournemouth University, which I was fortunate to secure in 2016.

My first academic post also included membership in the Centre for Intellectual Property Policy & Management (CIPPM), where I had the privilege of working under the mentorship of Professors Maurizio Borghi and Dinusha Mendis. My time at CIPPM was one of the most productive periods of my career. I published several papers and book chapters that I take great pride in, one of which was even cited by the Advocate General of the Court of Justice of the European Union. Being part of a world-leading IP institute allowed me to contribute to research grants and engage with like-minded academics, all of which were instrumental in shaping my academic journey.

During my time at CIPPM, I had the opportunity to present research at the University of Toronto and the University of Hong Kong, further broadening my academic horizons. Teaching on the IP Certificate in both patent and trademark law was an incredibly rewarding experience, and my role as Programme Director of the LLM presented new challenges, including overseeing a programme revalidation and navigating the complexities of the COVID-19 pandemic.

I cherish my time on the South Coast and the invaluable experiences I gained at CIPPM. I am immensely grateful to the institute and my colleagues for their support and guidance. Being a part of CIPPM for nearly five years was an honour,

and I look forward to reconnecting with everyone in the future. I wish the institute continued success in the years to come.

23. Rafael García Pérez

I studied law at the University of A Coruña in Spain and now I am a Professor of Commercial Law there. When I came to the CIPPM as a Visiting Research Fellow (January-April 2015), I had a Ph.D. and had done several research periods in other top institutes like the Max Planck IP and Competition Institute in Munich (nine months) and the Institute of European and Comparative Law at Oxford (four months).

In 2014, I started looking for a centre where I could conduct research on the enforcement of intellectual property rights. I wanted to gain access to a different viewpoint, and I thought that English law would give me a fresh perspective and new insights. I was looking for a centre that was renowned and offered a good research environment. When I saw the people who were part of the CIPPM and the intense research activity they were into, I knew it was the perfect place for my research.

At the CIPPM I conducted research about the IP enforcement Directive, examining the English Law perspective and the special features of the English legal system. As a result, I published an article in the Intellectual Property Quarterly ("Injunctions in intellectual property cases: what is the power of the courts?"; 1/2016, 87-101). The English view was very appealing because injunctions are a remedy deeply rooted in equity and, as such, are discretionary. By contrast, the discretionary nature is completely alien to Spanish IP law, where the injunction is automatic if there is an infringement. In addition, the reading I did on the history of English law to understand the origins of the discretionary power of the courts to award or deny an injunction was frankly stimulating. England has always been a country of great historians, and approaching the history of English law through their texts was a real pleasure.

The academic life at the Institute was vibrant, and I attended several seminars and workshops, and even delivered one myself about the subject of my research. A key feature of the CIPPM is its role as a lively discussion forum, actively involved in the organisation of seminars and courses. As a sign of the intense activity of the institute, during my stay there I attended seminars delivered by Melanie Dulong de Rosnay ("Distributing Law: How P2P can influence legal thinking", 13 January 2015), Maurizio Borghi ("Legal regulation of search engines", 28 January 2015), Marcella Favale ("A Wii too stretched? DRM protection of game consoles", 18 February 2015), Paul Torremans ("The Unitary Patent and the Unified Patent Court: a private international law perspective", 19 February 2015), Estelle Derclaye ("Aligning IPR with well-being", 25 February 2015), Jennifer Davis ("The problem

with the average consumer in European trade mark law, 19 March 2015) and Stavroula Karapapa ("Introducing the 'new public' into copyright infringement", 23 April 2015).

My time at the Institute has been very important for my development as a scholar, as I have been exposed to a legal system that is very different from my own. I think that every scholar should at some point be exposed to a different legal system because it gives you new insights and perspectives. One thing that struck me as a continental scholar was the difference between the way British and Spanish judges write their judgments. The Spanish style is much more neutral and the judgments lack the personal touch of some English judges. This makes the English case law less dull and more enjoyable.

I don't want to finish this short summary without saying some words to express my gratitude. I am very grateful to Bournemouth University and the members of the CIPPM, and I'd like to give special thanks to Maurizio Borghi, who was especially kind and supportive during my stay.

24. Scott Roberts

After a first degree in Computer Science sponsored by IBM at the University of Portsmouth, I enjoyed a varied career as a Software Engineer spanning almost ten years at IBM from 1993.

My technical work at IBM included: commercial software engineering; business process analysis and design for industrial clients; and work at IBM's development laboratories in the development and service of IBM's Java Virtual Machines.

In parallel to this work, I also delivered an undergraduate Software Engineering programme as a visiting lecturer at the University of Portsmouth.

I moved into Intellectual Property while at IBM - transitioning to the IP department in 2002 where I trained as a Patent Attorney and obtained a Post Graduate Certificate in IP from Queen Mary, University of London.

Following ten years as a patent attorney for IBM and a year in private professional practice, I joined BT as a senior attorney in 2013, being promoted to head of the patents department in 2021 and then appointed as BT's Research Commercialisation and Partnerships Director in 2024.

In my current role as Director, I have responsibility for all BT patent protection and assertion activities and for the commercialisation of all research output from BT's long-standing research departments. This includes managing BT's academic and commercial partnerships to advance our research and commercialisation aspirations.

I work closely with other industry partners on national and international IP policy, including through the CBI, TechUK and the IP Federation. I was privileged to serve as Vice President of the IP Federation in both 2019 and 2021, and was honoured to be elected President of the Federation by over forty member companies across all industries in 2020. I served as a BusinessEurope representative to the European Patent Office (EPO) Standing Advisory Committee (SACEPO) for six years, and have been appointed by the President of the EPO in an *ad personam* capacity subsequently. In that capacity I have advised the EPO president personally on patent matters and have contributed many policy papers and opinions to steer the development of the European Patent System.

I have also represented British Industry to UK government on a plethora of IP policy matters including the IP terms of international trade agreements and the implications for IP policy of developments in artificial intelligence.

I served as an examiner for the European Qualifying Examination for European Patent Attorneys for ten years including the preparation of a number of examinations. I co-authored the CIPA European Patents Handbook for a decade and have served on numerous CIPA committees over the years.

My work with CIPPM started in 2022 as a visiting lecturer developing and delivering teaching and assessments for the IPReg accredited Post Graduate Certificate in IP at Bournemouth University. My work with the CIPPM team has continued since then, with my appointment as Visiting Fellow in 2024 allowing me to bring my IP policy and research interests to CIPPM while continuing my contribution to IP taught programmes.

25. Ana Santos Rutschman

My first degree was in Law (Catholic University of Portugal, 2006), followed by a master's degree (LLM, 2008) and a doctoral degree (SJD, 2016) from Duke University Law School. I specialize in health law, intellectual property, innovation in the life sciences and law and technology. I entered legal academia as the inaugural Jaharis Fellow in Health Law and Intellectual Property (2016-2018). I then spent four years at Saint Louis University School of Law (2018-2022) and I am presently a professor of law at Villanova University School of Law, where I also serve as faculty director of the Health Innovation Lab.

It was during my time at Saint Louis University (USA) that I came to CIPPM on a visiting research fellowship. I had just finished consulting for the World Health Organization on issues related to the development of Ebola and Zika vaccines, and I had a book contract with Cambridge to write about vaccine technology and IP. I received the CIPPM fellowship in connection with one of the book chapters, which focused on the use of 3D printing for vaccines. I spent December 2019 in Bournemouth, where, in addition to conducting my research, I made a lot of important professional and personal connections. I was also exposed to issues in IP law and policy outside my field. While at CIPPM, I also gave talk about the role of IP on the development and distribution of pandemic vaccines. Little did we all know that, just a few months later, we would find ourselves in the midst of a pandemic and a vaccine race.

I finished the chapter for which I did research at CIPPM during the first stages of the COVID-19 pandemic. The book, *Vaccines as Technology*, was published in 2022, and I gave a virtual book presentation for CIPPM. Since my fellowship at CIPPM, I have also collaborated with current and former CIPPM members, including by co-authoring a short article with Professors Dinusha Mendis and Rosa Ballardini (*3D Printing: How an Emerging Technology May Help Fight a Pandemic*, IPR Info, 2020) and writing a chapter on vaccines for the book *Law, Regulation and Governance in The Information Society: Informational Rights and Informational Wrongs* (Maurizio Borghi & Roger Brownsword, Eds., 2023).

I am very grateful to CIPPM – and to everyone at CIPPM – for the multiple opportunities through which the Center has put me in touch with colleagues and helped me develop my scholarship. More broadly, as an IP scholar, I have benefited (and will continue to benefit) from CIPPM's publications and events on emerging issues in IP law and policy – in my case, particularly in the area of emerging technologies.

26. Amanda Scardamaglia

It is a privilege to contribute to the 25th anniversary celebrations of CIPPM and to reflect on my time as a Visiting Fellow at CIPPM during the summer of 2017. CIPPM has always been a world leading home for intellectual property and socio-legal scholarship and my experience there was both professionally enriching and personally memorable.

By way of background, I'm a law professor at Swinburne Law School at Swinburne University of Technology in Melbourne, Australia. I completed my LLB (Hons) and BA at The University of Melbourne in Australia and have been admitted to practice as an Australian Legal Practitioner in the Supreme Court of Victoria. I completed my PhD in Law at The University of Melbourne.

After a short time in practice, I started working in academia, first as a Teaching Fellow at Melbourne Law School at The University of Melbourne, and then at Swinburne University of Technology where I have been since 2011. My area of research is intellectual property law with a special focus on empirical and historical studies in trade mark law, branding and advertising. My work has been published in Australian and international scholarly journals. I have also been invited to contribute to several book titles and have myself published 2 books. My second book, *Printed on Stone: The Lithographs of Charles Troedel* (Melbourne Books, 2020) was awarded the Victorian Premier's History Award in 2020.

In 2017, I was awarded a residential fellowship at CIPPM and had the opportunity to spend several weeks by the seaside in Bournemouth. At the time I was an early career researcher, striving to establish my research track record and so the fellowship was truly a career highlight for me.

During my fellowship, I had the opportunity to delve deeper into my research on lithography and its impact on the evolution of intellectual property law. The supportive and intellectually vibrant environment of CIPPM provided the perfect backdrop for exploring how this print technology not only revolutionised printing but also challenged existing notions of creativity, authorship, and ownership, shaping the intellectual property law frameworks that exist today. Presenting this research to CIPPM colleagues and engaging in stimulating discussions was a highlight of my time at the Centre.

The fellowship was also instrumental in advancing my work on *Printed on Stone*, a book that examines these intersections in greater detail. The feedback I gained during my time at CIPPM undoubtedly enriched the manuscript, which was

subsequently published in 2020 and honoured with the Victorian Premier's History Award later that year.

Beyond the academic achievements, my time at CIPPM was marked by collegiality and a real sense of belonging. Led by Professor Maurizio Borghi and Professor Dinusha Mendis, I was made to feel like part of the CIPPM community. I have fond memories of spending an afternoon at Professor Borghi's house, alongside his family and CIPPM colleagues and the other residential fellows, sharing stories over lunch in the backyard.

One of the most enjoyable moments during my time at CIPPM was an excursion to Durdle Door with colleagues. Surrounded by the stunning natural beauty of the iconic limestone arch and the magnificent coastline, the day was the perfect combination of intellectual engagement and genuine human connection – qualities that define CIPPM and its people.

Looking back on those few weeks, I am reminded of the progressive vision that CIPPM has embodied over the past 25 years, along with its crucial role in advancing interdisciplinary, innovative approaches to intellectual property research. This is an achievement that everyone involved can take immense pride in.

Congratulations to CIPPM on this milestone, and my best wishes for the next 25 years.

27. Davide Secchi

My background is mainly in Business Administration, both my Bachelor (U. of Cagliari, Italy) and my PhD (U. of Pavia, Italy) degree are in that area. My Master's degrees in Finance helped later on in my career, when I realized how much formalized models are essential to the progress of science (and how much I enjoy working with them). I have been in academia for 25 years now. My career started in Italy with a postdoc on the internationalization of small firms, and I moved to the U. of Wisconsin (USA) as Assistant and then Associate Professor before landing to England, at Bournemouth U. My stay as Associate Professor at the U. of Southern Denmark lasted ten years, and I am now ready to embark on a new journey as Professor of Management at the Paris School of Business (France).

In my research, I study social and behavioural influences on cognition. The focus is on how cognition is distributed across organisational resources, how it is shaped by embodiment, and to what extent it can be extended. My latest monograph *Computational Organizational Cognition* (2021, Emerald) is a summary of about a decade of research on this topic, and it outlines the agenda for future scholarship. This research interest led me, over the years, to become well versed in quantitative methods (e.g., survey design, experimental design) and applied statistics for the social sciences. In addition to that, organisational cognition research calls for a complexity approach and that is how I developed an interest in agent-based computational simulation and in complex systems theory.

Both methodological interests constituted a good ground for a connection with CIPPM. The first point of touch was Martin Kretschmer's grant from the Intellectual Property Office (IPO) on the (multiple) copyright issues of Orphan Works. Together with others, I was involved in a study on legislation comparison between seven countries, and especially in designing and conducting an experiment. We wanted to test how knowledge of copyright status would have influenced the perception of value (price and taxation) of a work of art. This experimental study only exists in the form of a working paper (still today) because it was less central to IPO's interests at the time. However, I still hold it dear in my memory as it really pushed me (and all of those involved) to think very carefully about experimental treatment. I learned how difficult it is to deal with multi-modal means of communication in an experimental setting. I believe we managed to balance the experiment quite successfully.

Dinusha Mendis came up with a proposal for me to be involved in a project on 3D printing. Funded by the IPO and with the help of an external company, we could collect information from the then 17 major online file sharing platforms through a

web-scraping procedure. We were able to understand potentials for copyright infringement and general issues related to a (then) fast-paced evolving phenomenon. The amount of data gathered was substantial, the implications extremely relevant. This led to an invitation by the EU Commission to present the results of our research. Besides the “static” analysis of the data, we also developed a computational simulation that made it possible to outline alternative future scenarios for the 3D printing phenomenon (it was 2015). Results of that simulation model were presented at the OHIM Conference in Alicante (Spain).

Even though I do not think of myself as a copyright scholar, nor I am typically involved in creative economies and the study of artistic production, I find myself naturally attracted to these disciplines. Maybe this is due to my nearly 10-year training as a classical guitarist, or simply it is part of intellectual curiosity; I cannot tell. Nevertheless, I have learned much from being involved with CIPPM, and I have gained much more than I contributed. The ability of CIPPM to attract scholars from such a wide variety of academic backgrounds, to provide them with a vibrant community of open-minded people to work with, and to encourage exploration on multiple directions are indeed extraordinary features for a research centre.

28. Melanie Stockton-Brown

My first degree was in Criminal Law (LLB, Aberystwyth, 2014), followed by a Master's degree in Human Rights Law (LLM, Sunderland, 2015). Throughout these two degrees I had been introduced to intellectual property law, and had become passionately interested in this area of law. I knew I wanted to do my PhD in copyright law and film, but had not found the right focus yet. Over the next few years I worked as a corporate and commercial paralegal, and an account's assistant, whilst I kept an eye out for the right opportunity to do my PhD.

And then in 2017, a PhD Studentship was advertised at Bournemouth University on copyright law and the film industry, supervised by Prof Maurizio Borghi, Dr Claudy Op den Kamp, and Prof Janice Denegri-Knott. Maurizio and Claudy were both very involved members within CIPPM, with Maurizio co-directing CIPPM with Prof Dinusha Mendis.

Starting my PhD at CIPPM/ Bournemouth University meant moving from Wales, and starting a new life in Dorset. Friends and family found it hard to understand why I needed to move so far away to do my PhD, as I tried to explain that CIPPM is internationally recognised for its research excellence, and that is why I needed to do my PhD there.

My first semi-official meeting of many CIPPM members, both current and former, was at the International Symposium held at CIPPM on "*New Approaches to the Orphan Works Problem*" in June 2017. Listening to the innovative research being carried out, and the passion from the presenters, I knew that I was joining the right community of people to start my PhD. I can't quite remember how this came about, but somehow it ended up that everyone at the Symposium sang happy birthday to me!

I started my PhD in September 2017, and completed it in April 2021. My PhD research focused on out-of-commerce copyright works within UK and EU film archives. I loved completing my PhD, and was helped and inspired by many CIPPM members during this time. It made a real difference to be part of a community of IP scholars who wanted to hear more about the research and give their suggestions. Their input was particularly invaluable as quite a large part of my PhD was completed during Covid and the lockdowns.

During my PhD, I lectured part-time at Bournemouth University, teaching law to both law students and to film students. In January 2021, I took up a full-time lecturing position at Bournemouth University, teaching across the law UG and PG programmes. This enabled me to teach on units with fellow CIPPM members too,

including on the units Contemporary Issues of Intellectual Property; and Media and Entertainment Law.

During my time at CIPPM, I was fortunate to be part of many events, seminars and research opportunities. One of the first was having the opportunity to contribute a book chapter to the excellent *A History of Intellectual Property in 50 Objects* (CUP, 2019), edited by Dr Claudy op Den Kamp and Prof Dan Hunter. This edited collection brought together world-leading IP scholars and experts, and I was honoured to contribute a chapter on “*The Oral Contraceptive Pill*”. I was delighted to find out as well that there would be launch for the book in Rome. Eating Gelato by the side of the road on a beautiful day in Rome, talking with IP scholars whose work I greatly admire: it was a surreal and wonderful experience.

Through CIPPM, I was also introduced to ISHTIP, the International Society for the History and Theory of Intellectual Property. In July 2020, CIPPM hosted the 12th Annual ISHTIP Workshop on “*Landmarks of Intellectual Property*”. It was an excellent workshop, with scholars putting forward papers that challenged existing landmarks of IP, and proposing new ones.

I submitted an abstract to this Workshop arguing for Mary Shelley to be considered a landmark of IP, for the phenomenal impact her novel *Frankenstein* has had in literature, film and popular culture since its publication in 1818, and therefore being the foremother of thousands of copyright works. I intended to present the paper as a short film, retelling the story of *Frankenstein* to focus on Mary Shelley’s authorship and ownership of her IP.

CIPPM kindly funded me with a few hundred pounds to make the short film. The original plan to involve actors and hire student filmmakers was brought to a halt by the pandemic lockdowns, and so I had to quickly rethink this. The result was a puppet retelling of *Frankenstein*, filmed on a phone by Dr Amy Tatum whilst wearing a face mask, as I moved the puppets. The backdrops were painted by me on old cardboard boxes, and birthday candles were used to create cinematic lighting – essentially working with anything and everything in my flat.

The resulting short-film, *Beloved* (2021), went on to win an international film award for Best Newcomer at the English Riviera Film Festival, 2021. It was also screened at the *Grito!* queer horror film festival in Brazil in 2021; Lift-Off Online Sessions film festival in London in 2021; and as part of the Frankenstein Factory Film Festival in Italy in 2023. I am very proud of this film, and am indebted to CIPPM, without whom none of it would have been possible.

Moving beyond the pandemic, CIPPM hosted a WIPO Summer School in May 2023, organised by Prof Dinusha Mendis and Dr Dukki Hong. Being part of this Summer School was an incredible opportunity. Together, CIPPM put together a dynamic,

international and creative fortnight of lectures and sessions for the students, and I delivered a session on cultural appropriation in fashion; and another on tattoos and IP law. I was able to attend some of my CIPPM colleagues' sessions, and could see how engaged the students were with the cutting-edge and exciting research CIPPM members were conducting. I do not imagine I would ever have had the opportunity to host a Summer School for WIPO without being part of CIPPM. That was what I valued most at CIPPM: that the researchers were a community of people who pushed the boundaries and were willing to experiment and try new things, and to encourage others to think about research and IP law in new ways.

In September 2024 I started a new lectureship position at Reading University, specialising in IP law. I have very fond memories of CIPPM and its network of members, and know with certainty that I would not have had the career opportunities I have had so far without having been part of CIPPM. I have met some lovely people who are as passionately obsessed with IP law as I am, and it has been a joy to share research and ideas together.

29. Sally Weston

One of CIPPM's strengths is to encourage the involvement of any individual with sympathetic intellectual interests. When I joined Bournemouth University as a practicing lawyer to train other solicitors on the Legal Practice Course it was not long before I was welcomed by the then co-directors Ruth Towse and Martin Kretchmer to participate in CIPPM events and interests. With their support I gained a PhD in the area of intellectual property and competition law and engaged in research including a review of evidence for the UK Cabinet Office. Through this opportunity to engage in legal research of a high standard I gained immense personal development and satisfaction. I hope I repaid this in part during my term as Head of Law by supporting the development of CIPPM and the careers of its members. CIPPM was, and I am sure still is, considered by senior management as a "spike of excellence" within the University. Through CIPPM I benefited from working with colleagues with a wide variety of interests and while I am now retired and abroad and will not be with you for the 25 year celebrations I wish you the best for the event.