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such concerns have been raised by members of the uk's digital, culture, media, and sport select committee (dccms, 2013), who have called for the establishment of a statutory framework for the protection of intellectual property in the digital games sector, which would involve the establishment of a fair and effective complaints process, and a statutory right of authorship for digital games, in order to allow developers to reclaim the ip associated with their games (fenton, 2013). the dccms, however, notes that the creation of a statutory framework is a complex issue, and that there are a number of concerns regarding the creation of such a legal framework, including the need for developers to be adequately compensated for the loss of their ip, the ability for developers to exercise this right to the full extent of their rights, and the dangers of over-regulation and protectionism in an industry that is, at its heart, a creative endeavour (poynor, 2013, p. 1). many game creators have noted that the main obstacle to protecting their ip is the fact that there is no consistent procedure for the protection of ip across the world, and that this has been a result of ip legislation being implemented in a piecemeal fashion. article 5 of the berne convention recognises the rights of authors to benefit from the use of their intellectual property, but this is not enforced in a consistent manner across the world. the workshop was focused on understanding how game developers' attitudes to cloning had developed, and how this might influence their legal understanding of the issue. following discussion of cloning on social networking and gaming communities, a range of online resources were suggested and highlighted to the group, including: the independent developers alliance, which campaigns for developers to be treated fairly and in a fair manner, on copyright, patents, and intellectual property; the british video games industry association, which provides a platform for the industry to engage in productive discussion on a variety of topics; and the guardian newspaper, which 3 reports on game controversies, and its games industry magazine, which contains a news section on game development.

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similarly, a member of a one-person development team, also made a similar assertion, noting: as an independent developer there's a lot of things that make you indie. firstly you make the game and secondly you're not dependent on a company to get it out there, you can put it out there yourself, you don't have to beg a publisher or anything, but you can be indie. so just being indie is a state of mind, (6 december 2013). attending a previous game development workshop in 2008, 3 ian bogost noted that the conversation around game cloning was, at that time, relatively nascent and in a similar way, another independent developer noted: it's such a big issue at the moment. i mean it's in all the big games magazines and in all the big games press. i think it's a big issue that's not getting resolved. it's like a big issue. it is a big issue (6 december 2013). such conversation was also apparent during the 2014 gdc. in a session titled 'mapping indie: the free to play development lab', bogost and jonathan blow, who also expressed concern around industrial discourse around game copying, presented their findings of a two-year study of the free to play sector (bogost, 2014). the study was premised on the widely held view that a free to play monetisation model is the most prevalent form of monetisation in the industry, with bogost and blow finding that games with a free to play monetisation model were significantly more likely to be clones than games with alternative monetisation models. in a presentation of their study, bogost and blow noted: clones are a new and growing problem for the indie community. they are a symptom of the fact that the industry is still developing and still struggling to find ways to make games. but clones are a symptom of the struggle for what this industry is, they are a symptom of a struggle for identity. how do we make this industry? how do we make this a place where people want to live and work? this isn't a race to the bottom. the race to the bottom has been won. this is a race to re-define what we mean by making games (bogost, 2014). 5ec8ef588b

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