

The purpose of this questionnaire is to ascertain what author-identification practices are commonly used in ALAI National group countries when works are disseminated online. The results will be used to determine what it means for the name of the author "to appear on the work **in the usual manner**" (Berne Convention, art. 15) when the work is disseminated over online media.

1. Name and surname of the respondent: Tom Rivers with the collaboration of the following members of the BLACA Executive Committee: Alison Firth, Eleonora Rosati, and Stephen Edwards; Hugo Cox member of BLACA (on behalf of PRS for Music); and Paula Westenberger member of BLACA and Assistant Editor, European Copyght and Design Reports.

2. E-mail address: tomrivers@hotmail.com

3. Which ALAI National group do you represent? UK

4. If your responses relate to more countries, please list them here:

Photography and Visual Arts

5. Who are the most prominent photo/visual art sharing platforms or visual content providers in your region? On what other sites (including the authors' own) do photographs and other works of visual art appear?

5.1 According to Statista (www.statista.com) there are 32 million Facebook users in the UK in 2016. 19 million of these are found in the age group 20-59.

Snapchat and Instagram attract fewer users. All three may be described as photo sharing platforms, with access to individual pages controlled by the individual user whose photographs appear on the page(s) in question.

5.2 The Bridgeman Art Library (www.bridgemanimages.com) is described by Wikipedia as "one of the largest archives for reproductions of works of art in the world." There are, for example, 30 images of works by Lucian Freud which may be licensed from Bridgeman. Bridgeman Images is a UK registered company, but Bridgeman also has offices in Paris, Berlin and New York.

5.3 Getty Images, a Seattle based company, is one of the largest stock photo suppliers; it is the owner of the Hulton Picture Library, the photographic archive of the British magazine Picture Post, an early and initially remarkably successful example of photojournalism.

5.4 The British Association of Picture Libraries and Agencies (BAPLA) is the trade association for picture libraries in the UK. Its members include Bridgeman and Getty as well as the BBC photo library, and the National Gallery Picture Library

6. What practices are employed to place the author's name in the visual content itself, such as author's name in a corner of a photograph, mouseover (rollover effect), watermark,

metadata in the file's properties, other means or author-identification, or no attribution at all? Are any of the above means standardized in your media sector?

6.1 The standard terms of the Bridgeman licensing agreement stipulates under the heading "License Grant" as follows: "The Client shall ensure the credit to the Supplier is given in relation to every picture used. The credit shall be clearly visible near the reproduction or cited on the appropriate credits section." In addition, the following provision appears:

Releases and Clearances: The Supplier does not make or give either expressly or impliedly any warranties that any rights to Reproduce the Art depicted in the Photographs have been granted nor does it purport to grant the same nor does it warrant that no third parties own rights in the Paintings therein depicted. The copyright holder concerned must be approached and their permission must be sought by the Client. In addition, the Supplier makes no claim or warranty with regard to the use by the Client of names, people or trademarks depicted in any Photograph including model release unless specifically stated, nor does the Supplier purport to grant such rights. Again the relevant rights holder must be approached and their permission must be sought by the Client. It is also entirely the responsibility of the Client that it should not use or reproduce the Photographs in any way as may result in any breach or infringement of the moral rights of any artist or their successor, nor any personality rights.

6.2 The standard terms of the Getty Images licensing agreement stipulates under the heading "Attribution" that a licensee of photos does not "need to include a photo credit for commercial use, but if you are using content for editorial purposes, you must include the following credit adjacent to the content or in visual production credits: 'iStock.com/Artist's Member Name'" A separate provision applies in relation to the use of video material, where the contractual provision is that a credit must be included if technically feasible, with the same wording as for photos.

6.3 BAPLA has a Code of Professional Ethics and requires its members to undertake to abide by the Code with the possibility of expulsion for non-compliance. The Code requires that members should "assert the right of the 'author' (photographer, illustrator or artist) of each image to a credit (in addition to the agency credit) accompanying each published picture and of the agency to charge additional fees if such credit is omitted.

6.4 IPTC, the International PressTelecommunication Council (<http://preview.iptc.org/participate/faq/>) promotes global standards for the exchange of news data and, according to its own website is: "the most widely used standard to describe photos, because of its universal acceptance among news agencies, photographers, photo agencies, libraries, museums, and other related industries. It structures and defines metadata properties that allow users to add precise and reliable data about images." Among IPTC's ongoing initiatives is the **Embedded Metadata Manifesto** which is described as a campaign to permanently embed information in digital media. The IPTC states:

Metadata is essential for identification and copyright protection. It's important to ensure this metadata travels with the content as a digital label, and remains with it over its lifetime.

The Embedded Metadata Manifesto campaign aims to establish the practice of applying descriptions and the copyright status of the content as metadata, and to embed it permanently during the electronic exchange of digital photo, text, audio or video files.

This practice is based on the five principles defined by the Embedded Metadata Manifesto, which invites organisations and individuals to support the campaign.

UK members of IPTC include the BBC and the Press Association, but neither ITV nor Sky are members.

7. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as an ISBN (equivalent for photos or drawings)

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

7.1 There is no uniform practice.

8. Once author-identifying data is included in the digital file, does it remain there, or do third parties, such as platforms, strip it out?

8.1 Not known

9. What practices are employed to place the author's name **in the description of the visual content on the website** (whether the author's own website or a third-party website) (outside of the content itself, such as below or above a picture, with a hyperlink to external site, with an indication of a public license, where appropriate...)? Are any of the above means standardized in your media sector?

9.1 There is no standard practice, although as provided in Section 77 of the Copyright, Designs and Patents Act 1988 and subject to the right having been asserted, the author of an artistic work has the right to be identified whenever the work is communicated to the public.

10. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as an ISBN (equivalent for photos or drawings)

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

10.1 See 6.1 – 6.3 above

11. How do the service/platform providers named above in question 5 identify the author and in which form (questions 6-10)?

11.1 See 6.1 – 6.3 above

Music, Audiobooks, Radio

The following comments from PRS for Music relate only to musical works (not audiobooks, and not sound recordings or performers' rights).

12. Who are the most prominent **online radio broadcasters, on demand music services (both for streaming and downloading) or other similar services or platforms offering audio content, including audiobooks, podcasts etc.** in your region?

12.1 Most linear broadcasters in the UK now offer digital simulcasts over the Internet. The major UK Freeview TV companies offer 'catch up' services to enable programmes to be re-played over the Internet up to 30 days after first broadcast (e.g. BBC, ITV, Channel 4). All the major international music online services are available in the UK including YouTube, iTunes/Apple Music, Google Play, Spotify, Amazon, etc. The major online TV streaming services are Netflix and Love Film.

13. Is there a practice to mention the author's or rightholder's name **within the audio content itself**? This may differ for radio, podcasts or audiobooks (where it is common to mention an author) and for musical services where the name may appear in the file's metadata or with the mouseover (rollover) effect. Are any of the above means standardized in your media sector?

13.1 Radio: it seems to be unusual for DJs on popular music radio stations to mention songwriters' or rightholders' names. Classical music radio station presenters routinely give the names of composers.

13.2 TV: while it is customary to publish the 'credits' at the end of TV productions there is no recognised standard for doing so.

13.3 Digital music files may include 'metadata' depending on the audio format that is being used. MPEG 1 layer 3 (MP3) format files may also have an ID3 tag attached for managing metadata but this is not mandatory. Other formats such as .WAV may also support metadata but again it is not mandatory. The CD Red Book format allows for the encapsulation of ISRCs assigned to each recording that can be interpreted with the appropriate 'reader' software.

14. If the means of author-identification involve information that can be visualized (as opposed to a purely audio attribution of authorship), what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as ISRC

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear? 15. Once author-identifying data is included in the digital file, does it remain there, or do third parties, such as platforms, strip it out?

14.1 We assume that question 14 follows on from question 13 (i.e. it enquires about information within audio content).

14.2 Radio: not standardized but, as noted above, classical composers' names are routinely mentioned.

14.3 Metadata within digital files: we do not hold information on this (PRS for Music does not manage digital files).

15. Once author-identifying data is included in the digital file, does it remain there, or do third parties, such as platforms, strip it out?

15. 1 PRS for Music does not hold information on this.

16. What practices are employed to place the author's or rightholder's name **in the description of the audio content on the website** (outside of the content itself, such as below or above a file, with a hyperlink to external site...)? Are any of the above means standardized in your media sector?

16.1 Most online services will publish descriptive data to inform consumers and to help identification of content for the purpose of resource discovery. There is no mandatory requirement to publish author and rights holder information and there are no international standards for doing so.

17. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as ISRC

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

17.1 Most online services will publish descriptive data to inform consumers and to help identification of content for the purpose of resource discovery. There is no mandatory requirement to publish author and rights holder information and there are no international standards for doing so.

18. How do the service/platform providers named above in question 12.1 identify the author and in which form (questions 13-17)?

18.1 The services are required to report music usage information to societies such as PPL, MCPS and PRS in the UK. These societies require certain data to be supplied to enable the

identification of the music so that the rights holders can be remunerated. For this purpose, the music reporting format is agreed as part of the terms of the licence together with what information is optional and what is mandatory.

Below is an example of the sort of information that is reported to PRS for Music for licensing purposes.

1 Audio Track Details Data Fields

The **record type 11** contains details of the works which are used within an Audio Release. There will be one record of this type for each work that is used,

The letters in brackets confirm whether or not the supply of the information is Mandatory **[M]**, Conditional **[C]** or Optional **[O]**. A Conditional field may be Mandatory depending on the other fields completed and the type of service.

The Audio Track Details record contains the following fields

- 1) **Record Type [M]** –Value of “11” which identifies the record as the Audio Track Detail Record.
- 2) **Reporting Company ID [M]** – The Reporting Company’s unique identifier for the Release. This must be the same as the Production Identifier contained on the associated **Audio Release Details** record.
- 3) **Reporting Company Track Identifier [O]** – The Reporting Company’s unique identifier for the track within the Release (this may be the same as the Reporting Company’s Release Identifier for single track products).
- 4) **Work Identifier [O]** – Either the Tunecode of the Work or the ISWC.
- 5) **Recording ISRC [O]** –The ISRC of the Recording.
- 6) **Track Title [M]** – Title of the Track. This is normally the same as the title of the Musical Work.
- 7) **Featured Artist [M]** – Names of artist(s) responsible for performing the work/recording. If several artists feature on one track, please separate using a backward slash (\). This field cannot be greater than 80 characters, please feature the main artists first, and trim as necessary.
- 8) **Writer [C]** –The names of the composer, authors or arrangers of the Musical Work. If several writers exist on the same musical work, please separate using a backward slash (\).This field cannot be greater than 80 characters, please feature the main writers first and trim as necessary. **Mandatory if Work Identifier is not supplied.**
- 9) **Publisher [C]** – The names of publisher(s) of the Work. If several publishers feature on one track, please separate using a backward slash (\). This field cannot be greater than 80 characters, please feature the main publishers first, and trim as necessary. **Mandatory if Work Identifier is not supplied.**
- 10) **Music Duration [M]** – For music only items, this will be the full duration of the recording. If audio-visual items, (E.g. an interview with the band) this will be the duration of the individual track used within the audio-visual item. The format shall be MMMMSS. For example: 000137 not 137 (one minute, thirty seven seconds).
- 11) **Original Issue Date of Recording [O]** – The date then the recording was first issued as part of Release.
- 12) **Music Video Indicator [O]** – Set to “Y” if the track is a music video.
- 13) **Non-Music Flag [O]** – Must be “Y” if item is a non-Music Item, such as a Spoken Word track.

For the purpose of resource discovery the information requirements are not specific beyond providing consumers with sufficient information to inform their choices and to provide added value to the content that is being purchased.

Film, TV, Video

19. Who are the most prominent **online TV broadcasters, user generated video sharing platforms, on demand film providers (both streaming and downloading) or other similar services or platforms offering audiovisual content** in your region?

19.1 **Online TV broadcasters**

BBC, ITV, Channel 4, Five, Sky, UKTV, Discovery

19.2 **User generated video sharing platforms**

YouTube

Facebook

Instagram

19.3 **On demand film and television programme providers**

Netflix

Amazon Prime

Now TV

Sky Go

DisneyLife

MUBI

BFI Player

BBC Store

GooglePlay

MUBI

iTunes

19.4 **Music videos**

Spotify

Deezer

Tidal

Google Music

Amazon Prime Music

Apple Music

20. What means are employed to place the author's or rightholder's name **in the audiovisual content itself**, such as in the opening or closing credits, on the bottom of the window with the film, by a watermark placed over the film, metadata in the file's properties, use of the mouseover (rollover) effect etc.? Are any of the above means standardized in your media sector?

20.1 Films and television programmes usually include information as to the initial copyright owner of the audiovisual work in the closing credits in the form of the copyright symbol accompanied by the name of the production company and the date of release of the film or of first broadcast in the case of a television programme.

This information is generally not edited out on the licensed online services that make these works available on demand.

[I do not know if the information is included in metadata]

21. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as ISRC (music videos) or other equivalent

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

21.1 A and C are the norm for audiovisual works other than music videos.

22. Once author-identifying data is included in the digital file, does it remain there, or do third parties, such as platforms, strip it out?

22.1 Not known, but difficult to see a reason why licensed third parties would want to go to the trouble of stripping the information out.

23. What means are employed to place the author's or rightholder's name **in the description of the audiovisual content on the website** (outside of the content itself, such as below or above a file, with a hyperlink to external site...)? Are any of the above means standardized in your media sector?

23.1 There is no standardised procedure

24. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as ISRC (for music videos) or other equivalent

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

24.1 There is no standard practice to include such information outside of the content itself.

25. How do the service/platform providers named above in question 19 identify the author/rightholder and in which form (questions 20-24)?

E-zines, E-books, Blogs, News, News Aggregators

26. What are the most prominent providers of **online literary content** (e.g. magazines/e-zines, e-books, blogs, news, including news aggregators) in your region and how do they identify the author or rightholder?

27. Is there a practice to mention the author's or rightholder's name **within the literary content itself**, such as author's name as a byline appearing together with the literary content, or disclosed via mouseover (rollover effect), watermark, metadata in the file's properties, other means or author-identification, or no attribution at all? Are any of the above means standardized in your media sector?

28. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as an ISBN or ISSN.

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

29. Once author-identifying data is included in the digital file, does it remain there, or do third parties, such as platforms, strip it out?

30. What practices are employed to place the author's or rightholder's name **in the description of the literary content on the website** (outside of the content itself, such as below or above a file, with a hyperlink to external site...)? Are any of the above means standardized in your media sector?

31. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

B. Standard identifier such as an ISBN or ISSN.

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

Websites as Such

332. Is there a standardized or prevailing practice how to place the name of the author in and to the **website as such**, e.g. at the very bottom of the website, at the bottom of the window (if the page is scrolled or the window resized, the text sticks to the lower window border, elsewhere than at the bottom of the website), with a hyperlink to external site naming the actual rightholder?.

There is no standardized practice as such, although some practices are recurring, for example, having the copyright symbol with the name of the website "owner" at the very bottom of the website. In some cases a hyperlink is provided, for example in a case where the photographer's name contains a hyperlink to his Flickr page, or in a case where the name of the company that designed the website is hyperlinked to that company's website.

Please find below the websites analyzed, and some comments regarding each one:

***WESTLAW:** <http://legalresearch.westlaw.co.uk>

- At the very bottom of the website:

"© 2016 Thomson Reuters
All rights reserved"

p.s. the line "© 2016 Thomson Reuters" is hyperlinked to this page: <http://thomsonreuters.com/copyright/>

- At the bottom of the website, but before the copyright notice, there are a few options to click on, including a "Copyright" option leading to this page <http://thomsonreuters.com/copyright/>, where another copyright notice is included, and reads:

"© 2016 Thomson Reuters. All rights reserved. Republication or redistribution of Thomson Reuters content, including by framing or similar means, is prohibited without the prior written consent of Thomson Reuters. Thomson

Reuters and the Kinesis logo are trademarks of Thomson Reuters and its affiliated companies."

- Photographs:

On the main page (<http://legalresearch.westlaw.co.uk>) there is a photo with the word "Reuters" applied to the image itself. The same form of credit is given to other photos here: <http://legalresearch.westlaw.co.uk/learning-support/training/westlaw-uk-workouts/>; here: <http://legalresearch.westlaw.co.uk/whats-new/> and here: <http://legalresearch.westlaw.co.uk/contact-us/enquiries/>

But on another page of this website, a photograph with no credit was found here: <http://legalresearch.westlaw.co.uk/learning-support/training/student-workouts/>

- Users' content/quotes:

This page shows a social media "feed" with user's photos, quotes etc., where the attribution appears to be to the users' social media usernames. For the images, when the cursor is moved on the image the credit appears; for images containing quotes, the credit is also given on the image itself after the sentence ends: <http://uklawstudent.thomsonreuters.com/futurelegallegends/#!>

- After logging in to the Westlaw subscription service:

Taking as an example the following journal article: "What's virtuous about the law?" L.T. 2015, 21(1), 1-17, the name of the author of the paper features below the title of the paper, and the publisher's name features at the end of the article after the footnotes, i.e. "© 2016 Cambridge University Press".

However, at the very bottom of the website, there is still a copyright notice for Thomson Reuters, as follows: "Sweet & Maxwell is part of Thomson Reuters. © 2016 Thomson Reuters (Professional) UK Limited. Usage FAQ."

***TATE:** <http://www.tate.org.uk>

- At the very bottom of the page:

This page does not contain a copyright notice at the bottom, only the Tate logo.

But below the "About" menu, there is the option "Copyright" to click on, which leads to this page: <http://www.tate.org.uk/about/who-we-are/policies-and-procedures/website-terms-use/copyright-and-permissions>, where the following advice is given on "Reproducing content from the Tate website", with guidance on how to credit the content:

"Reproducing Tate copyright content, and Tate owned copyright expired artworks, for non-commercial research, private study, criticism and review, or for the purposes of teaching and instruction within an educational

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Limited quotation of Tate copyright texts or transcripts, for non-commercial research, private study, criticism and review, or use within an educational establishment, with due acknowledgement and citation. Where any text content is published, the author and/or source of the content must be identified and the copyright status of the content acknowledged, e.g. '© Tate, London [current year]'"

- Terms and conditions:

Also at the very bottom of the website, on the same line as the Tate logo, the section "Terms" leads to the terms and conditions of the website

(<http://www.tate.org.uk/about/who-we-are/policies-and-procedures/website-terms-use>), which state that:

"All copyright, trade marks, design rights, patents and other intellectual property rights (registered and unregistered) in and on tate.org.uk and all content (including all applications) located on the site shall remain vested in Tate or its licensors (which includes other users)."

- Artworks:

The artwork on this link <http://www.tate.org.uk/about/who-we-are/policies-and-procedures/website-terms-use> is credited as follows, below the image:

"Jean Arp (Hans Arp)
According to the Laws of Chance 1933
Collage on board
support: 159 x 173 mm
Presented by Mr and Mr Robert Lewin through the Friends of the Tate Gallery
1987 © DACS, 2002"

A Pollock artwork (<http://www.tate.org.uk/learn/online-resources/glossary/a/action-painters>) is credited as follows, below the image:

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- Photos:

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However, on the following link, different photos are credited in different ways, e.g. for the first image showing on this page: "[camera icon] Andrew Dunkley © Tate Photography, Tate 2016"; for some other images further below on the page: "Photo credit: Tate Photography" <http://www.tate.org.uk/whats-on/tate-modern/exhibition/hyundai-commission/hyundai-commission-philippe-parreno-anywhen>

- Videos/films:

On the main page, there is a short video on a current exhibition, but with no credit to who made the video, only announcing the exhibition details ("HYUNDAI COMMISSION: PHILIPPE PARRENO: ANYWHEN"): <http://www.tate.org.uk>

On another part of the website (<http://www.tate.org.uk/whats-on/tate-modern/film/hyundai-commission-philippe-parreno-anywhen/zidane-21st-century-portrait>), there is a film still which is credited as follows:

"[camera icon] Philippe Parreno and Douglas Gordon Zidane: A 21st Century Portrait 2006, film still. Courtesy Curzon Artificial Eye"

***ALCS:** <https://www.alcs.co.uk>

- At the very bottom of the website:

"© Authors' Licensing and Collecting Society 2015. All rights reserved.
Site design by Lime Digital."

[p.s. the name "Lime Digital" is hyperlinked to <http://www.limedigital.co.uk>]

- Terms and conditions:

At the bottom of the website, but before the copyright notice, there are a few options to click on including the option "Legal notice". Upon clicking you are taken to a page (<https://www.alcs.co.uk/Footer/disclaimer.aspx>) with the terms and conditions of the website where it reads inter alia that:

"The intellectual property rights (including without limitation copyright and database right) to the content in this website rest in and are the property of ALCS Ltd unless otherwise indicated."

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- Quotes:

On this link, a quote is credited to someone as follows, under the quote: "Jane Spencer, Academic (Exeter University)" <https://www.alcs.co.uk/About-us>

***IPO:** <https://www.gov.uk/government/organisations/intellectual-property-office>

- At the very bottom of the website:

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<http://www.nationalarchives.gov.uk/information-management/re-using-public-sector-information/copyright-and-re-use/crown-copyright/>

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<https://www.gov.uk/government/people/sean-dennehey>

Photos on the main page also do not contain credit.

- Reports:

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"Authors: Marcella Favale, Fabian Homberg, Martin Kretschmer, Dinusha Mendis, and Davide Secchi"

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https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/312779/ipresearch-orphan-201307.pdf

This other page, however, credits the commissioned report differently

<https://www.gov.uk/government/publications/parody-and-pastiche>, it does not include the ISBN and credits the researcher and the research institution in the wording of the summary of the report:

"This reports the key findings of the empirical study carried out by Dr. Kris Erickson and research assistants at Bournemouth University. The primary

purpose of this research is to assess the potential for economic damage to rightsholders, should an exception for parody be introduced.”

p.s. this is a preliminary page where a link to the report is given. Once the actual report is open, the credits are given differently and include “© Crown copyright 2013”, ISBN etc. This type of document, however, is not being considered a “website” for the purposes of this question:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/30990/0/ipresearch-parody-report1-150313.pdf

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- Terms and conditions:

The wording of the terms (<http://www.own-it.org/statics/terms-and-conditions>) include:

“We own or are licensed to use all the copyright works and other intellectual property rights in our website and in the materials on our website.”

- Photographs:

The image on this link (<http://www.own-it.org/news/has-blurred-lines-blurred-the-line-in-copyright-infringement>) is credited as follows, with the name hyperlinked to the photographer’s Flickr page, and “some rights reserved” to creative commons:

“Photograph by Alex (some rights reserved)”

On this link, however (<http://www.own-it.org/knowledge/how-do-i-protect-my-work-online>) the credit is different, with no hyperlinks:

“Photo credit: Gualtiero”

- Texts:

The credit for the text on this link (<http://www.own-it.org/news/has-blurred-lines-blurred-the-line-in-copyright-infringement>) is given below the text as follows:

“This article was written by Chara Charalambidou, a law student at BPP University Law School.”

The credit for the text on this link (<http://www.own-it.org/knowledge/how-do-i-protect-my-work-online>) is also given below the text, but in a different format, as follows:

“Content supplied by Daniel McClean.”

[p.s. this article mentions some measures for protecting IP rights on websites, including “Highlighting your IP rights visibly, including using appropriate logos, digital watermarking techniques, and so on.”]

***BRITISH AIRWAYS:** https://www.britishairways.com/travel/home/public/en_gb

- At the very bottom of the website:
“© British Airways - all rights reserved”

- Photographs:

Not credited.

- Terms and conditions:

At the bottom of the website, but before the copyright notice, there are a few options to click on, including a “Legal” option leading to a page containing the website terms and conditions, which are in this link: <http://www.britishairways.com/en-gb/information/legal/website-terms-conditions> The “Proprietary rights” section includes:

“All Materials on this website, the appearance, organisation and layout of this website, the underlying software code and the underlying data are subject to trade marks, copyright, database rights and other registered and unregistered intellectual property rights which are owned either directly by Us or by Our licensors.”

34. Whatever the means, what information in addition to the name(s) of the author(s) is disclosed? E.g.

A. A copyright symbol?

Yes, although not necessarily. Sometimes the letter “c” in parenthesis, i.e. “(c)”, is disclosed. Alternative wordings include “content supplied by”, or “photo credit”. Please refer to the examples in the previous question.

B. Standard identifier such as an ISBN .

Yes, although not necessarily. Please refer to the IPO reports examples.

C. Year of first publication? Other year(s) (if so, to what do they pertain)?

It is unclear whether the years relate to the first publication or to the creation of the work. In one example (Mona Hatoum’s work on Tate’s website), the year of printing was given. Other years may also be given, although it is unclear to what they relate, (e.g. the 2002 and 2016 copyright credits under the Pollock work on Tate’s website). Sometimes the current year is given (i.e. 2016 - in particular in the very bottom of websites). Please refer to the examples in the previous question.

D. In addition to the author's name, does the rightholder's name (if different from the author's) appear?

Yes, in particular in the very bottom of websites and in websites terms and conditions. Please refer to the examples in the previous question.

[please note the answers above are given based on the websites analysed as per the previous question]

General

35. Can you identify substantial similarities or differences between the online and offline identification practices in your region?