

## PREFACE AND ACKNOWLEDGEMENTS

One of the greatest challenges facing authors, publishers and creative artists generally is to protect their intellectual work in a world where technology has continued to precede copyright law and where dissemination of information has become all too easy. From the printing press, to the photocopy machine and computer, copyright law has had to respond to these and other technologies throughout the years making it an almost impossible task for individual right holders to administer their copyright to individual users throughout the world. Copyright collecting societies do what right holders cannot economically and practically do for themselves. Copyright collecting societies, such as the Copyright Licensing Agency in the UK, are agencies which act on behalf of copyright owners, such as, authors, artists and publishers to negotiate licences and distribute royalties to them. This book will explore copyright collecting societies and their interaction with Higher Education Institutions, specifically, universities, and question whether academic authors are properly remunerated by the system of copyright collecting societies, such as the Copyright Licensing Agency (CLA).

There are a number of reasons for writing this book and for carrying out an in-depth discussion in to copyright collecting societies and their interaction with universities. Firstly, universities are both creators and users of copyright works. Therefore a consideration of such an institution permits an analysis of both authors and users of copyright and hence, their relationship with copyright collecting societies. Secondly, plenty of attention has been lavished on the music industry and the collecting societies such as the PRS for Music (formerly Performing Rights Society). As such it is the aim of this book to explore a relatively unexplored area drawn from the literary field.

This book is the first work to consider and carry out a detailed assessment into the operation of the CLA and question whether academic authors are properly remunerated by this system. By taking an insight into the interaction between universities, copyright law, technology and copyright collecting societies, the book will highlight the gaps within the existing copyright collecting system, analyse the effectiveness of copyright collecting societies in the digital era and makes recommendations for the academic author, publisher and collecting societies in an online world.

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