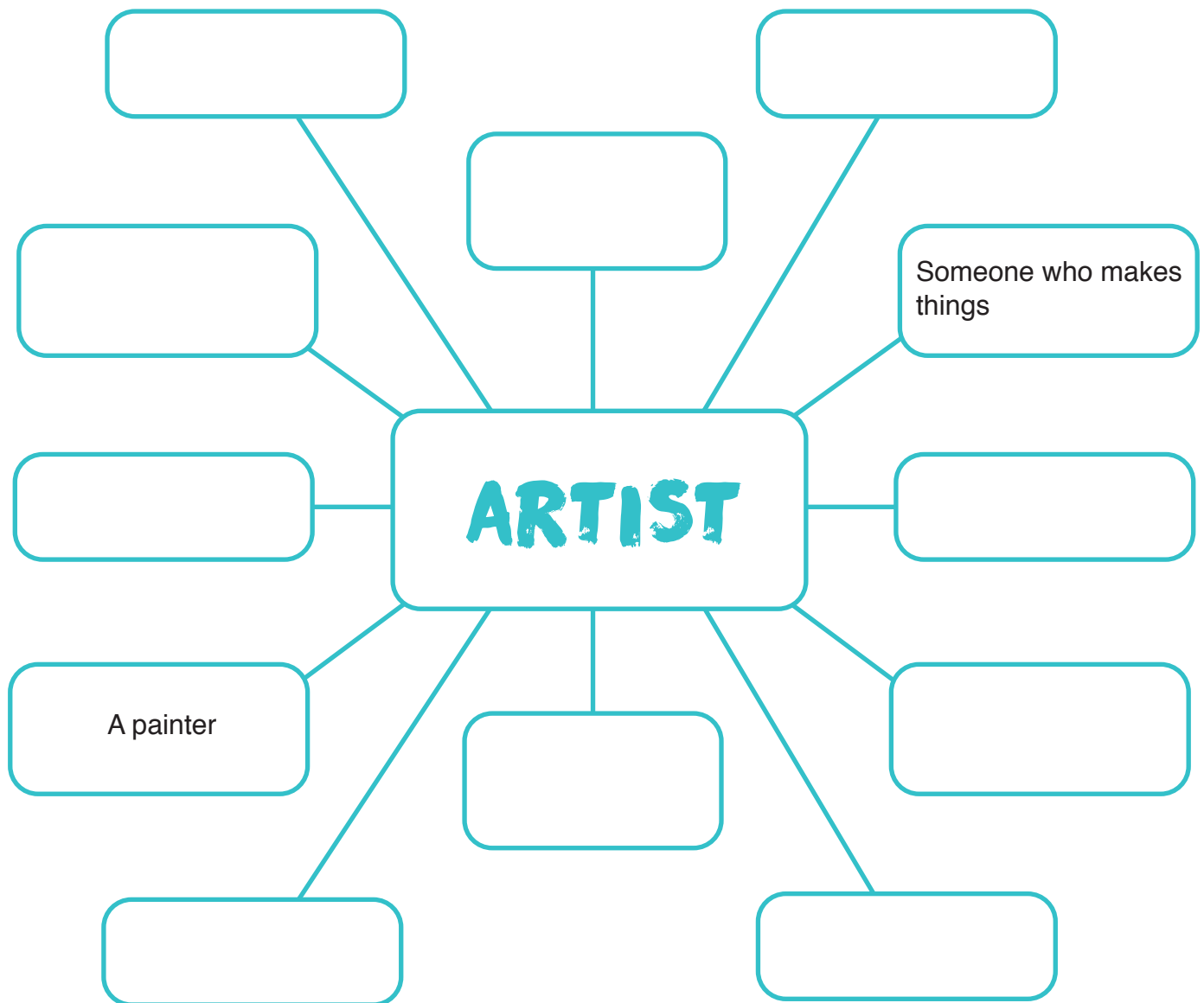




# LESSON 1: INTRODUCING THE TERMS



(1) What do we mean by the word 'artist'? With a partner, brainstorm as many definitions of this word as you can.



How has technology changed what it means to be an artist?

(2) One thing that all artists have in common is **CREATIVITY** and **ORIGINALITY**. Using a dictionary, find definitions of these words and write them down. You can add them to your notes above. Where possible, try to find more than one definition of each.

# LESSON 1: INTRODUCING THE TERMS



(3) With these definitions in mind, discuss with a partner the following statements. Make a note of whether you agree and disagree. Remember always to give your reasons.

STATEMENT	AGREE OR DISAGREE	REASON
There is no such thing as originality. Even Shakespeare copied ideas for his plays from other stories.		
Creativity comes from inside a person. You've either got it or you haven't		
Being inspired by another person's art and creating something using similar techniques is just copying.		
You don't have to be original to be creative.		
There's nothing creative about making music or images using a computer software package.		
Sampling a sound recording from another person's music to use in your own piece isn't original or creative.		

(4) The 'creative industries' is a wide term that includes lots of different sorts of employment. In the chart below, the first column includes a list of jobs that you might find in the creative industries, such as theatre, film or computer games.

# LESSON 1: INTRODUCING THE TERMS



With a partner, read through the job descriptions in the third column and try to match it up with the job title, by pointing an arrow in the second column.

JOB TITLE		JOB DESCRIPTION
Advertising art director - creative		This person reads a text before it's published to make sure it's accurate.
Animator (2D computer animation)		This person works on preparing a film's budget and production costs for potential investors.
Carpenter		This person illustrates a story and draws panels to set out the action of a film or game.
Choreographer		This person designs and creates new hats.
Copy editor		This person checks and debugs a digital game to ensure it is high quality before it goes to the public.
Film director		This person helps to build, transport, rig, de-rig and store sets.
Gaffer		This person converts computer data into a sequence of viewable images.
Graphic designer		This person uses software to animate scenes, including creating characters and plotting camera moves.
Indexer		This person designs visual concepts for advertising campaigns.
Level editor		This person acts as a go-between for the film crew and the location owners keeping everyone happy during filming.
Line producer		This person builds, installs and removes wooden structures on film sets and locations.
Milliner		This person creates a list at the end of a document to help readers search for names or topics.
Runner		This person produces designs to communicate a client's message visually.
QA tester		This person helps out wherever they are needed on film productions.
Render Wrangler		This person has overall responsibility for creative direction including deciding on the style and structure.
Stagehand		This person plans, creates and brings to life dance and / or movement on stage or set.
Storyboard artist		This person is responsible for all the hands-on aspects of lighting and set locations.
Unit Manager		This person decides on and creates interactive architecture for part of a digital game, including the landscape, buildings and objects.

# LESSON 1: INTRODUCING THE TERMS



5) Once you have matched up the job titles above with their descriptions, you will notice that some of these are jobs within the digital sector. This means the work they are involved in producing is presented or available online or in a digital format. Look again at this list and highlight those jobs that you think are most obviously part of the 'digital sector' of the creative industries. What other jobs can you think of that are also part of this sector?

(6) If you have access to the Internet, browse some of your favourite websites and try to work out the roles of everyone who has worked on producing it and what their role might have been. Alternatively, look at advertisements in a magazine. How many creative jobs can you spot?

If possible, print out some screen shots of a couple of web pages and try to label the different sections indicating who's played a role in creating it. Here's an example to get you started:



# LESSON 2: VALUING CREATIVITY



(1) What do we mean when we say we ‘value’ something? How do we show that we value it? With a partner, make a list of the three things you value most in your life and explain how you show you value them. When you’re ready, share them with the rest of the class to see where there is agreement.

(2) In modern society, we usually associate ‘value’ with money. In other words, gold is considered very valuable and therefore is expensive to purchase. Some things, however, cannot have a price put upon them. Read through this list and sort it into two columns: in one column list that everything that you think can be valued financially and in the other one list all the things you think money cannot buy. Are there any that could go in both columns? If so, explain your reasons.

Diamonds  
Love  
Babies  
Sports car  
Beauty  
Health  
House  
Education  
Computer  
Clothes  
Talent  
Mobile phone  
Family

VALUED IN MONEY	PRICELESS

## LESSON 2: VALUING CREATIVITY



(3) Read these extracts from recent news reports about how digital technology is changing how we value creativity then discuss the questions that follow.

*The larger question is that if free or cheap streaming becomes the way we consume all (recorded) music and indeed a huge percentage of other creative content ... then perhaps we might stop for a moment and consider the effect these services and this technology will have, before “selling off” all our cultural assets the way the big record companies did.*

*David Byrne, The Guardian 11.10.13*

*This pirating business is something that I, a refugee from the vinyl/CD generation, will never quite get used to. Sure, we used to copy records on to cassette when I was a boy – but usually these were records we’d already paid for. We felt perfectly comfortable with the idea that, in return for the pleasure of listening to music, we should pay the artist a fair cut... To the iPod generation, the idea of paying even a few pennies to buy music through iTunes is anathema. I mentioned an obscure hip-hop track by someone called RJD2 to a 12-year-old the other day, and, within seconds, he’d first downloaded the music for free, then the artwork. The boy’s dextrousness and ingenuity were a joy to behold, but they also saddened me: who’s going to pay for RJD2’s mortgage?*

*James Delingpole, Daily Telegraph, 1.10.11*

*The question of whether Spotify is good for artists is considerably more vexed. The service has been dogged by accusations that it doesn’t value musicians highly enough... In July, Taylor Swift wrote in a Wall Street Journal editorial, “In my opinion, the value of an album is, and will continue to be, based on the amount of heart and soul an artist has bled into a body of work.” For Swift, streaming is not much different from piracy. “Piracy, file sharing and streaming have shrunk the numbers of paid album sales drastically, and every artist has handled this blow differently,” she wrote.*

*John Seabrook, The New Yorker, 24.11.14*

- In your own words summarise the main point made in each of these articles.
- What do you understand by the term ‘piracy’?
- Do you agree with Taylor Swift that digital streaming is ‘not much different from piracy’? Give reasons for your answers.

## LESSON 2: VALUING CREATIVITY



(4) We consume digital products created by artists via the Internet. These digital products are the intellectual property (IP) of their creators. Some of these products are freely available to us whilst we are expected to pay for others. In the chart below, the first column lists different digital goods. Indicate in the next column whether you would expect to pay for this product. After you have completed the second column, discuss your answers with a partner. Where did you agree and disagree?

DIGITAL GOODS	SHOULD I PAY FOR THIS?
Online games	
Music	
YouTube videos	
Films and movies	
Advertisements – radio and video	
Radio programmes	
Television programmes	
Podcasts	
Video tutorials	
E-books	
Software	
Mobile apps	
Desktop backgrounds & wallpaper	
E-learning / online courses	
Cards	
Labels	
Clip art	
Logos	
Photos	
Web graphics	
Templates	

Highlight the products you do **not** think you should pay for.

- Who has made the product?
- What is its purpose?
- Who do you think has paid for it to be made?
- How will the person who has created it get paid?



## LESSON 2: VALUING CREATIVITY



(5) Sometimes people download digital products illegally. These are products we are meant to pay for but we try to get them for free. Or we buy copies cheaper than the original. These illegal copies are called 'pirate copies' and those who create them are involved in 'piracy'. Some people call this "copyright theft", because the artists lose out. Other people object to this description, because the artists do not lose physical property, but rather a chance of receiving income from their work. To help you think about this more deeply, discuss the following questions with a partner:



- a) Has a friend ever copied your schoolwork or your answers in a test? If so, how did this make you feel?
  - b) Have you ever copied someone else's? If so, why did you do it? How did it make you feel?
  - c) Do you think it's ever acceptable to copy someone else's work pretending it's your own? If not, why do people do it?
  - d) What would be more embarrassing – to get a bad mark in a test or to be caught out for cheating? Why?
  - e) How does this idea of cheating or stealing ideas in school compare to downloading purchasable digital products without paying?
- (6) Extension: What can you find about how the law in your country protects people's creative work from being used without their permission?

# LESSON 3: PROTECTING ARTISTS' RIGHTS



*(1) Read through these different scenarios and think about the characters involved in each. In pairs and groups, role-play some of the scenarios thinking about how the different characters might respond and why.*

**Scenario #1:** Marcel works for a small design company. His job is to create original designs for clients selling a range of products. He has to produce a design range for a new brand of soap. He searches on the Internet for ideas of similar products designed in other parts of the world. He downloads one distinct image and logo to copy and hopes the client doesn't notice. After the presentation he is called into his boss, Javier who suspects the design is a copy.

## **Characters x 2**

Marcel is going through a difficult time in his personal life and struggling to perform well at work. He is behind with some deadlines. He knows the law on copyright but thinks that he has made sufficient edits to the original to be able to get away with it.

Javier likes Marcel and knows he is capable of producing high quality, original work. He has responsibilities to uphold the law and he knows that infringing copyright in the design world is not acceptable and that if the original designer discovers this copy, they could be sued.

**Scenario #2:** Assaf is a keen gamer and asks his friend Murat to his house after school to play together on his computer. Assaf shows Murat how he can download some new games for free using some computer software he has discovered on the Internet. Murat isn't sure it's a good idea.

## **Characters x 2**

Computers and what they are capable of fascinate Assaf. He likes to experiment with all different types of software and finds that showing other people what is out there is a good way to make friends.

Murat also likes to experiment with computers and is curious about what is available online. He is a little more cautious though because his brother recently downloaded for free some games via an online site and they caused the computer to malfunction due to a series of viruses.

# LESSON 3:

## PROTECTING ARTISTS' RIGHTS



**Scenario #3:** Seo-yeon and Ji-woo are planning to go to a music festival during the summer holidays. Together, they look at the prices on the official festival website but they are very expensive. Seo-yeon finds an unofficial site which is selling tickets at a heavily discounted price. The girls cannot decide where to buy the tickets and discuss the risks.

Seo-yeon is a cautious girl who does not usually like to take risks. However, her father has recently lost his job so she doesn't want to ask her family to pay such a high price for this ticket.

Ji-woo is more of a risk taker and believes the tickets on the unofficial site look just as authentic as the others. She doesn't see anything wrong with going with the cheaper ones and says the artists performing at the festival won't get any of the ticket entrance prices anyway.

**Scenario #4:** Abeo is downloading onto his mp3 player some new popular world music that he read about on the Internet. The music is sourced from a website that offers free downloads. His older brother Onyedi returns home devastated at having been made redundant from work. He is angry when he sees what his brother is doing.

Abeo loves listening to a range of world music. He has a low paid job in a local grocery store and cannot afford to buy as much digital music as he would like. He has ambitions to work in the music industry perhaps as a DJ.

His older brother Onyedi was working for a small music production company. The company have had to make 15% of the staff redundant due to increasing losses in revenue in the last 5 years. The company CEO made the announcement that morning and cited illegal downloading of music as one of the causes.

(2) For discussion

- Thinking about these scenarios, what can you identify as some of the key problems with illegally downloading digital products?
- How might you be able to overcome some of these problems?
- If illegal downloads can cause a problem for individuals and their computers, do you think consumers have a duty to be responsible for their downloads? Should it be an issue of individual choice, or should an external body be involved? Explain your reasons.
- Make up your own scenarios showing how illegal downloading of digital products can cause difficulties for those who create the products and for those who download them. As well as the scenarios above, think also about questions of security of information and personal privacy, as well as the accuracy or reliability on online content and products.

# LESSON 3: PROTECTING ARTISTS' RIGHTS



(3) Here are some problems caused by illegally downloading digital products created by artists, designers, musicians, filmmakers, computer programmers and writers. Read through these points carefully and choose TWO points that you think are the most serious and use them as the basis for a presentation to your class in one of the following formats:

- a magazine article
- an outline for a social media campaign including hashtags, a logo and a key message
- a board game or card game

## ILLEGAL DOWNLOADS AND STREAMING

**...make you vulnerable.** As soon as you access a website offering illegally sourced content such as a newly released movie, you may be providing criminals with direct access to your computer. Once inside, they can see all your private information including bank details.

**...make your computer vulnerable.** These sites can expose your computer to a range of spyware, malware and viruses.

**...make children vulnerable.** Peer-to-peer sharing sites which allow users to share videos do not use controls to prevent under age users accessing unsuitable content.

**...can cost you.** In most countries, people who download digital products incur civil liability, which means they may be ordered by a court to pay compensation to the person whose digital product they took without payment. In some countries, illegal downloaders can incur fines or penalties.

**...hurt creators.** Authors and artists often struggle to make a living in our society. Illegal downloading and streaming deprive them of income.

**...damage the community.** Money which should have been paid to creators and the distributors of their work is diverted into the hands of criminals, strengthening criminal networks to the detriment of society.



(4) **Extension:** Revisit your role-play scenarios and try to draft a script based on some of the different characters. To help illustrate more vividly the negative impact of illegal digital downloads, you can develop, change and create new characters. If you have access to stills cameras or video cameras try to capture visually some of the key scenes. Keep these images safe as they could be used in the final task at the end of this unit of work.

# LESSON 4:

## KNOWING RIGHTS FROM WRONGS



(1) In 2013 in the UK an online research study asked 1,000 UK 11-15-year-olds about their online viewing habits. These were the results:

- A third (37%) of younger children aged 11-12 admit to having recently downloaded or streamed a film rated 15 from a pirate website
- One in five 11-15 year olds (21%) say they use pirate websites to keep up with what their friends and older siblings are watching
- More than a quarter of 11-15 year olds (27%) say their parents don't know what films they are watching online, and a third (32%) wouldn't feel comfortable with younger siblings copying their viewing habits

Discuss in your group how your viewing habits compare to this study. Ask yourselves these questions:

- Have you recently downloaded or streamed a film from a pirate website that is classified for an older age group?
- If yes, did you do this to keep up with your friends and older siblings?
- Do your parents know what you watch online?
- How would you feel if your younger siblings copied your viewing habits?

Now reflect on your group's answers. This task is not designed to make you feel guilty. It is for you to be honest about how you behave online and to reflect on why you do what you do.

(2) Read this account from a news report about a case in Britain where a young man illegally streamed Premier League football from website at his home.

*"A man who streamed live football matches through his computer and charged thousands of people to watch it avoided a prison sentence today.*

*Gary Goodger was only 16 when he started illegally streaming Premier League matches to a website he set up, and undercutting prices charged by official broadcaster, Sky. He used a huge satellite dish, seven computers and nine satellite decoders to run the 'freelivefooty' website from his home in Lower Earley, near Reading...*



*Judge Reddihough told Goodger: 'Companies in this country, such as the broadcasters in this, and the Premier League, are entitled to their copyright and entitled not to have other people using it illegally, as you did. The trouble is that ultimately in cases like this it will be the consumer that ends up paying because if there are less people using it then the prices have to go up.'*...

*At the end of a six-day trial Goodger was convicted of communicating a copyrighted work to the public in the course of a business... The judge told Goodger: 'I bear in mind you were only 16 years old*

<sup>1</sup> Commissioned by The Industry Trust for IP Awareness, in partnership with the British Board of Film Classification (BBFC)

<sup>2</sup> Daily Mail - 25th January 2013 <http://www.dailymail.co.uk/news/article-2268348/freelivefooty-Gary-Goodger-spared-jail-illegal-streaming-Premier-League-football-matches.html>

## LESSON 4: KNOWING RIGHTS FROM WRONGS



*when you started this enterprise and are still relatively young. I have no doubt at all that you were soon aware that what you were doing was illegal and ignored correspondence that pointed out to you that what you were doing was illegal. You carried on and you made not vast profits but some significant gain.' He passed a six-month jail term, suspended for two years, and ordered him to carry out 200 hours of unpaid work and pay £1,750 towards the prosecution costs."*

### For discussion

- Do you think Gary Goodger would have got into such trouble if he hadn't charged people for watching the football matches? Explain your answer.
- Why do you think the Judge mention Gary's age when making his ruling?
- What do you understand by the Judge's logic that 'it will be the consumer that ends up paying'? Do you agree?
- In the court hearing, the Judge said: "The fact, I'm told, that there are a number of other websites and enterprises conducting the same illegal operations, does not help you. If anything it calls for the courts to impose deterrent sentences." What do you think he meant by this and to what extent do you agree?

(3) Read the opening passage from this article in The Sunday Times :

***A couple of years ago, someone wrote on a student website: "Hey relevant organisations reading this. I download shedloads of illegal music and movies. Please trace my IP address and arrest me."***

*Provocative it may have been, but the writer knew nothing would happen. And while it may have been only one person, make no mistake: these are the words of a brazen, law-breaking generation. The idea of paying for the arts is utterly alien to many of them. It's become so common, even people who work in the arts world themselves do it, undermining their own financial future. It's so shrugged at these days that when episodes of the new Game of Thrones were leaked online, commenters on one newspaper website were openly telling each other where they could find them...*

### For discussion

- Do you agree that young people today constitute a 'brazen, law-breaking generation'? Explain your answer.
- Elsewhere in this article, one young man who downloads content illegally describes himself as a 'small fish'. What do you think he means and who might be the 'big fish'?
- To what extent do you agree with this young man that illegally downloading on a small scale (i.e., being a 'small fish') doesn't really matter? In what way might your perception change if millions of people are doing the same thing?
- What do you think the writer means when he says people who work in the arts who download content illegally are 'undermining their own financial future'?

<sup>3</sup> Illegal downloads of music and movie are killing creative industries – Jonathan Dean – The Sunday Times, 26th April 2015



# LESSON 4: KNOWING RIGHTS FROM WRONGS



- What 'official' sources of music downloads do you know of?
- Look at the average costs of downloading a music track. Where do you think the money you pay for a track goes?
- 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.

(4) Internet Service Providers (ISPs) in some parts of the world have agreed to send warning letters to customers who seem to be using illegal file sharing sites. Read through the following arguments against monitoring illegal downloads, and consider whether you think a valid point is being made in each case. Explain your reasons.

ARGUMENT	VALID OR INVALID POINT
'Users should have free choice about which sites they use. If they want to use legal or illegal sites, that is their choice.'	
'Monitoring people's download activity is taking the 'surveillance society' too far.'	
'These proposals treat internet users as criminals – is this really how ISPs see their customers?'	
'If someone is monitoring users' internet activity, this basically means an invasion of personal privacy.'	

(i) What responses do you think the ISPs might give to each of these arguments?

(ii) What reassurances do you think Internet users might want to hear?

(5) **Extension:** Using the Internet, research some case studies in your country or elsewhere in which people have been in trouble for illegally downloading digital content. Can you find any examples of 'deterrent' sentences as in the case of Gary Goodger? What are the ethical issues involved in such deterrent sentences? What are the ethical issues involved in illegal downloads? Write a short report summarizing your findings.

# LESSON 5: BLOGGING FOR CREATIVE RIGHTS



(1) Based on what you have learned in this unit, in the first column of the chart below make a list of all the different types of digital artists whose intellectual property rights need protecting online. In the second column, list the legal ways of accessing their work. In the third column, list the illegal ways some people access their work.

TYPE OF ARTIST OR CREATIVE PRODUCER	LEGAL ACCESS OF PRODUCT	ILLEGAL ACCESS OF PRODUCT

(2) Different laws apply in different parts of the world but the principle of respecting other people's creativity crosses all national boundaries. Choose one of these case studies to read through in your group. When you have read it carefully, make notes on the questions below:

Copyright in the Digital Age: A Vital Tool for Artists -  
<http://www.wipo.int/ipadvantage/en/details.jsp?id=2688>

The Protection of Computer Programs –  
<http://www.wipo.int/ipadvantage/en/details.jsp?id=2567>

Localising Technology: The Story of Bijoy –  
<http://www.wipo.int/ipadvantage/en/details.jsp?id=2624>



# LESSON 5: BLOGGING FOR CREATIVE RIGHTS



## Making notes:

(i) In your own words, summarise the case study. Where does it take place? Who are the main characters involved? What are the key issues that it raises?

(ii) How does protecting intellectual property rights help these businesses grow?

(3) Not all free downloads of digital content are illegal. Find out more about these concepts:

- Creative Commons
- Open Educational Resources
- Open Source Initiative

In what ways does this research broaden your understanding of copyright laws in the digital age? Why do you think it is important for young people to understand the distinction between copyright products and those that are freely available?

(4) In your groups, you are going to design and plan a website to raise awareness among young people your age about the rights and responsibilities surrounding digital downloads from the Internet. Use the following questions to help you organise your ideas:

- What will you call your website? Try to think of a name that will attract your target age group and includes a reference to the key concepts.
- How many sections will you have and what topics will they cover? Look back through your notes from this unit of work to remind yourself of the main issues.
- Try to include a glossary of terms. Where would this fit in the site and what words would you include?
- What content can you plan that will interest your target group? What sort of things do people your age like to do, read and watch? How will you attract them to read your site? Think about quizzes, games, infographics, animations, human-interest stories, surveys etc.
- What will the colour, design and style of your site be like? What is the logo?

(5) **Extension:** Using an online web template, create your website. Develop your ideas within your group and allocate different content production to different people in the group. If you have access to video cameras, interview friends and family about their attitudes to intellectual property rights.