

Contents

List of figures	II
List of Tables	13
1 Introduction	15
Setting the scene	
2 The Internet and creativity debate	21
3 The value of non-market sharing	27
3.1 Sharing is legitimate	27
3.2 Sharing is useful	31
3.3 The media industry opposition to file sharing	43
4 Sustainable resources for creative activities	49
The Creative Contribution	
5 Which rights for whom? A choice of models	59
5.1 Access without rights to share	59
5.2 Compensation schemes	65
5.3 Social rights for all	70
6 Defining rights and obligations	79
6.1 Which works to include	80
6.2 Rights and obligations of users and intermediaries	84
7 How much?	89
7.1 Rewarding the present and financing the future	90
7.2 Rewards	92
7.3 Financing production and the creative environment	100
7.4 Passing copyright-law tests	109
7.5 Is the Creative Contribution socially acceptable?	122
8 Sustainable financing for the commons	127
8.1 Evolution of the Creative Contribution in one country	127
8.2 International aspects	129
8.3 Economy and non-market commons	130
Implementation	
9 Organization and complementary policy measures	137
9.1 Principle and essential components	137
9.2 Decision-making processes and democratic governance	139

9.3	Additional policy measures	141
10	Usage measurement for equitable rewards	145
10.1	A general usage measurement system	145
10.2	Registration and identification of digital works	149
10.3	Data collection	152
10.4	Performance in one medium	153
10.5	Management costs	155
11	Clarification and counter-arguments	157
11.1	Clarification	157
11.2	Criticisms by opponents	160
11.3	Criticisms by defenders	164
12	From proposal to reality	169
12.1	Grassroots Internet and creative communities	169
12.2	Government policy	172
12.3	Policy-makers	173
12.4	Entertainment players?	174
12.5	Collective management?	175
12.6	The continued role of academic research	177
 Appendixes		
A	Diversity of attention for beginners	181
A.1	From wealth to popularity	181
A.2	Testing and parameter estimation for Zipf's law	186
A.3	Zipf's law and diversity of attention in P2P sharing	189
A.4	A fresh look at the Long Tail theory	191
B	The total cost of rewards and their distribution	193
B.1	The model used in chapter 7	193
B.2	Reward functions	197
C	Modeling usage measurement	199
C.1	General model	199
C.2	Music singles in the US	201
C.3	Blogs in France	203
C.4	Fraud prevention and detection	204
 Notes		207
Bibliography		221
Index		231