



Section 1: Creative Industries

Before exploring the creative industries and your country's economy, it makes sense to consider what exactly we mean by the terms 'industry' and 'economy'. An economy could be described as a system of consumer and business transactions, of goods and services produced and distributed; it includes various forms of wealth, such as currency, physical property, such as land and goods, and intangible property, such as shares in companies and intellectual property. An industry is made up of companies and businesses that deal in broadly similar goods, services or ideas.

Industries can be categorised as

- **primary** (extracting raw materials)
- **secondary** (processing materials or making products)
- **tertiary** (providing services) or
- **quaternary** (concerned with research and development).

Think of a type of business that matches each of these categories.

Do you know of any companies that span two or more of the stages of production?

Different countries have different economic and industrial strengths. Some countries rely on heavy industry whilst others rely on service industries and research and innovation to generate income for their economies. There is now a world market for all goods but does this lead to greater choice and more competitive prices for goods? There is also more attention paid to particular BRANDS which are known around the world.

Research Task: Innovation

1. Can you think of any companies, products or ideas from your country that are known and used in other countries? Make a list and compare with another individual or group.
2. What innovations have come out of your country in the last fifty years? List a range of key examples across at least three sectors.

Creative Sectors

Service industries, and in particular financial services, can make up a large proportion of the wealth generated by an economy today. Yet in recent years, the creative industries have come to play an increasingly significant role as well. But what exactly are the creative industries, and what do they do?

Sectors within the creative industries include:

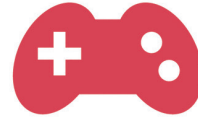
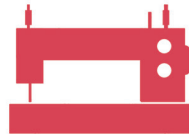
- film
- music
- design
- fashion
- computer games and software
- publishing...

**IT'S
FREE?**

Section 1: Creative Industries

Can you name any companies working within these sectors? You may need to conduct some research online, or from another source, to find company names.

Apart from those listed here, can you think of any other sectors that could be included within the creative industries?



Extended Research Task

This task is designed to give you an overview of three sectors and a more detailed knowledge of a particular business or organization of your choice. Finally, you will present your findings to your class or group.

1. Conduct your own research into one of the creative industry sectors listed above. Find out what sorts of products or services are created within that industry, the kinds of processes (and technologies) they use, and find examples of businesses within these sectors.
2. Now create a more in-depth profile on one of these businesses. Find out how it is organized and what kinds of jobs there are within the business; think also about how the business researches and develops its products, ideas or services. What sources of inspiration do they draw on? And who is their target market?



Section 2: Valuing Creativity

Looking at the numbers

Across the world millions of people are employed in creative industries. But what is the real value of creative goods and services produced in the marketplace?

Placing an economic value on anything largely comes down to two things: how much there is of something, and how many people want it. This is called supply and demand. The higher the demand for a product or a service, generally the higher the price, and something which is not readily available tends to cost more than something that is easy to get hold of. Think of some examples to illustrate these economic principles.

Everybody needs water: you could say that drinking water is a precious commodity. Not many people 'need' diamonds: they are not essential to survival. So why do diamonds cost so much more than water?



The price of art

Diamonds can change hands for incredible sums of money; but then, so can works of art - particularly well-known pieces or works by famous artists. These sales follow the principle of supply and demand referred to previously: could you explain how?

Guesstimate auction

The following descriptions relate to real works of art that have changed hands in recent years, often for huge sums. What value would you place on each of these based on the description alone?

- a) A biblical scene with many figures, painted 1609 - 1611. Oil on wood – 142 x 182 cm.
- b) A painting of two women sitting in front of a tree and mountains, painted 1888. Oil on canvas – 101 cm x 77 cm.
- c) Portrait of a famous movie star from the 1950s, in artist's distinctive style, painted 1964. Silkscreen and acrylic on canvas - 91 cm x 91 cm.
- d) Painting of mountains with people in the foreground of the picture, painted in the 14th century. Ink on paper - 120 x 54 cm.

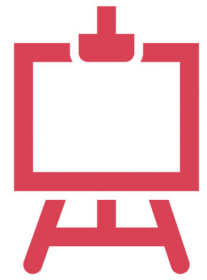
(Answers below)

a) "Massacre of the Innocents" Peter Paul Rubens - sold in 2002 for \$76.7 million b) "When will you marry?" Paul Gauguin - sold in 2015 for (about) \$300 million c) "Turquoise Marilyn" Andy Warhol - sold in 2007 for \$80 million d) "Zhichuan Resettlement" Wang Meng - sold in 2011 for \$62 million.

Section 2: Valuing Creativity



Modern artists who are still alive can command high prices for their works. But even if they sell them they will still retain the copyright to their picture. But what does it really mean to hold the copyright to a piece of art? Basically, it means that the artist can control whether any reproductions are made, and whether images of the artwork are used in advertising campaigns, for example. It's the same for other artists, such as authors and musicians. The person who 'owns' the piece of art just owns it as a physical good – they haven't got the right to control where and how reproductions are made, or how images of it are used. The copyright in a piece of art can be very valuable to an artist when other people pay for the right to use it.



Points for discussion

1. Obviously the prices paid for famous paintings go well beyond the cost of the materials involved in making them: so what are the buyers paying for, and how do you think they justify these prices? Do you think the sums paid here reflect the 'true' worth of each painting? Explain your answers carefully.
2. Why would someone pay a huge sum for a piece of art when they could get a digital print for a fraction of the cost?
3. What about when a piece of art is re-sold, or changes hands - do you think the artists themselves should get a share of the profits then?
4. What about if the artist only becomes famous after their death – where do you think the money should go?

Creative costing

A live performance such as a play, a concert, a festival or a dance show usually comes with a price tag. The ticket price goes towards the costs of the performance, paying those involved in the organization and setup of the event, as well as helping organizers re-coup their advertising costs. Some live shows or events sell out very quickly – there is more demand for the tickets than there is supply. On the other hand, sometimes a show will have to be cancelled due to low ticket sales: in these cases, the organizers can't afford to carry on and may lose money.

1. What kinds of events attract the highest ticket prices? Make a list of any that you can think of.
2. What factors do these events have in common – do there seem to be logical reasons for these high prices? Do any other factors come into play here?
3. What about shows that are put on for free: how do you think these are funded?



Section 2: Valuing Creativity

In some cases, live events are supplemented by further sales – for example, a live DVD or digital download of a concert might be available to buy once the run of shows has ended. In this way the event can extend its earning potential beyond the live show. In some cases, these ‘supplementary’ sales are a more important source of revenue than the live event itself. In the creative industries, as with other industries, the choices people make in terms of buying a ticket or buying merchandise indicates the value of that product for the consumer – whether that product be music, performance, film, art or fashion.

Task: designer value

Choose a brand of designer clothing or footwear and find examples of print, television or online adverts for that brand.

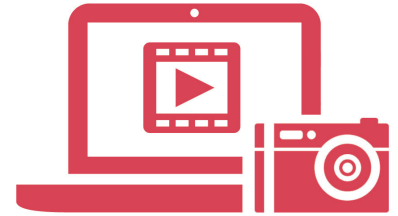
1. Look carefully at the advertising campaign: how is it designed to make people want the product? How is the brand represented or shown in the advert?
2. What kinds of people are the adverts targeting?
3. For each product advertised, research the retail price and consider whether this reflects the cost of production or whether there might be other reasons for the price charged to the consumer.

Section 3: Protecting Creativity

IT'S
FREE?

Digital culture

Many of us have access to a huge range of technologies that would have seemed bewildering to our ancestors. Today we can view, create, and re-create text and images quickly and at relatively low cost, with fast, cheap internet access making it possible to download, upload and share effortlessly. You might also say technology has made it easier to be creative: for example, digital cameras and editing software have made photographic art more accessible.



But does having a digital camera make you a photographer, or do talent and skill still count for something? Think about the skills and experience, not to mention the equipment, needed by a photographer on a fashion shoot and you begin to see the difference between the enthusiastic amateur and the experienced professional. What they have in common is a passion for what they do: creative professionals need enthusiasm, drive and energy to be successful.

Making copies

Whereas today the price of digital cameras makes creativity affordable for many, in the past, only the wealthiest people had access to art. Royalty, nobility or members of the court who commissioned an artist to paint their portrait could do the equivalent of modern 'airbrushing' by instructing the artist to hide their less attractive features or to change their appearance completely. Kings and queens in particular would be very exacting about how they were represented: control of their image was as important then as it is to modern high-profile celebrities. In general, access to culture and education was limited to the richest and most influential portion of society.

These restrictions also extended to the written word. The development of the first European printing presses in the fifteenth century made it easier to create multiple copies of written texts: a great leap forward for the spread of culture and ideas. In England, the monarchy didn't want the wrong sorts of texts to be printed and so established control over all the printing presses – a control that was maintained for nearly two hundred years. The King or Queen had the right to say what could and couldn't be printed (copied), and who was allowed to do the copying. By controlling the press the ruling monarch hoped to keep control over the information available to their subjects.

Discuss

1. Can you think of any parallels in the modern age where what people see and hear is controlled by certain individuals or groups?
2. Who would you say has the most control – Multinational companies? Governments? Rulers and leaders? Or individuals themselves?

Section 3: Protecting Creativity

IT'S
FREE?

3. Would you say social class is more or less important today in terms of people's access to and understanding of the world at large?

Copyright control

The British Statute of Anne of 1709 was the first law to give control over copying to the author of a written work. This law meant that writers could decide where and how their work was reproduced and make a better living from it. The Statute explains the reasons for introducing a law on copyright in order to prevent problems caused by unlicensed copying 'without the Consent of the Authors or Proprietors of such Books and Writings, to their very great Detriment, and too often to the Ruin of them and their Families', as well as 'Preventing therefore such Practices for the future', the law was intended 'for the Encouragement of Learned Men to Compose and Write useful Books'. It protected existing works and was designed to protect intellectual creativity into the future.

Nowadays 'copies' of original works are available in countless formats, such as digital music, image and text files, movie files and web design – and these files can be manipulated and reproduced. The ability to copy is certainly more freely available, but the right to copy other people's work is not so straightforward. The producer of an original work still owns the copyright to it: they own the content, and the expression of ideas. They don't actually own the copies themselves – so an author owns the text that makes up their novel, but they don't own all the copies ever made of that book, and it's the same for a musician and digital music files – they own the creative work itself and not the object that contains it.

Making a fake

In the art world, forgery is a recognised problem. An original Picasso is worth a lot of money, whereas a copy is not: but what if you can't tell the difference? And what is it that makes the 'original' more valuable than a forgery that looks identical? A similar problem occurs with currency. Coins and notes have a value in exchange for goods and services; in themselves, they're not worth very much at all – a pound coin would be of little value if you couldn't spend it. This value makes currency a target for forgers or counterfeiters producing fake money: a criminal activity that's problematic for businesses and consumers.

What happens when a shopkeeper won't take your money because you've ended up with a fake note or coin? There's not much you can do. Recent research has suggested that 1 in 50 pound coins in circulation in the UK is a fake; on a bigger scale, this sort of forgery can completely undermine a currency and cause severe economic repercussions. Knowingly using fake money to try and buy goods is a criminal offence.





Section 3: Protecting Creativity

Taking someone else's property without paying is one thing, but what about taking something more abstract – such as taking an idea? Copying another person's design, sampling someone else's music, using another person's story – these can all be problematic, but the lines are less clearly drawn.

Discuss

1. Is a fake always less valuable than the real thing? You could refer specifically to art or money to help explain your answer.
2. Do you think it's possible to 'steal' a creative work, and is it more or less blameworthy than stealing physical property?
3. Is it ever possible to have a truly original idea, particularly now that we are bombarded with media messages and images all day long?

Great minds think alike...

Ever wondered how all the High Street fashion chains manage to have similar styles and designs at the same time? There's a long lead time on designing clothes, manufacturing them and getting them into the shops, so it's not as easy as just looking at next door's stock and copying it. In fashion retail, events such as London Fashion Week play a big part in influencing High Street trends: big-name designers showcase their latest looks whilst fashion journalists and buyers take notes and pictures of what they've seen. Styles, colours, patterns and fabrics are adapted and reinterpreted then filter down, and eventually end up in the shops.

Trends in design in everything from shoes to MP3 players can be seen across different brands at the same time – the German phrase 'zeitgeist' sums this up in terms of 'the spirit of a moment in time'. At a conscious and a subconscious level, each of us may be influenced by other people's ideas - especially now that online advertising, social networking, billboard posters, shop radio, TV and cinema ad space mean we are exposed to thousands of media messages each day.

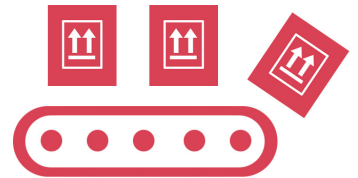
But where do you draw the line between inspiration and just plain copying? The possibility of a creative work, concept or design 'owned' by one person being 'stolen' by another, is what led to the term 'intellectual property'. Concepts and visuals can have real value for businesses and individuals, just as much as stock or assets, so making them into a kind of property where they have a legal owner seems to make sense.

Section 3: Protecting Creativity

IT'S
FREE?

Smart goods, intellectual property

As you will already have seen, innovation and creativity have long been important to the economy of many countries. Businesses in the creative industries look for new designs, new products and new ways of presenting services to consumers in the hope of getting ahead in the market. Investing in the research and development of new products and services also helps move the economy forward – but it is expensive. If a business develops a brand new product or service, the last thing they want is for their rivals to suddenly start selling that ‘exclusive’ new design as well.



So how do businesses avoid getting into lengthy legal wrangles about their designs and products?

Research task

The website for the World Intellectual Property Organization contains plenty of information about copyright, design, patent and trademark, as well as more general information about IP. You can find the site at <http://www.wipo.int>

1. Use the website to take brief notes on the different kinds of ‘intellectual property’ protection available.
2. Find a selection of dictionary definitions of ‘intellectual property’.
3. Where does the term ‘intellectual property’ come from? Are your different sources in agreement? When did the expression come into use?

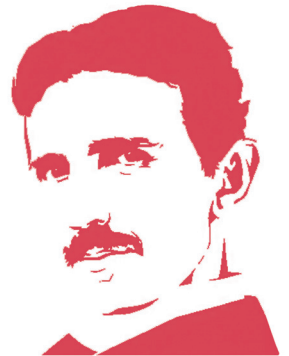
Section 3: Protecting Creativity

The great idea robberies

Cases of disputed ownership, double dealing and downright copying can be found littered throughout history. Come up with an idea and share it – you risk it being stolen and used elsewhere. It may have already happened to you, in one form or another. Disputes about ownership of ideas and products can be long, expensive and damaging to reputations and relationships between companies. A lack of a valid patent or trademark can also prevent new businesses from getting their goods or services to the market.

You may know of some famous case of stolen ideas or breaches of copyright. The following example concerns a dispute that went on for almost fifty years, and was only settled after the inventor's death:

The Austrian inventor Nikola Tesla, born 1856, came up with hundreds of inventions and patented many of his ideas. He is now recognised as holding the first patent for radio technology; however, his ownership of this patent was disputed for many years, notably by Guglielmo Marconi, who also pioneered developments in radio technology. Tesla's priority was recognised by the US patents office in 1903 when Marconi applied for protection of the same design as Tesla. Later on, however, Marconi was credited with the invention. Tesla apparently joked, 'Marconi is a good fellow. Let him continue. He is using seventeen of my patents'. Yet the dispute was only resolved after Tesla's death, in 1943: Marconi's claim was legally overturned, but Tesla never saw his ownership of the patent for radio fully reinstated.



The great idea robberies

1. Do you know of any other cases of ideas or designs being stolen?
2. What do you think would happen if the same situation were to occur today?
3. How could someone go about protecting his or her creative output – for instance, a novel or a clothing design?

Section 4: digital consumers

The Digital Consumer

The way we 'consume' entertainment, and creative outputs, has changed greatly. Over the past fifty years many of us have had an increasingly wide choice of how to spend our money and our leisure time. Restaurants, bars, pubs and clubs along with multiplex cinemas and leisure complexes have risen rapidly in numbers in urban centres presenting consumers with many options. In addition, widely available and reasonably priced broadband opens up a wide range of possibilities, with DVDs and home gaming systems giving people even more choice. But what makes us want to pay for these entertainments? And what impact has the digital revolution really had on the way we consume creative outputs?

Entertainment online?

Nearly half the world's population are now connected to the Internet. Internet users can spend hours a day browsing sites for information or just for leisure, taking advantage of the speed and ease of online transactions. Shopping online or interacting with games; listening to music through downloads; watching films and TV programs online through video on demand or video streaming sites – the choices available to internet subscribers are huge. But is it just ease of use and access from home that encourages us to have a virtual experience as opposed to making a physical transaction or interaction, or are there other things to consider? And is the attraction of the online experience universal?



Task

1. Are there any creative products or services that couldn't be made 'virtual', or that you think would lose their appeal if they were to be offered in this way?
2. What do you think is the main audience for social networking sites and for online shopping sites such as Amazon?
3. Explain whether you think the following events could be provided virtually (online, on DVD etc.), or whether there are reasons why they work best 'live':
 - festival
 - musical
 - outdoor film screening
 - fashion show
 - play
 - art exhibition

Section 4: digital consumers

Digital entitlement

Many users now expect to be able to get unrestricted access to online content. In 2008, internet access was identified as a 'basic welfare right' in Sweden; shortly afterwards, the European Parliament also decided that access to the internet was a basic right. Online access has become a political, as well as a personal, issue. But could it be argued that reliance on the internet for so many aspects of life is unwise?

Discussion points

1. Do you think use of social networking sites and online forums means missing out on real experiences?
2. Could we be compromising our security or our personal safety by sharing too much online?
3. What about putting trust in online traders that mislead consumers or rip them off? Who should be responsible for monitoring this?

Risky business

As more and more of us are purchasing goods and services online, security is becoming an increasing concern. Although online measures to protect consumers are constantly being updated there is still risk in making a transaction – just the same as when someone hands over a credit card in a shop or restaurant.

Ticket touts have always been out to make money on a concert, festival or event: they'll sell you a ticket – but at an inflated price, and in some cases, the ticket is a fake rather than the real thing. Every summer of scores of live music fans lose out to fraudulent festival websites. When the tickets they'd paid for failed to arrive, people realised they'd been scammed. The trouble was, the fake sites looked legitimate – consumers couldn't tell what was genuine and what was not.





Section 4: digital consumers

Task: online rights

1. In addition to the example above, consider any other possible problems internet users might encounter – in terms of the security of their information and personal privacy, as well as the accuracy or reliability of online content and products.
2. Construct a list of the key 'rights' you think internet users should be entitled to online.

Policing the net?

As you move into the next section, keep the following ideas in mind:

The worldwide web is expanding daily with more and more users adding and accessing increasingly large volumes of data. Online traffic keeps increasing and so do the speeds at which internet connections operate. But can existing systems cope with continued expansion, or will there come a point when capacity is reached? Many consumers rely on internet access for a range of transactions, putting their trust, passwords and bank details into a range of sites. Yet the internet is a global system and different nations have different laws: if you were ripped off online by a company overseas, you might find it difficult to get your money back. So who should protect internet users when things go wrong, and what should the consumer do to help prevent potential problems?





Section 5: industry responses

Consumers want to protect their rights; businesses want to protect their interests and their profits. So what changes are being made by these groups, and by external bodies, to match issues in the digital age? And are these changes addressing consumer, or industry, concerns?

Keeping up with the changes

As the choice for consumers widens, and the expectation of choice becomes more embedded in modern culture, the entertainment industry is seeking to make its content available in a wider array of formats. For example, television companies such as the BBC have developed services like the iPlayer to meet these expectations, and to an extent, to encourage legitimate consumption of their content online. TV programs have not been immune to online piracy, and the provision of a legal alternative is one method of stemming this tide. Recent financial cuts also caused changes to some programming, with fears that funding for new and original shows would cease to be available and that, rather than ground-breaking programming, viewers would be faced with endless repeats. But who really cares about original programming – on our televisions, in theatres, or in the cinema?



Discuss

1. Should funding and protection for the creative arts be provided?
2. Who should be responsible for making sure new creative talent gets the chance to succeed – in fashion, music, art, film and so on?
3. Explore whether you think the industries themselves should be responsible, or whether consumer or government bodies should look after these concerns.

A range of organizations around the world have been set up across the creative industries in order to respond to growing instances of digital rights infringement. Increasingly, these groups are working with other organizations (e.g. government, the police, internet providers) in order to convey their messages.



Section 5: industry responses

Case study: the music industry

Digital music formats have changed the way we consume music, and arguably made it easier for new bands to break onto the scene. Music files can be downloaded easily online: convenient for the consumer and fine for record companies and artists provided they are getting something back – profits, usually – although sometimes artists are happy with press coverage and an increased fan base.

Task

1. What 'official' sources of music downloads do you know of?
2. Look at the average costs of downloading a music track. Where do you think the money you pay for a track goes?
3. Find some examples of artists who've made their material available online for free. Explain what you think they have got out of this arrangement.

Whilst there are plenty of legitimate ways to buy music online, there are also places where music is available illegally: filesharing networks being one of the key sources of illegal music files. But what exactly is illegal about an illegal download? The problem is one of copyright. Artists who create music are the legal owners of that music (or their record companies are) and they are entitled to receive proceeds when their music changes hands – the same as when their CDs are sold in a shop. Illegal downloads are usually free, or if there is a cost involved, the proceeds do not go to the people who own the copyright in the music. Obviously this is a problem for the music industry, as it means lost income for them.

Although steps have been taken to reduce the availability of illegal downloads, and to give consumers more legal options, there are those who believe music should be free, and that record companies have been too slow to adapt to technological changes. But aside from exploiting someone else's copyright, illegal downloads can also create problems for consumers in terms of unexpected content: users may end up with spyware or viruses rather than the music files they wanted. So do consumers have a duty to be responsible in their downloads? Should it come down to individual choice, or should an external body be involved?

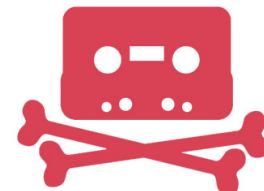
In some countries, such as the United States of America, major internet service providers (ISPs) have agreed to a process of sending warning letters to customers who use illegal filesharing sites. These measures were portrayed as a way of educating internet users about digital rights infringement. Copyright owners and ISPs also said they would work to ensure that users have legitimate alternatives available. There have also been proposals to introduce a policy whereby after three warning letters, users persistently infringing copyright may have their internet connection withdrawn for a period. Such systems have been introduced in France and the Republic of Korea.



Section 5: industry responses

Balancing rights: digital users and creative producers

There has been much media interest in this mode of responding to online piracy. A summary of some responses from individuals and consumer groups concerned about these measures is given below.



Task

1. Read through the following arguments against monitoring illegal downloads, and consider whether you think a valid point is being made in each case.
2. What responses do you think the copyright owners and ISPs might give to each of these arguments? What reassurances do you think internet users might want to hear?
 - a. 'Users should have free choice about which sites they use. If they want to use legal or illegal sites, that is their choice – not the choice of the state or the ISP'
 - b. 'Monitoring people's download activity is taking the 'surveillance society' too far: people's daily activities shouldn't be subject to constant observation and scrutiny'
 - c. 'These proposals treat internet users as criminals – is this really how ISPs see their customers?'
 - d. This kind of system creates unfair costs for ISPs. They should not have to worry about the interests of big entertainment companies.

Section 6: Future perfect?

Individuals want access whilst retaining privacy; businesses want custom whilst protecting profits; creative rights owners want to earn a living from their work. The conflict of consumer interests with those of big business and the balancing of ownership against expectations of privacy seem to reflect well-established positions in public debate, but are these just false dichotomies established by the media? What ways can you see to resolve these conflicts – what is the way forward for digital rights issues?

Sharing creative outputs: consultation and review

Copyright came into existence in the first place in order to regulate the reproduction of printed works (see Section 2): initially it was a way of controlling who could print what, but as time went on it became a way for individuals and businesses to earn a living from the creation of original work. Nowadays, copyright is an important concern across an extensive range of creative works: from the visual arts, through film, television and music to computing and the internet. But how has existing legislation relating to copyright kept up with the current technological climate, where the possibilities for production and reproduction keep advancing?

Alternatives to copyright?

Not everyone agrees on issues of copyright and intellectual property: in this section, you can view some of the suggested alternatives to traditional copyright and think about the reasons behind some of these contrasting ideas. Your thinking here will be especially useful for approaching the tasks at the end of this booklet.

Open Rights Group: protecting 'digital rights'?

This group is a NGO – non-governmental organisation – set up in 2005, which comprised about 1,000 members at the time of going to press. Anyone can subscribe to ORG (for a fee), and the group post their objectives and current campaigns on their website, <http://www.openrightsgroup.org/>. Read the following information taken from their site and answer the questions below:



About ORG

Politicians and the media don't always understand new technologies, but comment and legislate anyway. The result can be ill-informed journalism and dangerous laws.



Section 6: Future perfect?

The Open Rights Group is a grassroots technology organisation which exists to protect civil liberties wherever they are threatened by the poor implementation and regulation of digital technology. We call these rights our 'digital rights'.

1. Comment on the language used in this short extract of text. What effects do you think the choices of language are designed to have on readers?
2. How does this compare to the viewpoints of groups set up by, or in association with, the creative industries?
3. Who do you think might be the target audience for this group? Visiting their website and considering their campaigns and activities will help you to answer this question.

Open Source

Another movement concerned with opening up possibilities is the Open Source Initiative. Source code is the nuts and bolts of software – it is the string of instructions for a piece of software (or computer game or application for a social networking site such as Facebook). Open Source licensing enables computer users to download other people's software for free, and to make any adjustments to it they want, without having to pay, or ask permission of the code's original author.



This is in contrast to commercial software source codes, which are not available for free, or to adapt and adjust. Users must pay for licenses to use commercial software, usually including upgrades to improve functionality or iron out any problems remaining when the software was published. The license to use the software does not usually grant access to the source code and therefore prevents the user from making any changes.

Read this information from the website for the Open Source Initiative:

Open Source is a development method for software that harnesses the power of distributed peer review and transparency of process. The promise of open source is better quality, higher reliability, more flexibility, lower cost, and an end to predatory vendor lock-in.

The Open Source Initiative (OSI) is a non-profit corporation formed to educate about and advocate for the benefits of open source and to build bridges among different constituencies in the open-source community.

<http://www.opensource.org>



Section 6: Future perfect?

Discuss

1. Is this a purposeful way forward for the software industry, or do you think commercial software is better than that designed by individuals?
2. Should commercial software manufacturers have to change the way they license their materials or maybe change their pricing structures instead?

It is possible for open source software creators to protect their rights over the work they create, and many choose to do this through a process known as Creative Commons licensing.

Creative Commons

This is a flexible system for the licensing of creative works, and setting conditions as to how that work can be used by other people. It allows those producing creative works to share them whilst protecting their ideas from being exploited. Creative Commons licenses can be accessed online and are free of charge to users. Read the following information taken from the official Creative Commons UK website <http://www.creativecommons.org.uk/>

Why use creative commons?

Some good reasons to use Creative Commons licenses and content

Share, reuse, and remix — legally.



Creative Commons Licences

Creative Commons provides free tools for authors, artists, and educators to mark their creative work with the freedoms they want it to carry. Our tools change 'All Rights Reserved' into 'Some Rights Reserved' — as the creator chooses. We are a no-nprofit organisation. Everything we do — including the software we create — is free.

Users can choose from a range of licenses to apply to their work, controlling the extent to which other people can use or adapt it, and stipulating whether or not they are credited for their work. Creative Commons licenses are of course based on copyright, but the system makes it easy for authors to give broad permission for the use of their works.

Section 6: Future perfect?

IT'S
FREE?

One fashion design company, Pamoyo, have made use of Creative Commons licensing in their clothing designs. This kind of licensing enables users to download the company's clothing designs to recreate or adapt them provided they make them available to other users under the same terms and conditions. Some of Pamoyo's patterns for their clothing designs are available to download from the company's website: users are encouraged to use the basic pattern to create the clothes for themselves, and to add ideas and alterations of their own, sharing these once they are finished. This is an interesting approach in the clothing industry where designs and patterns are often closely guarded. You can find out more here: <http://www.treehugger.com/sustainable-fashion/first-eco-fashion-label-under-creative-commons-license-promises-creativity-and-sustainability.html>

Atelier

Hereby we proudly publish the first pattern from the Styled With Heart collection:
Shirt Deluxe.

Download pattern as pdf and jpg here .

The patterns can be printed on a normal A4 printer. Feedback is very welcome, and if you make own creations based on this pattern, we would love to see the results!



Task

1. Why do you think this fashion company decided to make their designs available through Creative Commons licensing? Explore their website to get a clearer idea of the way this creative business operates, looking at their commercial, social and cultural values.
2. Creative Commons was officially founded in 2001. What digital advances can you think of that have happened since that time? Do you think that, in ten years' time, this could still work as a solution - is it future proof?
3. Do you think that technology and legislation are going to provide the answer to questions of creative rights and digital responsibilities, or do you believe that a balance has to be struck by modification of attitudes, or by education?