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APPG AI Evidence Meeting



Generative AI & Intellectual Property: Redefining Creativity & Ownership in the Digital Age

PARLIAMENTARY BRIEF



Generative AI & Intellectual Property: Redefining Creativity & Ownership in the Digital Age is a Parliamentary Brief based upon the All-Party Parliamentary Group on Artificial Intelligence (APPG AI) Evidence Meeting held in House of Lords: Committee Room 4A on the 22nd of January 2024.

This APPG AI is co-Chaired by **Stephen Metcalfe MP** and **Lord Clement-Jones CBE**.

We would like to express our appreciation to the following people for their oral evidence:

- **Matt Cope**, Deputy Director for AI Missions and Technology, **Intellectual Property Office**
- **Tamara Quinn**, Partner, **Osborne Clarke**
- **Geoff Taylor MBE**, Executive Vice-President, Artificial Intelligence, **Sony Music Entertainment**
- **Daniel Guthrie**, Director General, **Alliance for Intellectual Property**
- **Ross Landles**, VP Global Head of Portfolio, **frog**
- **Reema Selhi**, Head of Policy & International, **Design & Artists Copyright Society (DACs)**

Big Innovation Centre is the appointed Secretariat for APPG AI

- CEO, **Professor Birgitte Andersen**
- Rapporteur, **George Farrer**

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**All Party Parliamentary Group on
Artificial Intelligence**

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1. Introduction

This APPG AI meeting featured insightful discussion around the disruptive potential of Generative AI technologies to redefine notions of creativity and ownership across creative sectors. Expert speakers provided diverse perspectives on opportunities for advanced systems like DALL-E, Stable Diffusion, and ChatGPT to generate original works, paired with concerns around intellectual property protections and attribution. However, experts cautioned against an overcorrection stifling innovation, instead advocating for thoughtful policy fostering responsible development.

As AI rapidly advances to output creative works with increasing sophistication across mediums from music to visual art, urgent questions have emerged surrounding copyright laws designed for human creators. Determining the subsistence, ownership, and infringement standards for computer-generated outputs under current frameworks remains ambiguous. However, some argue AI possesses the capacity to augment rather than replace artists, constituting a novel tool driving a creative renaissance if governance balances interests. Discussing intellectual property in the context of Generative AI is thus essential to promote innovation and secure creator incentives across cultural sectors undergoing transformation. With UK leadership in AI, considered policymaking presents global influence opportunities around responsible technology integration in creative fields placing high value on intellectual assets.

Provocation Questions:

- *Do Generative AI technologies challenge traditional notions of creativity and IPR?*
- *Who should hold intellectual property rights for content created by AI?*
- *How can we balance AI-driven creativity with intellectual property protection in the creative sectors?*
- *Do current intellectual property laws need adaptation to address AI-generated content's unique challenges?*

List of panellists:

- **Matt Cope**, Deputy Director for AI Missions and Technology, **Intellectual Property Office**
- **Tamara Quinn**, Partner, **Osborne Clarke**
- **Geoff Taylor MBE**, Executive Vice-President, Artificial Intelligence, **Sony Music Entertainment**
- **Daniel Guthrie**, Director General, **Alliance for Intellectual Property**
- **Ross Landles**, VP Global Head of Portfolio, **frog**
- **Reema Selhi**, Head of Policy & International, **Design & Artists Copyright Society (DACS)**



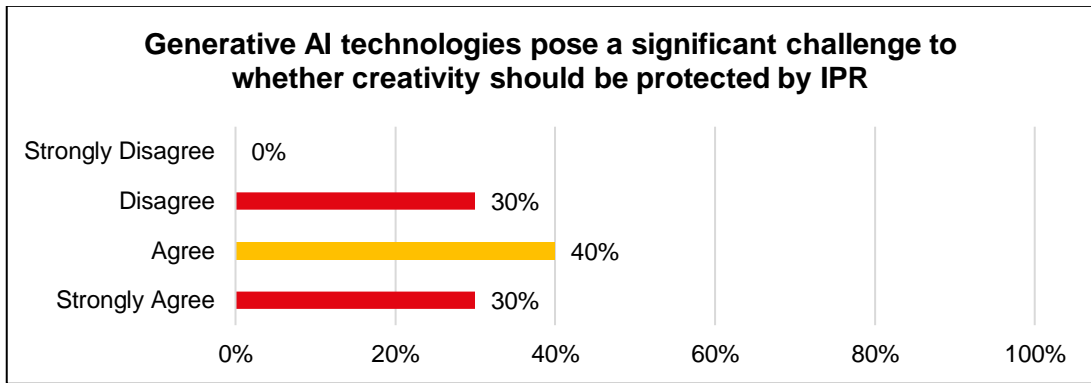
(From L-R: Ross Landles, Tamara Quinn, Matt Cope, Dawn Butler MP, Stephen Metcalfe MP, Prof. Birgitte Andersen, Reema Selhi, Geoff Taylor MBE, Daniel Guthrie)

This meeting was chaired by **Stephen Metcalfe MP**.

Parliament has appointed Big Innovation Centre as the **Secretariat of the APPG AI**, led by **Professor Birgitte Andersen (CEO)**. The Project Manager and Rapporteur for this meeting is **George Farrer**.

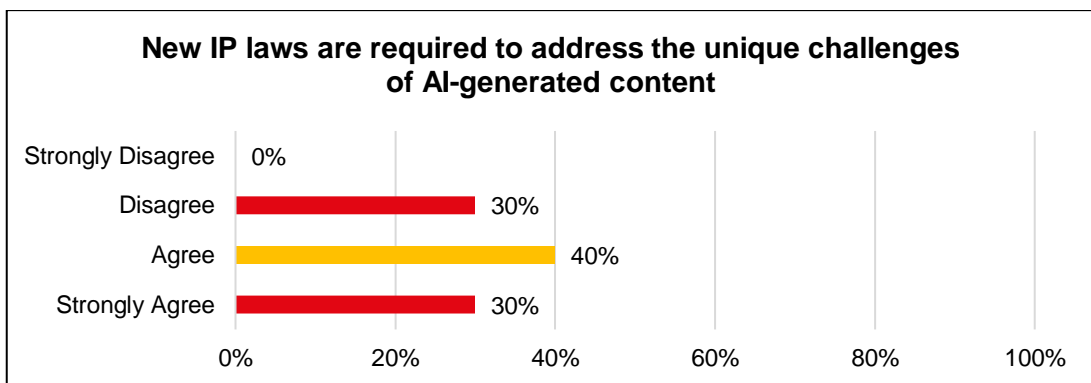
2. APPG AI Pavilion Survey

Prior to the APPG AI meeting, a survey was issued on the **APPG AI's Pavilion Platform**.



Question 1 asked members of the APPG AI community whether they agreed that *Generative AI technologies pose a significant challenge to whether creativity should be protected by IPR*.

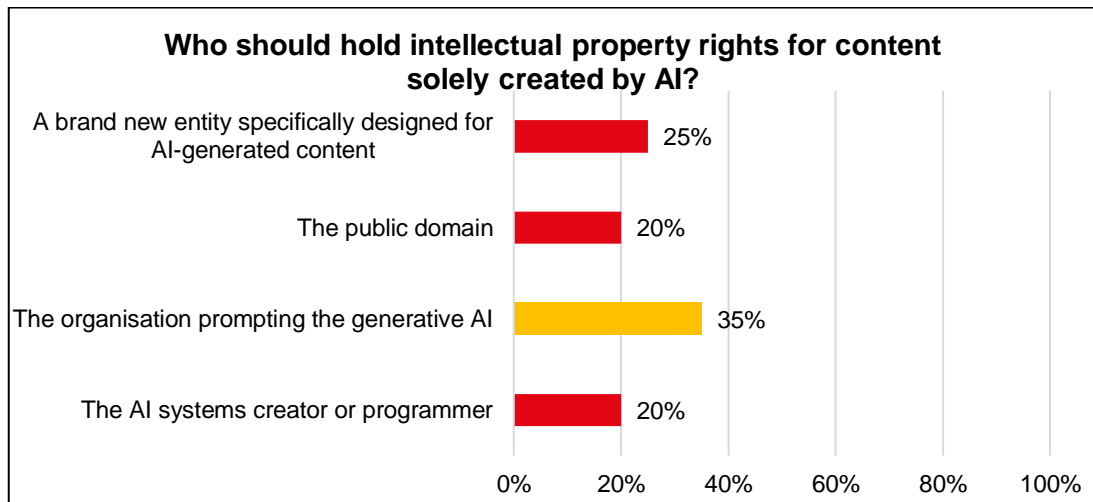
The survey results point to a lack of consensus on this issue. While 30% **'disagree'** this is the case, the majority, 70%, believe Generative AI raises notable concerns around creative protections. With 40% voting **'agree'** and 30% **'strongly agreeing'**, most anticipate AI's advancing ability to produce original works will create thorny issues in attributing authorship and ownership. The survey reveals Generative AI is forcing serious debate on AI-created works and copyright law's ability to establish their ownership rights.



Question 2 asked respondents to consider *whether new IP laws are required to address the unique challenges of AI-generated content*.

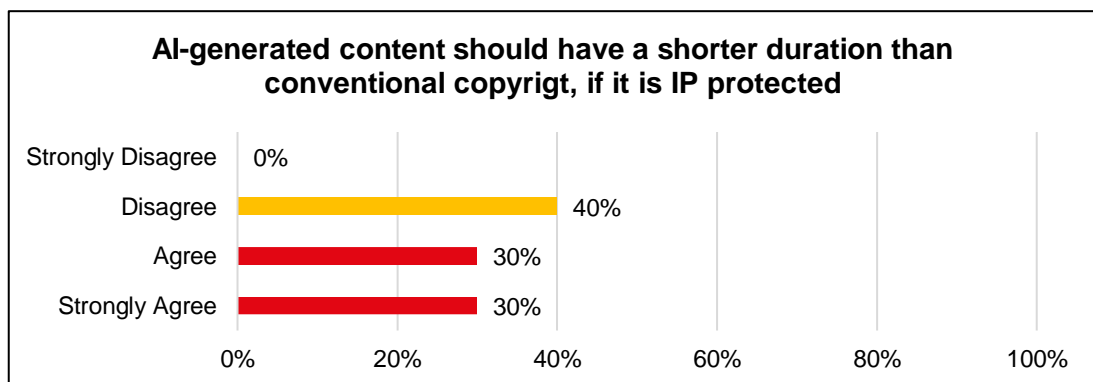
The results show a majority 70% in agreement - 40% **'Agree'** and 30% **'Strongly Agree'** - that present IP regulations fail to appropriately govern attribution and ownership rights for AI-produced works. This points to a common perspective that longstanding legal paradigms

intended to protect human creativity do not sufficiently translate to emerging Generative systems with original creative capacity. Most respondents concur with the argument that current Intellectual Property law fails to appropriately handle complex authorship issues surrounding AI-generated content, necessitating reform to establish fair legal protections for this technology.



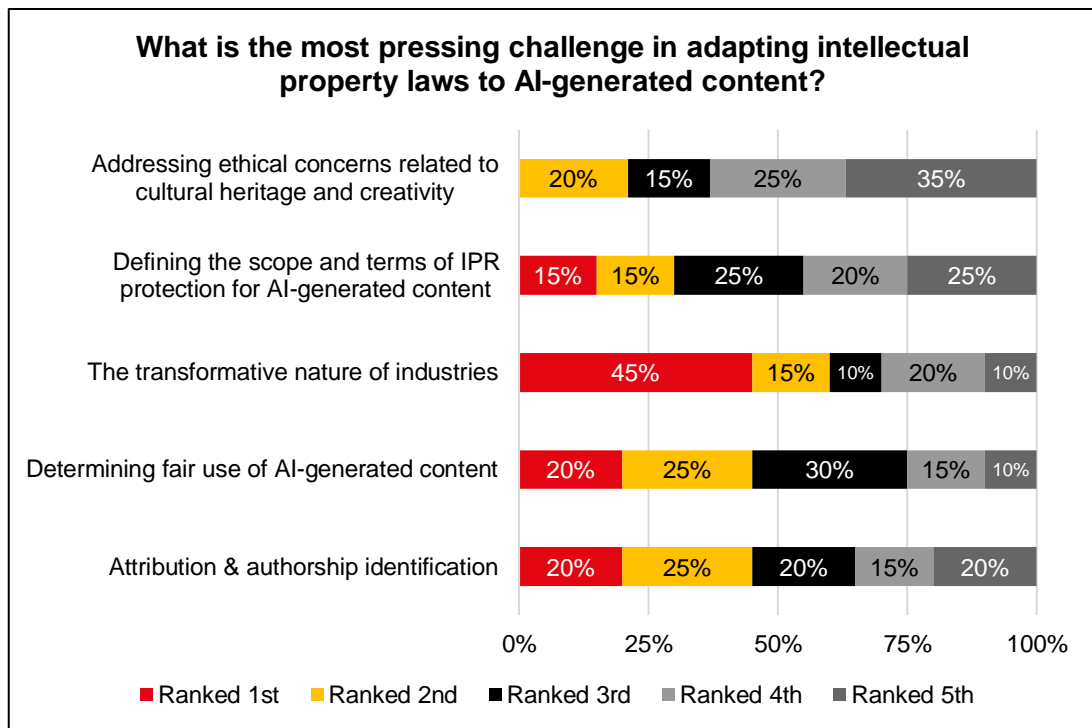
Question 3 questioned *who hold Intellectual Property rights for content solely created by AI*. The results show a plurality view that the **'organisation prompting the AI'** to generate content should be granted ownership. 35% believe the company or individual user directing the creative output of a generative model has the strongest claim over IP protections and attribution. This edges out the alternative perspectives - that rights should belong to the **'AI system's original programmer'** (20%), **'the public domain'** (20%), or an **'entirely new regulated entity for AI authorship'** (25%).

The leading choice reveals many feel existing IP laws centered on human creators can be adequately translated to Generative AI by granting protections to the instructing entity. With over a third selecting this prompting organisation, there seems to be a common perspective that providing the initial inputs reasonably constitutes an act of authorship under current statutes. More reformist options lag behind, suggesting many believe only minimal legislative changes are required to assign IP rights for fully AI-authored works.



Question 4 presented the viewpoint to the APPG AI Community that *AI-generated content should have a shorter duration than conventional copyright, if it is IP protected*. The results reveal some division of opinion on this specific issue. While 40% disagree with offering a reduced IP term for AI-authored works, 60% believe shortened protections would be appropriate - with 30% selected ‘agree’ and 30% ‘strongly agreeing’.

The majority favouring shortened IP protection reflects views that the unprecedented rapid iterative advances in Generative AI technology outpace the gradual evolution of human creativity that copyright statutes were designed for. There is noticeable doubt in the suitability of long-held limits without accounting for how quickly today’s pioneering models will become obsolete and overtaken by future methods. The results point to a need for balancing proprietary interests and public enrichment when formulating copyright policy specifically aimed at fast-emerging AI systems capable of disrupting established creative paradigms.



Question 5 asked *what the most pressing challenge in adapting Intellectual Property laws to AI-generated content is?* The most commonly perceived challenge is “**The transformative nature of industries**” with 45% ranking it as the most significant challenge, and a subsequent 15% ranking it as the second most significant challenge. This challenge as the leading choice points to a prevailing view that the sweeping impact Generative AI will have across entire creative sectors raises unprecedented considerations when formulating policy.

‘**Determining fair use of AI-generated content**’ and ‘**Attribution & authorship identification**’ both received 20% of first ranked votes, and also both 25% of second ranked votes, which shows that as a challenge in terms of adapting Intellectual Property laws to AI-generated content, they are of a certain priority. These results suggest that pragmatic impacts

on day-to-day creative rights weigh heavily in reform considerations.

Finally, **“Addressing ethical concerns related to cultural heritage and creativity”** is chosen as the least significant challenge, no respondents ranking it their most important challenge, and 35% ranking it the 5th most pressing issue.

3. Recommendations for policymakers

1. Undertake a **comprehensive review of Intellectual Property laws pertaining to AI-generated works**, issuing guidance that protections apply to original outputs. Consult on and consider necessary legislative changes to nurture the field while upholding creative sector incentives.
2. **Empower the Intellectual Property Office (IPO)¹ to closely monitor the impacts of industrial-scale AI content generation** on creative industry revenues on a multi-year period.
3. Formally amend patent legislation to **allow joint inventor status** between human innovators and specialised Artificial Intelligence (AI) technologies which substantively contribute to devising and developing new patented solutions in a methodical manner.
4. **Update patent approval guidelines** stating AI assistance alone does not negate inventive step if other factors demonstrate non-obviousness.
5. Enact transparency obligations for commercial developers of AI systems to **maintain accessible records of all copyrighted works deployed in training datasets**. Additionally establish a notification framework for proactively identifying and removing any unlicensed contents
6. Undertake cross-departmental analysis of existing laws pertaining to image rights, personality rights and deep fakes, **identifying any gaps in protections against harms**. Seriously consider following selected international precedents in enacting tailored publicity rights against specified commercial misuses of personal attributes without consent.
7. Allocate funding through an appropriate agency to **designing equitable, scalable, and commercially sustainable compensation mechanisms for creators** whose copyrighted works of all kinds substantively feed AI systems.
8. Significantly **increase R&D-focused tax credits and direct innovation grants** available to creative industries demonstrably utilising responsible AI tools to materially augment rather than replace human creativity.

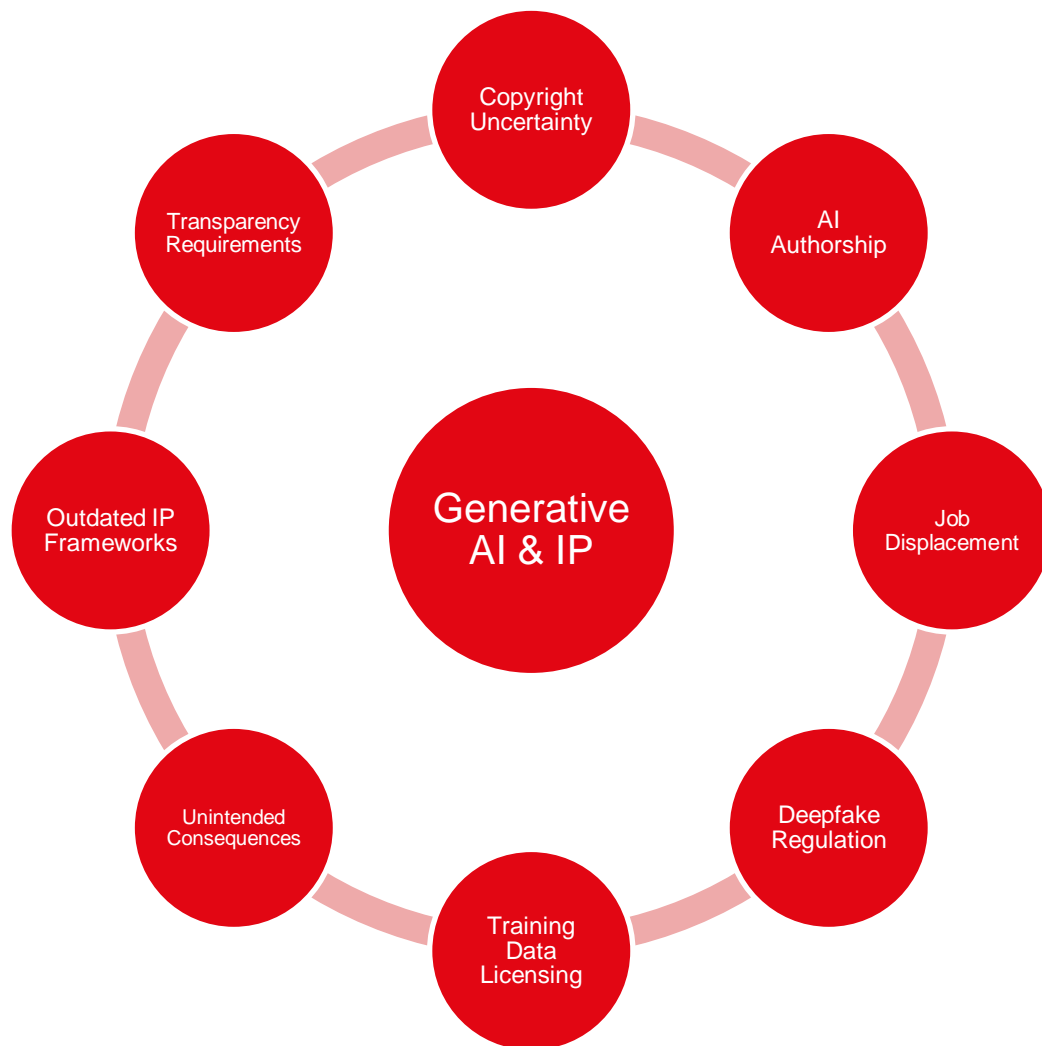
There was broad agreement among the expert speakers that Generative AI possesses immense potential to redefine and augment human creativity across diverse sectors such as music, film, visual arts, software development, and more. However, concerns were raised regarding the unlicensed usage of large volumes of copyrighted content to train lucrative AI systems, as well as the lack of transparency from major AI developers around such usage.

¹ **Intellectual Property Office (IPO)**. <https://www.gov.uk/government/organisations/intellectual-property-office>

Speakers also cautioned that the proliferation of AI-generated content in some creative fields could negatively impact opportunities and livelihoods for human creators.

The experts agreed that clarification and some updating of the current legal framework is necessary to address thorny issues that have emerged around copyright in AI-generated works. Questions persist regarding the attribution of inventorship for patents to AI systems versus humans, as machine creativity becomes more sophisticated and impactful. Speakers felt new regulations are needed to for issues like publicity rights and recourse against harmful deepfakes. Overall, policy measures for responsible AI development, paired with appropriate licensing mechanisms and transparency provisions, were seen as crucial to balancing the interests of creative industries and tech companies as they navigate uncharted territory.

Generative AI & Intellectual Property: Key Points to Consider



A key point of consensus centered on the need to structure incentives and policies to nurture continual human creativity and secure creator livelihoods even as AI creativity grows more advanced and its applications proliferate. Getting the policy approach right early on was deemed important to avoid mass copyright infringement by the legions of businesses seeking to build applications on top of the powerful generative foundation models. The experts thus agreed that AI should enhance rather than dilute human ingenuity, and IP policy needs to be intentionally shaped to produce this effect.

Matt Cope, Deputy Director for AI Missions and Technology at the **Intellectual Property Office (IPO)**, started by stating that Generative AI presents exciting potential, as evidenced by the significant interest in understanding the implications for Intellectual Property frameworks. As the government body overseeing IP policy, the IPO has focused considerable efforts on examining how Generative AI interacts with IP rights and vice versa. This includes running a public consultation in 2022 on AI's copyright and patent impacts². However, Cope argues that legal clarity remains lacking as court cases continue and the technology landscape shifts rapidly. Therefore, it is imperative that policymakers adapt nimbly while awaiting additional case law precedents.

Continuing, Cope states that copyright constitutes the most directly affected IP right from Generative AI systems. Disputes persist regarding the permissible uses of copyrighted material in training Large Language Models (LLMs) under exceptions versus necessitating licenses. Similarly, questions abound whether computer-generated works meet originality and creativity thresholds for protection. As AI proliferates across sectors, determining ownership growing more complex. However, Cope contends that aside from subsistence and ownership, practical impacts on IP systems must be considered too, like computer-generated patent observations and AI representation in tribunals.

Cope suggests that fundamental questions around incentivisation and IP shaping must be tackled. But separately, responses are needed for issues like copyright infringing AI outputs, deep fakes diminishing public figures, and mass low-quality AI-generated design publication. Policymakers must contemplate IP's role in preventing harmful outcomes while promoting responsible innovation. However, legal clarity remains premature pending further case law. Therefore, adaptability is essential as policymakers await additional precedents.

Tamara Quinn a Partner at **Osborne Clarke**³, started by contending that Generative AI uncertainties are driving clients to expend resources seeking legal clarity, evidencing the innovation brakes that ambiguity poses. Quinn argues that subsistence and ownership issues dominate inquiries, especially whether copyright exists in AI outputs considering originality and creativity prerequisites. Client's risk inefficient over-involvement attempting to demonstrate original contributions. However, prompt engineering complexities and synthetic data copyright

² **'Public Legislative Changes for IPO Digital Transformation'** (2022).

<https://www.gov.uk/government/consultations/potential-legislative-changes-for-ipo-digital-transformation>

³ **Osborne Clarke**. <https://www.osborneclarke.com/>

questions add further layers of uncertainty. Therefore, Quinn argues that legislative or judicial clarification serves imperative around boundary issues like human versus computer delineation.

Continuing, Quinn states that another prevalent client query surrounds infringement risk avoidance, including assessing actionability against infringing entities. Who can claim or contest copyright constitutes a critical consideration, but complexities multiply from contractual terms in AI development and deployment. However, Quinn mentions that perhaps the most pervasive and underestimated AI application involves software generation, employed by most clients for improving coding. Therefore, subsistence uncertainties span sectors, necessitating clarity.

Quinn proposes that addressing subsistence and ownership questions is essential for progress, potentially through legislation or case law. Doing so would reduce innovation costs today while constructively shaping tomorrow's AI ecosystem. However, businesses demand answers beyond copyright into publicity, deep fakes, and contractual realms. Holistic Generative AI guidance is imperative for UK competitiveness and responsible innovation. However, Quinn affirms that urgency persists around subsistence essentials first.

AI's Positive Impacts on the Creative Sector



Geoff Taylor MBE, Executive Vice-President, Artificial Intelligence at **Sony Music Entertainment**⁴, starts by commenting that Generative AI presents immense opportunities to augment human creativity in music production and business operations. However, risks persist from industrialised unlicensed music generation flooding streaming platforms, plus deep fakes appropriating artists' voices without approval. Therefore, Taylor argues that policy frameworks

⁴ **Sony Music Entertainment**. <https://www.sonymusic.co.uk/>

must ensure high-quality, artist-led experiences where AI enhances rather than replaces creativity. Achieving the right balance mandates addressing questions around copyright, transparency, and publicity rights.

Continuing, Taylor observes that training constitutes a foremost concern, given accusations of wholesale copyright infringement perpetrated by major AI players to construct highly valuable businesses. Taylor contends stretching notions of fair use in this context given the commercial motivations and scale involved. However, Taylor highlights the UK framework is sound if enforced, necessitating licenses not exceptions for this activity. But transparency provisions are still essential for negotiating licenses without accessing infringement details.

Taylor posits that strong copyright protections incentivising licensing arrangements with tech partners support win-win outcomes. However, transparency and publicity rights should supplement licensing structures to prevent identity misuse. Constructing policy striking this balance would maximise economic gains through responsible AI integration. However, Taylor avows that training stage licensing is essential to prevent mass infringement cascading through app store ecosystems.

Daniel Guthrie, Director General of the **Alliance for Intellectual Property**⁵, begins his evidence by stating that creative industries actively utilise Generative AI's opportunities today in content discovery and augmentation of human creativity. However, Guthrie underscores that questions focus on purely computer-generated outputs created via wholesale infringement, exemplified by major language models. Guthrie declares that the Government affirmed such unlicensed usage as unlawful, necessitating urgent licensing discussions. However, practical considerations around implementation persist, given training data scale.

Continuing, Guthrie notes that this precedent-setting juncture is crucial given expected exponential adoption growth. Constructing an infringing ecosystem now risks normalising unlawful mass copying. However, Guthrie advocates that basic transparency provisions constitute an essential prerequisite, covering ingestion data retention to inform licensing decisions. Details require deliberation, but discussions cannot delay if generative innovation is to unfold responsibly.

Guthrie suggests that protective frameworks will support win-win relationships between tech innovators and creative industries. However, the Government must push language models to commence licensing negotiations now before app store propagation. Transparency rules should supplement these structures. Moving rapidly is imperative, given risks of mass infringement if fast unchecked adoption growth unfolds via plug-and-play generative models. However, Guthrie affirms that solutions balancing creative protections and AI progress won't prove insurmountable.

Ross Landles, VP Global Head of Portfolio at **frog**⁶, begins by expressing that business

⁵ **Alliance for Intellectual Property**. <https://www.allianceforip.co.uk/>

⁶ **Frog**. <https://www.capgemini.com/about-us/who-we-are/our-brands/frog/>

demand is driving them to build intelligent customer experience agents leveraging Generative AI advances, shaping product and service conceptions. Landles argues that symbiotic human-machine processes now characterise previously manual strategy and research, involving iterative synthetic data generation. However, Landles maintains that custom model development is imperative for IP protection as creators integrate powerful public tools. Therefore, internal resourcing must partially redirect from client output towards proprietary asset construction.

Continuing, Landles asserts that demand signals indicate personalised metaverse emergence as the next evolution of this trend. However, efficiency motivations mean strategy and research phases increasingly meld human direction with machine augmentation. This transition towards hybrid working processes poses implicit IP risks from relying substantially on external utility. Addressing this necessitates developing internal capabilities to digest public innovation responsibly.

Landles proposes that exploiting generative advances in custom environments enables internal amplification on client work. Constructing proprietary tools facilitates IP control amidst endemic technology proliferation. However, this represents a resource shift from pure client delivery, given integration complexities that creative organisations must tackle. Landles denotes that those managing this transition successfully will emerge strongly positioned as demand grows for intelligent and personalised consumer engagement. However, IP considerations substantively shape strategy as historically manual creative processes digitally transform.

Reema Selhi, Head of Policy & International at the **Design & Artists Copyright Society (DACS)**⁷, begins her evidence statement by arguing that Generative AI threatens artistic livelihoods, as evidenced by clients selecting cheap, fast AI art over human creations. Recent DACS research revealed pessimism about replaced jobs, style appropriations, and false attributions. However, Selhi advocates that this overlooks artists as skilled economic contributors rather than hobbyists. Remunerative incentives must continue promoting cultural innovation. But outputs derivative of unconsented training uses extracts artists' value.

Continuing, Selhi states that style mimicry through AI-assisted art risks severing market reliance on human craft while benefiting from it through infringement. Transparency could address this, given current training opacity. However, the survey demonstrated willingness around responsible licensing arrangements if offered. Selhi contends this is essential because irresponsible policy risks normalises mass copyright illegalities that displace jobs reliant on reputations and skills developed over years.

Selhi posits that transparency, licensing frameworks and moral accountability constitute imperative foundations for human-AI creativity balance. However, she argues urgency persists given high generative adoption rates, posing immense displacement dangers lacking

⁷ **Design & Artists Copyright Society (DACS)**. <https://www.dacs.org.uk/>

mechanisms preventing inequitable value transfers. Constructing robust, equitable environments demands considering implications beyond innovation acceleration metrics like patents filed. However, Selhi affirms that receptive attitudes among creators offer hope, if the window to shape responsible integration persists.

How can we balance stakeholder interests?



4. Evidence statements

Matt Cope, Deputy Director for AI Missions and Technology, Intellectual Property Office



Introductory Remarks

It's great to see so many people here today. I think just testament to what an exciting topic this is and how interesting everybody finds it. The **Intellectual Property Office (IPO)** is the Government body responsible for the Intellectual Property framework, and like most Government departments, we've been putting quite a lot of effort recently into understanding the implications of Generative AI on the Intellectual Property framework and vice versa.

So, we have a happy advantage too in that our Minister for IP, **Viscount Camrose**, is also the Minister for AI in the Department of Science, Innovation and Technology⁸, and in the IPO we've been looking at AI as a policy issue for a couple of years. We actually ran a public consultation on a number of copyright and patent issues back in 2022 and at that time, there was no apparent need for substantial legal changes. But it was clear that things were gathering pace, and they've really exploded over the last couple of years and there's now a couple of issues that really do need to be looked at more urgently.

Copyright Issues

⁸ **Viscount Camrose**, Parliamentary Under Secretary of State (Minister for AI & Intellectual Property). <https://www.gov.uk/government/people/viscount-camrose>

As you might expect, copyright is the one that takes up most of our time. It's the most directly affected IP right. Copyright material is immensely valuable in training these LLMs and tuning the foundation models once have been created, and disputes have arisen as to how much of that should be allowable under copyright exceptions and how much should be licenced. Some of these disputes you'll be aware are still working their way through the courts, so I can't comment in detail on any of those cases, but we're all easily awaiting some of the outcomes.

Code of Practice

The Government actually proposed introducing a broad exception for text and data mining back in July 2022 to facilitate the development of AI technologies⁹. But following fairly rigorous and robust feedback from the creative industries, I think a recognition that the technology was changing so rapidly, the context was changing very rapidly, that plan was shelved in favour of focusing instead on work to create a **Code of Practice** for copyright and AI¹⁰. Work on the code has been going on for the past year. It's been highly informative, we've learned a lot, but it's been very challenging trying to reach consensus and the government is considering what the best next steps will following that piece of work now.

The question of using copyright material to train AI is not the only difficult issue that needs to be grappled with. The UK is unusual in explicitly granting copyright to computer generated works. **The US Copyright Office**¹¹, on the other hand, is trying to differentiate between human and machine generated elements of new works with the intent that they should be protected differently. We might hear in a moment about the incredible AI tools that are being used by artists in music, film, and visual arts, but as they become more widely adopted, it's going to become increasingly difficult to separate human contributions from that of the machine. It's not just copyright where that issue arises. We've had litigation in the UK and in other jurisdictions about whether an AI system can be named as the inventor of a patent. At the moment the law doesn't allow that in the UK, but as we see AI systems getting more capable and playing more of a central role in things like drug discovery, that might be another area where accepted practise and the legal framework leads looking at again.

Practical Effects of AI on the IP System

The use of AI to augment human creativity has some other potential effects as well. Historically, patents have only been granted for inventions that are new and ones that involve an inventive step, meaning they're not obvious developments of existing technology. However, if every designer and every engineer has access to an AI assistant with the brain the size of the planet in their back pocket isn't everything obvious? It's going to be exceedingly difficult to

⁹ **'UK Government announces new copyright exception for commercial text and data mining'** (2022). <https://www.linklaters.com/en/insights/blogs/digilinks/2022/july/uk-government-announces-new-copyright-exception-for-commercial-text-and-data-mining>

¹⁰ **'The Government's code of practice on copyright and AI'** (2023).

<https://www.gov.uk/guidance/the-governments-code-of-practice-on-copyright-and-ai>

¹¹ **US Copyright Office**. <https://www.copyright.gov/>

know where to set the bar and whether that needs to change.

Copyright and patents are quite different rights, and they tend to be pulled into different sectors, but the fundamental questions around ownership and protection are the same. What are we trying to incentivise and how does the IP system need to be shaped to do that effectively?

But separately to those big sorts of philosophical questions, we also have some interesting effects where Generative AI is being used in a way that affects the IP system at a more practical level. At the IPO we've already seen computer generated legal observations being filed on patent cases. Now it's just a handful proof of process, but that could very easily be scaled up to a level that causes real impact on the IPO's ability to meet turnaround times and that sort of thing. We've had instances of applicants requesting that a chat bot be allowed to represent them at an official tribunal. One example which I love because it sounds like a complete fantasy hypothetical, but it's a reality.

Design rights are only meant to be granted for novel designs, so things haven't been created before, but Generative AI is incredibly useful for creating thousands or even millions of iterations of designs, slight variations. If all of those designs get published, then it becomes very difficult for a designer to find a niche that they can protect. Apparently, there is at least one person whose hobby is to use Generative AI to create chair designs by the 1000s and publish them on their website.

At the moment it's just a bit of a curiosity, but if that sort of activity scales up over time, you could see it would have a very significant effect on the functioning of the design system and the usefulness of that for a designer to protect their output.

Harmful AI Outputs

Finally, I think it's worth saying a bit about the output of Generative AI when it's used for nefarious purposes. Most of the big AI developers are developing safeguards to stop their services outputting harmful materials, and that includes copyright infringing text or images for example. However, those systems are not perfect by any means. If you experiment with them, you can see it's still quite easy to trick them into it outputting copyright infringing images or outputting infringing textual content. The liability of that infringement is not clear cut, but clearly, it's something that needs to be addressed. There needs to be effective remedies available or licences in place to cover that activity.

The other troubling output that we're considering now that raises IP questions is that of deepfakes where look alike or sound alike video or audio is created sometimes for fun, but often to upset to misinform or to discredit public figures. At the moment the UK has no specific IP protection for a person's image or voice, but there are jurisdictions that do have some of those protections. So, we're looking closely at how they work and whether they might be useful. It could be that idea is not the right answer to that particular question. We already have laws around defamation, fraud or even protection of personal data which are all applicable to

some degree. But we do need to do some work to understand the way that IP might be usable as a tool or as a lever to help regulate and prevent some of Those less pleasant outcomes.

Concluding Remarks

I'm conscious I've flagged up some questions there, but not given a lot of answers. That just reflects the fact that this is a very quickly developing policy area that we're putting a lot of thought into. Until we have some more legal case law until things are a bit clearer on that side, it's going to be hard to come to settled answers.

Tamara Quinn, Partner, Osborne Clarke



Introductory Remarks

Osborne Clarke is international law, so heavy presence in the UK. So, what I thought might be useful from our perspective is just to give some insights into the sorts that matters which are exercising our clients. So, in other words, what are people coming and asking for advice on?

Key Issues around AI & Intellectual Property

Obviously, the answer is pretty much everything at all to do with AI, but so I've just tried to pick out a few to give a flavour of it. One reason this is important is because when people are coming to ask lawyers questions, it's normally because they've exhausted their internal resources and they feel they need external input, and that's expensive. The more uncertainty there is, the more it costs people, and that can be a break on innovation. So, I think it is important for people to understand the less certainty people have, the more the more cost they're having to incur.

Now, I know that quite a few of my fellow panellists come from the creative and content generation side of things: visual arts, design, music and obviously whilst we represent clients in those areas, we represent clients across a huge range of areas as well. A lot of those are in technology, but a lot of them aren't. We have no particular axe to grind unless we're representing a particular client, and of course clients have competing interests, so some clients may be very keen on having a particular type of change to the AI laws, others may want exactly the opposite, so we don't we don't take a view of that as a firm.

Clearly the main areas are subsistence of IP and ownership of the IP, infringement avoiding infringement, whether you can take action for others against other people for infringement,

and also what are the contractual issues as well. So that that's it at a very high level.

Subsistence & Ownership Uncertainties

One thing I just did want to mention because it sometimes it gets lost. One type of content which we find almost all our clients are using AI for is actually the generation of software, and that obviously applies to technology companies where the software for developing is a key point what they offer but it applies to all kinds of other companies as well. There's very few which aren't using some kind of AI assistance at the very least for coding. So, I think while it's not the sexiest as other types of content, it is important to have that sort of thing in mind as well.

The sorts of questions that are coming up, especially around subsistence and ownership. Does anyone IP in works which are created using Generative AI and there's great uncertainty amongst a range of clients, in particular as to whether copyright exists in things which are created using AI. Although that we are arguably fortunate in having a piece of legislation which specifically alludes to the fact that there can be copyright in computer generated AI and sets out who the owners of that might be, there is a conflict with the way that the law has developed in terms of the level of creativity and originality that is needed in order to fund that.

That is that is causing sort of a real uncertainty among clients, we are asked about that a lot, so perhaps an area for clarification at some point. Whether that's through legislative clarification or it will come through the courts. Does work which is automatically generated by a Generative AI system, in response to a prompt, satisfy that originality and creativity test? How much input would be needed to work to make sure that it was that it was going to attract IP protection? How creative do you need to be? We have some clients who are artificially, I would say looking at having more input than they need to ensure that they can claim some kind of originality or creative input into their outputs. That's potentially quite wasteful and inefficient and being done purely for purposes of measuring or hoping to ensure we've got copyright protection.

The Role of Prompts & Synthetic Data

What is the role of prompt engineering in all of this and prompts themselves if they're sophisticated, will attract copyright protection. Do we need to look at look at prompt engineering, and could a sophisticatedly engineered prompt in itself be a sign of creativity that is needed in order to ensure the claim for copyright in the output?

Finally, I'll just mentioned synthetic data, which is an interesting area. A lot of clients are looking at potentially the use of synthetically created data, often created with the help of AI systems or by AI systems in order to improve the output and training of our models, but also say in some cases to help to avoid allegations of IP infringement as well.

Geoff Taylor MBE, Executive Vice President, Artificial Intelligence, Sony Music Entertainment



Opportunities of AI for Artists

I'm going to focus on what's the right balance between the creative industries and the tech industry to maximise the benefits for the UK with AI.

Sony Music is part of the creative industries, which obviously particularly important to the UK economy, £115 billion in gross value added (GVA) in 2022. One of the priority economic sectors for the Government. At **Sony** we're very excited about the opportunities for AI and the opportunity it offers our artists, but we believe that AI should enhance and not dilute or replace their creativity. We're already seeing AI used by artists in the studio to select samples, to generate beats, to do mastering. We're using it in our business for things like marketing. So, it's very much here and present already.

Unlicensed Music Generators

However, when we look at the market for music, there are two main effects that we see. The first is proliferation of unlicensed music generators, which create on an industrialised basis, millions of tracks that are then uploaded onto services like **Spotify**¹², which then make it harder for fans to find the music they're really looking for. To put this into the context, over 100 years Sony Music has released about 14/15 million tracks, whereas the AI startup **Boomy**¹³ has beaten that number in about 3 or 4 years. So, there's a huge proliferation of low quality, if I

¹² **Spotify**. <https://open.spotify.com/>

¹³ **Boomy**. <https://boomy.com/>

generative content getting onto these services, which is affecting our artists earnings.

Deepfakes

The second major type of issue that we find with AI on the market is deepfakes, which are a big concern outside the music industry also. In the music industry, we've seen Drake, and the Weeknd having fake tracks posted, our artist 21Savage having the same thing done¹⁴. Artists, really. Don't like it because it's someone taking their voice and doing something creatively with their voice that they haven't approved. We send something like 13,000 takedown notices for similar problems, and only some of them come down because the law isn't terribly clear. So, the theme that I will be talking about today is to try and give some answers or suggestions for how we might get the policy framework right.

Our approach at Sony is we want to create artist-led, high-quality experiences based on human creative music using AI in a positive way, but we do need to get the framework right if we're going to do that. One example for anyone who is a Pink Floyd fan: we recently released a record called *Metallic Spheres* by Dave Gilmore and the Orb, and the fans could remix the audio, remix the artwork, etc., and then buy downloads of that, and so it was a way that the artists would benefit, but we're using AI in a very positive way¹⁵.

I want to talk about three main issues: The first is training, the second is transparency and 3rd is publicity rights and personality rights.

Training without Permission

On training, there's obviously a lot of litigation, such as with the **New York Times** and **OpenAI**¹⁶, but we're seeing is that AI companies are copying huge quantities of creative content without permission and using it to build very valuable businesses. Now in the UK, it's clear that that's not legal because there's an exception for non-commercial research and text and data mining, otherwise you need a licence. There's a lot of debates about fair use in the United States and I think our view of that would be, that it's stretching the word fair beyond all bounds when companies are building up products worth billions or trillions using creative work that they haven't paid anything for, to build their businesses. We would say that's not qualifying under the fair use test because it's clearly for a commercial purpose, it's taking the whole work and the work that are generated and then competing with the inputs. So, we would say we need a strong clear set of rights in the UK, which we currently have, to be left well alone.

¹⁴ **'An AI Hit of Fake 'Drake' and 'The Weeknd' Rattles the Music World'** (2023).

<https://www.nytimes.com/2023/04/19/arts/music/ai-drake-the-weeknd-fake.html>

¹⁵ **'The Orb and Dave Gilmour Launch 'Metallic Spheres in Colour' AI Global Remix Project for Fans'** (2023). <https://www.sonymusic.com/sonymusic/the-orb-and-david-gilmour-launch-metallic-spheres-in-colour-ai-global-remix-project-for-fans/>

¹⁶ **'The Times Sues OpenAI and Microsoft Over AI Use of Copyrighted Work'** (2023).

<https://www.nytimes.com/2023/12/27/business/media/new-york-times-open-ai-microsoft-lawsuit.html>

Need for Transparency

On transparency, it's again a bigger issue than music. I think everyone's worried that AI is a black box, and you know you can't really understand how they've taken the decisions or generated the outputs they have. Well, in music, we can't tell if they've copied our content, so it's very difficult then to go and negotiate a licence with AI companies if you don't know and they won't tell you whether or not they've used your content in the first place. So, we would say some basic data record keeping requirements are very important and the **EU AI Act**¹⁷ is one source of inspiration for that.

Publicity Rights

Finally, I mentioned deep fakes earlier. The question of publicity and personality rights is very important. For Members of Parliament, I'm sure is a big concern, social media content created that isn't authentic, in the same way for our artists, as I said, they do not like people creating music that isn't theirs in their voice. We do have some protections in the UK law like passing off and things, but it's not particularly strong, and I think it's something the UK government could look at.

The right balance we would say is strong rights that enable deals to get done between AI-tech companies and creative companies, transparency provisions that enable clear information to be available, and then publicity rights for individuals to make sure that their identity is not stolen.

¹⁷ **EU AI Act.** <https://www.europarl.europa.eu/news/en/headlines/society/20230601STO93804/eu-ai-act-first-regulation-on-artificial-intelligence>

Daniel Guthrie, Director General, Alliance for Intellectual Property



The **Alliance for Intellectual Property** has members representing design, trademark and copyright owners, and in the copyright creative industries from sport through to audio visual, music, publishing and the news media sectors as well. We're broad spectrum.

Embracing AI Opportunities

Quite often this debate is framed in a creative industries versus tech, creative industries being Luddite. Creative industries are embracing AI in many different ways, including the discovery of content: so if you go onto **Netflix**¹⁸ and you get “you might like this content”, that's AI driven. Academic publishers are using AI, so you can explore, past journals in a much more efficient way when there's hundreds of thousands of them and articles. There's an element of that discovery, which is being embraced. Geoff¹⁹ talked about what I describe as AI-assisted, where you still have the artists and human creativity front and centre, but it's a bit like, I would argue, like the introduction of the synthesiser in music, where you still have the artists and they're still using that and there's still human in there. There are other examples of where it's being or can be used in say, the audio-visual sector and films. You can now use AI, with his permission if you're if you've got a Tom Cruise film you want to translate into Japanese, the lips will make it look as though he's speaking Japanese, and with his permission and using his voice, he can make his voice sound Japanese, but it actually be Tom Cruise.

So, there are lots of different ways that it can and will be being used, and clearly, they are around AI assisted with human creativity.

¹⁸ **Netflix**. <https://www.netflix.com/gb/>

¹⁹ *Geoff Taylor MBE, Sony Music Entertainment – expert speaker no.3.*

Issues with Pure AI Outputs

The issue that we have is with pure generated, but we're very clear for LLMs that if they're using content without permission that is infringement. The government has said if you are using content not under a licence or under an exception that's allowed, it is infringement. Yet we have very large, very wealthy multinational technology companies that are taking money out of and using creators' content without their permission, and that's wrong. They need to be asked for that and we think the law is very clear on it. There is a very big **Getty case**²⁰ which is coming before the UK courts this year. It doesn't matter whether you've ingested that content in Singapore, which has a more benign regime, if you're then making available that service in the UK, that is infringement.

Recommendations for Policymakers

Therefore, what we would like the government to do is, to in its discussions with those LLMs is that yes, you do need to start talking to the creative industries about licensing. We realise that there are some challenges given the amount of content that they're ingesting, but they are achievable, and they can get the content that they want, and we believe under licences. It's important because we're not just talking about seven or eight LLMs. 10s of thousands of other businesses are going to be plugging into those LLMs through app stores. If we create a framework early on or an ecosystem that is infringing, then that is 10,000s of companies infringing in the future, which is why we need to get it right now to protect those creators and their works and create income for them.

If there is an area where I think we do need legislative change it is about transparency and it is about understanding what record keepings to make sure AI developers are keeping records of what they have ingested, how we then go about who they report that to, the level of detail is something. I think that is a discussion that we need to start having now.

²⁰ **'Getty lawsuit against Stability AI to go to trial in the UK'** (2023).

<https://www.theverge.com/2023/12/4/23988403/getty-lawsuit-stability-ai-copyright-infringement>

Ross Landles, VP Global Head of Portfolio, frog



Introductory Remarks

frog is a creativity and innovation company, we're 50 years old, and in essence, what we do is help people conceive, design, and launch new products and services. My talk is going to be through that lens. To maybe give some context to that, in the past we designed the **Apple Macintosh**²¹, we released that product with Steve Jobs. More recently, we designed **HBO Max**²², **BT TV**²³, so this is the kind of work that we do, so we're exploiting the kind of technologies we've been talking about today to create new products and service.

I'm going to talk about 3 big themes that we see in our own work that have been driven by these new technologies and some questions that we think it poses. First, the new experiences that are being made possible and available because of these technologies. Second, how we get to those, the process of working, creative strategy, how our work is changing, and what that might mean. The third is about creative output itself how we as a creative organisation, as creators, are responding to the technologies that we've just been talking about.

Personalised Experiences

In terms of experiences where we are today is we're helping companies to augment their customer experiences, in essence their apps, their services, their helplines, the way they

²¹ **Apple Macintosh**. <https://cwsisecurity.com/the-history-of-the-apple-macintosh/#:~:text=The%20first%20Macintosh%20was%20introduced,and%20the%20graphical%20user%20interface.>

²² **HBO Max** (now known as *Max*). <https://www.max.com/>

²³ **BT TV** (now known as *EE TV*). <https://www.bt.com/tv>

interact with their customers with intelligent agents, and that's now. We're helping to build personalised service advisors, agents, personal shoppers, curators for many multinational brands, and those are being released as we speak, and those experiences are enabling people to get the best of human ingenuity, in an automated fashion at scale through the internet. We see our customers increasingly asking for those and see those as a differentiator and a must have as part of their experience stack. We're also talking now, and we see as a next evolution of this more personal metaverse, personal information environment, that we're creating for the customers and brands that we're supporting, so helping people to surround them with very personalised content. We talked about image generation, we've talked about artistic generation, helping to provide commercial experiences for retailers and other kinds of companies that exploit these technologies to give you an extremely personalised view of your world. So that's a little bit about how we see the work that we do as a creative company shifting, in terms of the demand that we see from our clients.

Evolving Creative Processes

We also see a big shift in the way that we make it, and we see this interstitial work that we do to get to strategy, to get to these ideas changing quite dramatically because of these models. In the past, much of the work of a creative company these days is not focused on the end output it's focused on the period in between, getting to the strategy, getting to what should be done. We see that is becoming very symbiotic with the machines.

We have big practises around research, trying to figure out what people really want. Those are becoming increasingly synthetic. So, we'd have synthetic research, we reach out to customers, we do some of that ourselves, but we also train the machines based on that and get follow-up questions or follow-up insights by these algorithms. In a sense, for us what was a human mediated process with artefacts has become very much a symbiotic process.

Building own AI Models

The final shift that we're seeing is really about our creative work itself. We've talked about some of the tools, the big American platforms, the trillion-dollar businesses. What we're seeing as a creative organisation though, is that to get our creative voice, our IP, we are taking those tools but training our own models and training our own algorithms. Our work is becoming partly internally focused on these tools, building IPs, we've got our designers creating IP to feed these tools and these solutions, it is shifting so that the end exploitation happens with the client. That's a big shift for us in our business and in the way that we operate as a creative company. We see the creative industries and particularly the larger organisations like us responding with this with this kind of strategy of building your own IP, building your own models, and customising some of the big tools that are out there.

Concluding Remarks

Those are the three shifts that we see. We see new experiences, very different creative production processes, particularly around strategy and insight and then, we see that to

succeed, we're going to have to build our own co-pilots. we're not. We're going to be partly downstream, but we're not going to be downstream of the models that are being built.

Reema Selhi, Head of Policy & International, Design & Artists Copyright Society (DACs)



Design & Artists Copyright Society (DACs)

I'll start off by talking a little bit about What **DACS** does and why I'm here today. So DACS is a collective management organisation, so effectively we manage copyright on behalf of visual artists. We're celebrating our 40th this year, so we were set up in 1984 to collect IP royalties for visual artists and for various uses of their work. And our mission is quite simply to enable artists to earn a living for their work.

In 2022, we paid £16.4 million to 82,000 artists. So, artists, visual artists are quite a broad church. There are those whose works you might see in the gallery, contemporary artists, which are fine artists, but then also many of them are commercial artists. So, photographers, illustrators and so on, who are making the images that we see in everyday life. We must be careful not to think of artists as exceptional. In any way where they're happy to do the work because they love it or because it brings them joy and they can do it for free. We've got to recognise them as soon as, as with musicians and other creators as people with skills that they've made part of their trade and a vital part of the UK's valuable creative economy.

Artists Views on the Threat of AI

What are we incentivising? One thing that IP does is incentivise this creativity to continue. So DACS recently conducted a survey to garner artists views on AI and the impact that it has on their practice. We received 1000 responses, and over a third of those who responded also gave very passionate comments and testimonials which portrayed such a strength of feeling of how AI is challenging notions of creativity. One artist posed a question which really got to the heart of the conversation that we're having today, which is what role does an image maker

play in a world of infinite images?

We released our **AI report**²⁴ last week and the results of the study demonstrated to us such Generative AI will have a very significant impact on what it means to be an artist. As AI tools can offer generated outputs at a fraction of the speed of human endeavour, and usually for free. The artists that we surveyed were candid that their work and their livelihoods are threatened, especially in sectors like graphics, photography, illustration, where clients are already choosing AI generated outputs over human work.

77% of respondents agreed or strongly agreed with the statement that *'AI will replace jobs and opportunities'*, with one artist saying *'I know AI will take my job in the next 2-3 years. The company I work for has already brought in AI technicians with the goal to replicate the style of the illustrations that we make for the company,'* so it is already happening.

Artists were also concerned about their reputation because their personal style and branding is important to their clients. 69% of respondents said they were worried about their style being mimicked by AI generated work, and that works could be falsely attributed to them. So, this goes a little bit to the questions around what's the difference between inspiration and copying? For artists with a very well-known reputation or even a reputation in their work, AI generated output so quite like, for example, parasitic practises like parasitic copying that we might see in other IP arenas, including product design.

Training AI Based on Unlicensed Works

The key issue that underpins Generative AI is how it was trained in the first place. If you have for example, a work which is in the style of David Hockney²⁵, you wouldn't be able to get something that looked like David Hockney's work, if it weren't for the fact that David Hockney's work was part of the training. So Generative AI models aren't capable of original thought and their outputs are derivative. What that does, though, is it extracts value from work that people have made and laboured over and made available to be seen and enjoyed. Our survey showed that artists overwhelmingly did not consent to the use, and nor were they paid.

Support for Responsible AI

What was, however, encouraging from our survey was that artists were supportive of responsible AI, and they wanted to have the opportunity to consent to their works being used, and to be credited and compensated. 84% of artists surveyed saying that they would sign up to a licencing mechanism that would pay them for the use of their works in AI training. Artists

²⁴ **'New survey shows 89% of UK artists want the Government to better protect their work by regulating AI'**. (2024). <https://www.dacs.org.uk/latest-news/new-survey-shows-89-of-uk-artists-want-the-governm?category=For+Artists&title=N>

²⁵ **David Hockney** is an influential British artist known for his paintings, drawings, and photography centering on swimming pools, landscapes, and portraits in a distinctive colourful style that helped shape pop art in the 1960s.

felt that it's important for AI developers to be held to the same high standards as other industries that also licenced the use of IP and felt there was insufficient transparency in the AI sectors. One respondent sum this up by saying that *AI developers should be subject to the obligation to report, to justify, and be answerable for resulting consequences, particularly given the speed of development*. I think this idea that AI is moving very quickly, so we shouldn't do anything as it isn't right.

Risk of Getting Policy Wrong

I'll just finish off by saying that there's a real risk to getting this wrong. There's the immediate and present risk of the extraction of IP and reformulation of artistic work into similar looking outputs that instantly removes the need for human creation. There's a risk to jobs, opportunities and livelihoods based on mass copyright infringement, and beyond that, there's also the risk of a loss of trust in AI and disincentivising the uptake of AI by creatives and the legal uncertainty and such has come up a lot today, their creators must navigate themselves.

So, we strongly believe that regulation, transparency, and a specific remuneration mechanism will go a long way to rebalancing creativity and AI.

5. Speaker Bios

EVIDENCE MEETING:
GENERATIVE AI & INTELLECTUAL PROPERTY:
REDEFINING CREATIVITY & OWNERSHIP IN THE DIGITAL AGE
MONDAY 22 JANUARY 2024 5:30 PM, UK PARLIAMENT

EVIDENCE GIVERS FROM LEFT TO RIGHT

Matt Cope, Deputy Director for AI Missions and Technology, **Intellectual Property Office**
Tamara Quinn, Partner, **Osborne Clarke**
Geoff Taylor MBE, Executive Vice-President, Artificial Intelligence, **Sony Music Entertainment**
Daniel Guthrie, Director General, **Alliance for Intellectual Property**
Ross Landles, Vice-President, Head of Portfolio, **frog**
Reema Selhi, Head of Policy & International, **Design & Artists Copyright Society (DACS)**
<https://bicpavilion.com/about/appg-artificial-intelligence>

Matt Cope, Deputy Director for AI Missions and Technology Intellectual Property Office

Matt has worked in various roles related to intellectual property for over 20 years. With experience in operational delivery, administration and policy, Matt is currently responsible for the Missions and Technology function within the IPO's Policy Group, leading a small team working on emerging technology issues with a particular focus on Artificial Intelligence and the implications it poses for the IP framework.

In previous roles Matt has been responsible for the IPO's Enforcement Team as well as diverse areas including corporate strategy, copyright reform and digital and online issues.

Tamara Quinn, Partner, Osborne Clarke

Tamara specialises in non-contentious intellectual property and data protection. She has wide-ranging experience including advising on the protection, enforcement and ownership of all types of IP rights, and extensive expertise in dealing with all aspects of data privacy.

Tamara drafts and negotiate IP licences and assignments, advise on IP ownership and licensing strategies, and on how to avoid infringement of third party IPR. She advises on and implements intra-group IP re-structuring schemes in order to safeguard IP ownership and

maximize revenues, or in preparation for disposal. Qualified as both a solicitor and a barrister, Tamara is also experienced in negotiating co-existence and settlement agreements for trademarks and other disputes.

In relation to data privacy, Tamara advises on all aspects of obligations regarding use, disclosure and transfers of personal data. This includes assessing data protection and privacy risks in the context of new lines of business, novel uses of technology, marketing communications, and M&A, as well as advising extensively on compliance with the General Data Protection Regulation. Recent work has included advising on cross-border data transfers, data incident response strategies, use of web-tracking technologies, and analysis of complex controller/processor/joint data controller relationships.

Tamara has a particular interest in the intersection of intellectual property and data rights. She is a part of Osborne Clarke's international AI and machine learning client team, and advises on issues relating to IP rights, data protection and wider data issues. Examples include use of medical imaging data in the healthcare sector, exploitation of building-derived data in the commercial property sector and use of facial recognition technology for security systems. Tamara is involved with the All-Party Parliamentary Group on Artificial Intelligence, focusing on data governance.

She has particular experience of intellectual property and data protection issues in the real estate and funds sectors, including in relation to use of branding, architectural plans, interior design, and personal data by hotels, home builders, retail & leisure developments, and the private rental sector.

Tamara values her experience in house, as acting head of IP for a major retailer, and as acting head of legal for a well-known publishing company. She is a member of Society for Computers & Law, and is a devotee of the New Scientist magazine.

Geoff Taylor MBE, Executive Vice-President, Artificial Intelligence, Sony Music Entertainment

In June 2023, Geoff Taylor was appointed the Executive Vice President for Artificial Intelligence at Sony Music Entertainment with responsibility for aligning and helping coordinate the work of every part of the global business that touches AI.

Taylor brings decades of music industry experience to the business. From 2007 to 2022, he was the Chief Executive Officer of the BPI, the UK Trade Body for recorded music, where he advocated for the strategic value of the music industry, highlighting the importance of recorded music to jobs, investment and maintaining the UK's global competitiveness as well as led the fight against music piracy and fraud. During his tenure, Geoff expanded the reach, size and influence of the BRIT Awards. Prior to joining the BPI, Taylor was General Counsel and Executive Vice-President at global recorded music trade body, the IFPI from 2005-2007.

Daniel Guthrie, Director General, Alliance for Intellectual Property

Dan is Director General of the Alliance for Intellectual Property, a campaign group of 22 organisations representing IP rich businesses and creators. Dan has over 27 years' experience advising companies in the creative industries, telecoms and technology sectors and is a member of the Government's Creative Industries Council and Chairs its IP Group.

Ross Landles, Vice President, Global Head of Portfolio, frog

Ross Landles founded frog's London studio and is the Global Head of Portfolio, leading frog's thinking on how to reinvent partner businesses and deliver superior customer experiences. Ross builds relationships with leading global organisations to define new opportunities, build capabilities, and realise end-to-end innovation.

Ross has led the development of products that have redefined expectations in Healthcare, Media, Technology, and Financial Services. As Global Head of Portfolio, Ross has responsibility for the strategy of frog's services, leading a global community of experts to drive innovation into frog's delivery of programmes to imagine, make, and scale new products and services.

Reema Selhi, Head of Policy & International, Design & Artists Copyright Society

Reema Selhi is the Head of Policy and International at DACS, a non-profit organisation that manages artists' copyright. She advocates on behalf of visual artists to champion their vital contribution to the UK's creative industries, and on the importance of their intellectual property rights. She supports DACS policy and public affairs work including the establishment of the APPG for visual arts, and has provided expert evidence on artistic works in the digital realm including on Non Fungible Tokens, creator remuneration and artificial intelligence at DCMS select committee inquiries. She authored the DACS report Artificial Intelligence and Artists' Works.

Reema is a UK-qualified lawyer and sits on the Board of a-n, the Artist's Information Company; is a Trustee of the Institute of Contemporary Art (ICA); and holds the role of Vice Chair at the Alliance for Intellectual Property. She holds a BA (Hons) from UCL and studied at Central St Martins, University of the Arts London.

6. Contact

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