



Teaching Materials on Respect for Copyright

Ages 10 to 15 years

Teachers' Notes

If ideas were
real light bulbs



TEACHERS' NOTES

UNIT 1: RESOURCE OUTLINE

If ideas were
real light bulbs 

UNIT TITLE: If Ideas were Real Light Bulbs

TARGET AUDIENCE: 10 – 11 year olds

AIMS: to develop a respect for individuals and intellectual property

CURRICULUM AREAS: Literacy and language development, Citizenship and Social Education.

INTRODUCTION

These notes provide guidance to teachers who are using this resource to teach their pupils about showing respect for intellectual property. In this resource, Intellectual Property is symbolised metaphorically and literally by the light bulb. We focus in this teaching resource on copyright, which is the type of intellectual property with which children most frequently engage.

Why is important for children to learn about respecting IP?

Intangible things – such as creative works, software, images, games and videos - make up an ever greater part of everyday life, especially given the world of social media. Children need to learn about the social, economic and ethical implications of our dealings with such intangible property and to think how others may be affected by our behaviour. Apart from the basic need for children to learn that plagiarising another’s work is wrong, in the wider world a lack of respect for IP can mean legal consequences for careless users and emotional or economic harm to others.

RESPECT

Any resource on intellectual property has the concept of respect at its heart. Fundamentally, somebody who creates something has the right to decide where their piece of work is shown. Any person (child or adult) who takes a photo or writes a story has rights to protect them. They are free to let others know that their creation belongs to them and that they decide where it is shared and who can share it.

Section 1: Property

This section examines the idea of what we mean by property in a general sense. The mind map allows children to think about what they own. This may well raise issues about ownership which can be followed up through discussion.

It also raises the issue of what happens when property is stolen.

Section two moves on from actual physical property to consider the more abstract concept of ideas and how we might own them.

The following definitions might be of use:

Defining key terms: what is Intellectual Property?

Intellectual property is any new invention, story, piece of art or music, film, report, computer software, dance, design or brand created by a person. The law protects these creations in different ways: patents (for inventions), copyright (and related rights) for creative works and applied art, design rights for product designs and trade marks for brands.

What is copyright?

We have to make sure we've got permission before we make a copy of an original creative work. This is what 'copyright' means – asking permission for the right to copy a creative work. Copyright does not mean that abstract or general ideas cannot be re-used, just that the original expressive work of a creator cannot be copied without their consent. Sharing someone's copyright work online is making a copy of it. It is becoming increasingly common for children to have access to copyright works for free online, but this doesn't mean we can take them and make them our own. Also, authors are entitled to be given credit when their work is quoted.

Section 2: Creating

This section asks children to think about something that they themselves have created and to reflect on why it is important to them.

Section 3: Elements

This section asks children to think carefully about all of the different elements that go into creating an artistic product. It introduces the idea that behind every film, book, song etc. there is a long process involving, possibly, many people.

Section 4: Respect

The teacher should introduce the different scenarios. We are all familiar with the concept of an idea being represented by a light bulb. Ask: "what if your ideas turned into real light bulbs?"

Imagine this scenario: every time you had an idea for a story, a solution for a science experiment, or a piece of artwork, a light bulb appears in your locker. Explain that the class are going to look at a number of stories which raise issues about ideas and intellectual property.

Children are then asked to think about how the various characters might feel about what happens to their ideas.

The final activity asks children to find out about respecting intellectual property in the real (and virtual) world. They play: 'It is ok?' by asking and sharing their thoughts on the following questions:

Is it ok to share a photo of somebody on the internet without asking their permission?

Is it ok to watch a film that's been illegally downloaded from the internet?

Is it ok to 'borrow' someone's work and use it in your own work?

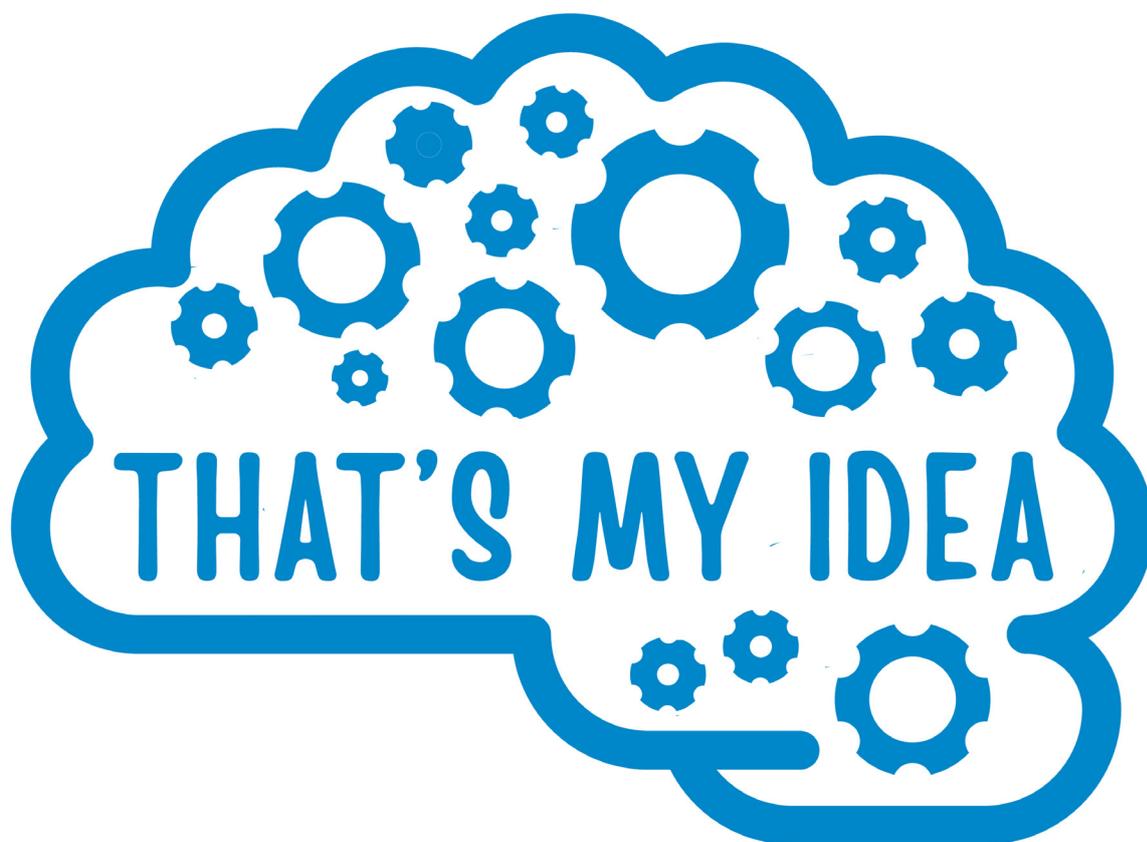
Is it ok to add your favourite band's music to a film you made?

Is it ok to cut and paste information from the internet when you're researching something?

Children can come up with their own 'is it ok?' scenarios based on their 'If Light Bulbs were Real' scenarios. They are to discuss what would happen if someone stole one of their ideas without their names being credited, how would they feel?

One could extend this activity to imagine this happening in the real world. Many writers, storyboard artists and film directors rely on the money their stories generate. Children could consider:

- what if their ideas were stolen? How would it impact how they live and work? Original creative works, however modest, are people's property. They are what we call 'intellectual property'. Why is it important to respect people's ideas and intellectual property?



TEACHERS' NOTES

UNIT 2: RESOURCE OUTLINE



UNIT TITLE: That's My Idea

TARGET AUDIENCE: 11 – 12 year olds

AIMS: To encourage students to explore the factors that inform individual behaviour and personal morality, as well as looking beyond their own experiences to consider alternative points of view. The aim is to lead students to a better understanding of creative activity and the links to intellectual property.

CURRICULUM AREAS: Citizenship, Information Communication Technology, Religious and Moral Education, Social Studies and cross-curriculum dimensions such as Identity and Cultural Diversity and Technology and the Media.

INTRODUCTION

“**That's MY idea**” encourages students to explore the factors that inform individual behavior and personal morality, as well as looking beyond their own experiences to consider alternative points of view. The aim is to lead students to a better understanding of creative activity and the links to intellectual property.

Each of the six sections comprises an introductory set of resources with a mixture of information and questions, along with a series of student worksheets. These materials can be used to explore a range of issues concerning our social, legal and moral decision-making with reference to the digital age and intellectual property.

Rather than taking a didactic approach, each section is designed to ask questions, for example, who or what influences personal behaviour and decision-making? What are society, culture and community? What are the legal, social, and moral consequences of a range of actions? How have changes in technology influenced education and learning, as well as leisure and entertainment?

CONTENT OVERVIEW

Individuals and Communities

This section is designed to introduce students to the ideas of personal choice and personal responsibility and to stimulate discussion about the different sources of guidance individuals may draw on to inform their behaviour. They begin by exploring conduct and consequences with an extract from The Highway Code, as used in the United Kingdom.

Students explore the importance of a range of communities to their lives using a 'circles of influence' chart - a mind-map for recording responses on who and what influences our actions.



Legality and Morality

In this section students can extend their understanding about personal motivation to hypothetical situations, looking at legal, moral and social implications. By applying their knowledge and considering a range of viewpoints, they develop skills of reasoning and empathy.

A discussion activity allows students to consider a range of actions: which are legal and which are not?

Secondly, there is a ranking activity which allows students to explore the seriousness of actions. Finally there is an exercise which asks students to give ideas about why people might break the law and reasons for following the law.

Stealing Ideas

Ideas are frequently recycled, and plagiarism is nothing new, but has technology changed the scale or scope of plagiarism? This section explores the concept of intellectual property, and examines the issues involved with proving ownership of ideas, designs and concepts. Students will work together to define plagiarism, why it might be a temptation, and what arguments might be made against plagiarising other people's work.

They will watch an advert about film piracy from Chile, establishing the messages conveyed and the methods used to convey them.

A series of questions ask students to explore their responses to the anti-piracy advert from Chile, which links pirate videos with cheating in school work.

Finally there is a downloadable role-play scenario which looks at what might happen in a competition where one team cheats to win.

Making Fakes

Creativity and originality are often praised and encouraged, but there are always people willing to capitalise on the success of others. Is there anything wrong with 'fake' goods, and can you always tell them apart from the real thing? This section also explores the rights and responsibilities of the consumer.

Firstly, students are asked to think about what the words creativity and originality mean and how these words relate to specific jobs within the creative industries. Following on from this, the idea of a "fake" is considered and students are asked to think about where they might find 'fake' goods and what problems might be associated with these products.



Entertainment Online

In this section students begin by thinking about the different entertainments offered to them by television and the internet. Questions of access to materials are considered here, along with the origin of the content: what choices are we offered, and what material is 'legitimate'? What differences are there for users and creators of content? And has regulation kept pace with consumer demand?

First, students compare 'free' and 'paid-for' TV channels in terms of content and cost

Then students are asked to compare and contrast 'legal' and 'illegal' download sites, looking in detail at the consequences of illegal downloads.

Film Piracy

This focuses on the film industry, in particular, considering how and why pirate DVDs are made, and how these and illegal downloads might affect the industry and individuals within it. The final section explores some industry responses to this perceived threat as students watch and respond to three anti-piracy campaigns, exploring and comparing the messages and values conveyed.

To consolidate all they have learnt across this unit of work, students are to come up with their own anti-piracy campaign, thinking about intellectual property and the social, legal and moral responsibilities of individuals.



TEACHERS' NOTES

UNIT 3: RESOURCE OUTLINE



UNIT TITLE: It's a fake!

TARGET AUDIENCE: 12 – 13 year olds

AIMS: Building on young people's awareness of branding, this unit will develop knowledge and understanding of the reasons why fake products are produced, where they might be sold and what problems might be associated with them.

CURRICULUM AREAS: Citizenship, Information Communications Technology, Religious & Moral Education, Social Studies; and cross-curriculum dimensions such as Identity & Cultural Diversity and Technology & the Media.

CONTENT

The unit contains five sections.

Section 1 – Introductory activities based around the meaning of the word 'fake' used in a range of different contexts. What associations and connotations does this word have? What is the history of the word? What is the connection between the terms fake, brands, counterfeits, trademarks and copyright?

Section 2 – Using a range of activities, this Section develops young people's understanding of the term 'copyright'

Section 3 – Based on a range of scenarios, role-play activities encourage young people to think about where fake goods might be traded and the problems that might arise from this trade.

Section 4 – Referencing case studies where copyright is infringed, activities encourage young people to discuss and reflect upon the legal and ethical implications of these infringements with a particular focus on the rights of workers and consumers.

Section 5 – With reference to advertisements for well known copyright-protected goods, young people plan an awareness-raising campaign that highlights the roles of the workers who produce the products.



SECTION 1: INTRODUCING THE TERMS

Exercise 1 - This matching activity introduces students to some of the different contexts in which the word 'fake' can be used. The correct order is as follows:

| PHRASES USING THE WORD 'FAKE' | MEANING |
|---|--|
| With her hair colour out of a bottle, her tan from a sun bed and her false eyelashes, she just looks so fake. | She has an unnatural physical appearance |
| He's always lying to me about where he's been and who he's spending time with. He's just a fake! | He's not genuine; he's a liar. |
| The flowers in the vase looked so realistic but actually they were fake. | The flowers were artificial. |
| She faked her husband's signature on a really important form. | She forged her husband's signature. |
| I thought the painting was an original work of art by a really famous artist but it turned out to be a fake. | The painting was a forgery. |

Exercise 2 - This vocabulary task introduces students to synonyms – words with similar meanings – for the word 'fake'. These include: affected, assumed, bogus, concocted, counterfeit, fabricated, fictitious, forged, fraudulent, invented, make-believe, mock, phony, pretended, pseudo, reproduction, sham, simulated and spurious. Students work through this list and discuss which have the most negative connotations.

Exercise 3 - The downloadable extracts all use synonyms for fake (highlighted in the text) The correct answers:

| EXTRACT FROM NOVEL | ILLEGAL ACT OR SOMETHING ELSE? |
|--|--------------------------------------|
| <i>Emma (1815) - Jane Austen</i> | Something else – i.e., impolite |
| <i>Jane Eyre (1847) - Charlotte Bronte</i> | Something else – i.e., false emotion |
| <i>Les Misérables (1862) – Victor Hugo</i> | Something else – i.e., false beliefs |
| <i>Great Expectations (1861) - Charles Dickens</i> | Illegal act |
| <i>War and Peace (1869)- Leo Tolstoy</i> | Illegal act |



For exercise 4 the suggested answers are :

| SCENARIO | BREACH OF COPYRIGHT OR TRADEMARK LAW? | FURTHER INFORMATION REQUIRED? |
|---|---------------------------------------|---|
| Mr Roberts manufactures cheap running shoes. He wants them to look like a well-known brand so has copied the NIKE logo and tick symbol into his shoes. | Breach of trademark | None |
| Rizwan created an original video about his home town which he plans to sell to tourists as a DVD. He did not have the equipment to create his own soundtrack so downloaded a popular song from iTunes and included this in his video. | Probable breach of copyright law | Find out if Rizwan has asked permission from the creator of the popular song to include it in his video? Has he credited the creator of the song? |

The suggested answers to the additional scenarios are as follows:

| | | |
|---|---|--|
| Mrs Ojo runs her school's drama department. She photocopied twenty-five copies of a well-known musical and distributed them to students for their rehearsals. | Possible breach of copyright law | Find out which well-known musical. When was it published and is it still within copyright? Has Mrs Ojo asked permission from the writers to reproduce it? Are the school charging entrance to the performance? |
| Mrs Smith has a company producing plastic handbags that she has made look like the high-end brand Prada. The designs are a straight copy and the name of the brand looks exactly like the original. | Breach of trademark and copyright law | None |
| Li Wu is a jewellery designer who has produced a collection of pieces that she called The Lady Gaga Assembly, copied from photos of jewellery worn by the star. | Probable breach of trademark and copyright law. In some countries, possibly an infringement of Lady Gaga's rights in her image. | Find out if "Lady Gaga Assembly" is registered as a trademark for jewellery. Ask an expert whether the jewellery is original work of artistic craftsmanship. |



SECTION 2: COPYRIGHT PROTECTION

Whilst students are expected to give their own examples we have given some suggestions below which you may like to use as prompts to generate discussion.

| PRODUCT | EXAMPLE | WHERE IT WAS |
|-----------------------|---------------------------|------------------------------|
| Music | Lady Gaga's Greatest Hits | Amazon |
| Movies | Frozen | Amazon |
| Books | Harry Potter | Local bookshop |
| Computer games | Minecraft | Minecraft website |
| Board games | Monopoly | Local toy shop |
| Wall poster / picture | Poster of Alexis Sanchez | Football merchandise website |

Activity 2 - Correct answers:

| JUSTIFICATION FOR BUYING PIRATED PRODUCTS | COUNTER ARGUMENT |
|--|---|
| The music and movie production companies are so rich they don't need all the money from us buying their expensive versions. | The production companies employ a large number of people whose salaries and wages are paid partly by the sales of music and movies. |
| The artists don't even get any of the money from the purchase of official DVD and downloads. | Copyright law ensures that artists can contract with distributors to receive a fee or a percentage of the sales price when a DVD or download is purchased. If we buy pirated versions, the artists don't receive any money. Criminals sometimes use IP crime to finance other criminal business activities. |
| It's not like we're stealing from a person. These big companies don't suffer from a few hundred copies being made of their movies and music. | Piracy is akin to theft. Millions of pirate copies of movies, games and music are made each year, which has a huge impact on people who work in the creative industries. |

CONTENT OUTLINE



| JUSTIFICATION FOR BUYING PIRATED PRODUCTS | COUNTER ARGUMENT |
|---|--|
| We're helping poor people because otherwise they wouldn't be able to hear or see any of this popular stuff. | Many popular films and music are freely available on radio and television. If you really care about poverty, then people need jobs in safe working conditions. Illegal traders who do not pay taxes and don't pay a fair wage to workers control piracy. Genuine products cannot be sold at a fair price if they are undercut by illegal ones. |
| We're keeping people in employment by producing this alternative economy. | The people who are employed producing pirate copies of movies, music and games have no workers' rights and often work in unsafe conditions. Child labor is used to produce and sell some pirate and counterfeit goods and people who sell the products are at risk of arrest. Piracy is part of an illegal economy. |

Activity three encourages students to reflect on how intellectual property rights are relevant for the growth of the film industry in the developing world, specifically Burkina Faso and Kenya. The clips illustrate how a growing filmmaking industry reduces poverty and unemployment by creating work opportunities for people both in creating digital films and exhibiting in cinemas. If films screened and consumed in these countries are made in these countries (rather than being imported from elsewhere), then the money stays within the country's economy and all the country's citizens will benefit. With copyright laws respected, the artists, directors, producers are paid every time a film is screened. If films have been pirated, filmmakers will be less able to pay off their debts. This has a negative knock on effect on the whole economy. Copyright law protects economies allowing them to grow. The point is made clearly that a growing film industry, with the rights of filmmakers respected, has a positive impact for a country's whole economy and for all the people who live in that country.

The correct answers for the final activity are:

| STATEMENT | TRUE or FALSE |
|---|---|
| Copyright does not last forever. | TRUE |
| If a product is in the 'public domain' it means it is freely available to be copied. | TRUE |
| If you're not making money out of a website, you can upload any video or music that you like. | FALSE. You can upload material in the public domain. If the material is copyrighted you have to ask permission. |



| STATEMENT | TRUE or FALSE |
|--|---|
| You can use a short clip lasting up to one minute from a movie or video clip in your own movie or website without asking permission. | DEPENDS. If the movie or video clip is in the public domain you can use it freely. If the use falls within a legal exception, such as use for news reporting or as a quotation in accordance with fair practice, giving credit to the source and the author, it may be permitted. If not, you have to ask permission to use it. |
| Copyright status is only for well-known, professional authors, musicians, artists and filmmakers. | FALSE. Anyone who produces original work in a tangible form is eligible to copyright in it. |
| You bought an official DVD of a Star Wars movie in a shop. It would be illegal to then sell it on EBay. | FALSE. |
| You read an online article on a news website about the health risks of smoking. If you quote from the article in your school essay on this topic you will be breaking copyright law. | FALSE. If you use a short quote for study purposes, this falls within an exception. |
| You write a brilliant poem that wins a national competition. You did not register your poem before you submitted it to the competition. You are no longer eligible to protect it by copyright. | FALSE. Copyright protection comes into force as soon as your work is in a tangible, fixed form. |

SECTION 3: TRADING PIRATE PRODUCTS

This Section offers students the opportunity to be creative and apply their knowledge in new ways. Encourage students to think about the real people who create, consume and produce both legitimate and pirated products. The final activity offers students the opportunity to capture their ideas on camera. If this technology is available, keep safe what they produce so it can be used in the final presentation work at the end of the unit.

SECTION 4: LEGALITY AND ETHICS

Activity 1. The laws in different countries will differ so you the teacher will need to be aware of the different legal position in their country for each of these actions. The key point here is for students to reflect on the difference between legality and ethics as well as to consider the serious of certain illegal acts compared to others.



Activity 2 - WIPO's database provides various useful case studies, which can be found here:

http://www.wipo.int/ipadvantage/en/search.jsp?ins_protection_id=&focus_id=573

This link offers an extension task at the end of the Section for students with access to the Internet.

Activity three looks at the implications of fake products on a number of people. Students are asked to consider the impacts on these three groupings. Possible answers are :

WORKERS – unpaid taxes / poor working conditions / illegal pay /lost job opportunities

CONSUMERS – poor quality of products

ENVIRONMENT – natural environment destroyed

WORKERS / CONSUMERS – toxic elements in products

ENVIRONMENT / CONSUMERS

ENVIRONMENT / WORKERS – raw materials dangerously sourced / unregulated production

WORKERS / CONSUMERS / ENVIRONMENT – pollution / waste products from manufacturing unsafely discarded

Some of the effects to consider include the fact that the IP owner(s) or creator(s) of the original product are likely to be unable to recover their investment. They will have invested in developing their product and so if consumers buy fake versions of their product and do not buy the original, the creators' costs will not be repaid. They probably will not be able to develop more products and therefore violating IP stifles creativity. And of course, the converse is true: respecting IP protects creativity.

Activity 4 - Most of the scenarios cited here illustrate both legal and ethical problems. The suggested answers below, therefore, try to show where the focus lies most strongly. The activity is designed to promote discussion about the ethics of counterfeiting and piracy rather than to limit the focus to the illegality of the behavior.

| | |
|---|----------------------------------|
| <p>Counterfeit alcohol puts people in danger and denies taxpayers of millions of pounds in unpaid duty – money which should be spent on vital public services.</p> <p>http://www.liverpoolecho.co.uk/news/liverpool-news/pictured-inside-45k-fake-vodka-13363377</p> <hr/> | <p>Legal and ethical problem</p> |
|---|----------------------------------|



| | |
|---|----------------------------------|
| <p>Counterfeit and pirated trade is a major threat to any modern, knowledge-based economy. http://www.oecd-ilibrary.org/docserver/download/4216071e.pdf?expires=1502303609&id=id&accname=ocid195767&checksum=273AF2A238FB72973820A2D107475207</p> | <p>Legal and ethical problem</p> |
| <p>We were able to buy must-have items such as a fake Louis Vuitton satchel for £15, counterfeit Jimmy Choo shoes for £10, fake Beats headphones for £5 and a “Nike England” shirt for £20, all way below prices for the real thing. – <i>Source</i> Newspaper article, 15 June 2014: http://www.mirror.co.uk/news/uk-news/counterfeit-street-sunday-mirror-investigates-3695230</p> | <p>Legal and ethical problem</p> |

Further downloadable scenarios raise the issues outlined in the second column.

| | |
|---|----------------|
| <p>Based on our investigations, we have confirmed that there are counterfeit ... products in the market that are not equipped with protective devices to meet Canon’s designated quality standards. As a result, when they are used with cameras or video camcorders, or charged, they can cause overheating, leakage, ignition, rupture, and other malfunctions in the products they are used with. In the worst case, not only could these counterfeit products damage the cameras and video camcorders in which they are used, but also could cause fire, burns, blindness and other serious accidents and injuries. – <i>Source</i> Product Advisory, Canon U.S.A., Inc.: http://www.cla.canon.com/cla/en/consumer/product_advisories/ProdAdv/0901e02480b7cdf4</p> | <p>Ethical</p> |
| <p>“If you are selling fake things, you are hurting the city, hurting legitimate businesses.” - <i>Source</i> Newspaper article, New York Times, 9 October 2006 http://www.nytimes.com/2006/10/09/nyregion/09bazaar.html?pagewanted=1&r=1&</p> | <p>Ethical</p> |
| <p>“We are seeing a significant increase in the manufacture, trade and distribution of counterfeit, stolen and illicit medicines and medical devices. Patients across the world put their health, even life, at risk by unknowingly consuming fake drugs or genuine drugs that have been doctored, badly stored or that have expired.” – <i>Source</i> Interpol http://www.interpol.int/Crime-areas/Pharmaceutical-crime/Pharmaceutical-crime</p> | <p>Ethical</p> |

SECTION 5: AWARENESS-RAISING CAMPAIGNS

This final Section in the unit of work is designed to bring together students’ knowledge and understanding from the previous Sections. Students are invited to create awareness-raising campaigns about the negative impact of piracy on workers based on adverts sourced from magazines. If possible, students should be encouraged to create their campaigns for real audiences and, where time permits, they should try to produce these campaigns for distribution in their schools and the wider community.



TEACHERS' NOTES

UNIT 4: RESOURCE OUTLINE



UNIT TITLE: Rights For Artists

TARGET AUDIENCE: 13 – 14 year olds

AIMS: With a focus on teen culture, this unit explores the issues young people should be aware of when downloading digital files, including music, still images and film.

CURRICULUM AREAS: Citizenship, Information Communication Technology (ICT), Religious & Moral Education, Social Studies; and cross-curriculum dimensions such as Identity & Cultural Diversity and Technology & the Media.

CONTENT

The unit contains five sections.

Section 1 – Introductory activities build on young people’s understanding of the creative industries and the power of creativity, with a particular focus on the digital sector.

Section 2 – Using a range of source material, activities develop young people’s understanding of how creativity in the digital sector is valued and traded in society.

Section 3 – Based on a range of scenarios, role-play activities encourage young people to think about individual creativity can be protected in the digital sector with a particular focus on copyright.

Section 4 – Referencing case studies, activities encourage young people to discuss and reflect upon the legal and ethical implications for consumers and artists of downloading digital content illegally.

Section 5 – With links to a range of websites, young people bring together their knowledge and understanding from this unit into creating a blogsite to promote the value of protecting the rights of artists online.

SECTION 1: INTRODUCING THE TERMS

Activity 1. Suggested examples might include a sculptor, musician, singer, writer, filmmaker, designer.

Activity 2. Students need access to dictionaries (hard copy or online) for this task.

Activity 3. This activity is based on students’ opinion. It’s important that they justify their opinions with evidence where possible.

Activity 4. Correct answers are as follows:

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



The jobs listed above that most obviously fit within the digital sector include:

- Advertising art director - creative
- Animator (2D computer animation)
- Copy editor
- Film director
- Graphic designer
- Indexer
- Level editor
- QA tester
- Render Wrangler
- Storyboard artist

Other jobs in the digital sector that could be listed include: photographer, publisher, and musician.

Other more traditional creative roles with transferable skills relevant to the digital sector include: art and design / theatre and drama / TV, film and photography.

Roles specifically linked to website and app development include: online marketing / online content production / ecommerce / web and software development / analytics and research / web design

SECTION 2: VALUING CREATIVITY

Activity 1. An introductory activity based on students' opinions. It is important that they justify their opinions with evidence where possible.

Activity 2. A sorting task encouraging students to reflect on the fact that value is not only assessed in financial terms.

Activity 3. A reading comprehension activity designed to introduce students to the idea that developing new technologies has changed how we might value creativity. It's important that students justify their opinions with evidence where possible.

Activity 4. Based on students' opinions, this discussion task aims to encourage reflection about who has produced the digital goods we consume.

Activity 5. With a focus on personal issues of ownership and copying, this discussion task encourages students to develop empathy with the producers of digital content.

Activity 6. This research task offers students the opportunity to find out more about the specific copyright laws in their country.



SECTION 3: PROTECTING ARTISTS' RIGHTS

This Section offers students the opportunity to be creative and apply their knowledge in new ways. Encourage students to think about the real people who download digital products illegally. The final activity offers students an opportunity to continue to adopt a more creative way of expressing their ideas and to capture their ideas on camera. If this technology is available, keep safe what they produce so it can be used in the final website development activity at the end of the unit.

SECTION 4: KNOWING RIGHTS FROM WRONGS

Activity 1. Based on a recent research study from the UK, this task requires students to be honest about their online behaviour in order to reflect on their reasons and the possible consequences.

Activity 2. A reading comprehension activity designed to introduce students to a case study of a young man who was prosecuted for illegal streaming of football matches. In the discussion points that follow, it is important that students justify their opinions with evidence where possible. In terms of the first question, the answer is that even if G. G. had not charged for making the football matches available online, he still would have been acting illegally under the law of the United Kingdom and many other countries.

Activity 3. A short extract from a newspaper article provides stimulus for discussion about the perception and the ethics of illegal downloading of digital content.

Activity 4. A statement bank of opinions offers stimulus for discussion about the role of Internet Service Providers in protecting intellectual property rights. This task is designed to introduce some of the challenges and conflicts of interest surrounding this issue and to make students aware of the delicate balance between the rights and responsibilities of digital artists, digital consumers and digital service providers.

Activity 5. This research task offers students the opportunity to find out more about individual cases of illegal online services in their countries. There is a focus on thinking about the ethical issues underlying both illegal sourcing of digital content and so called 'deterrent sentences' designed to send a strong message to anyone thinking of breaking these laws. It is important to be clear, however, that the target of the criminal law is those who make protected content available on a commercial basis, not individual domestic consumers. Neither children nor their parents are going to be arrested for illegal downloading.

SECTION 5: BLOGGING FOR CREATIVE RIGHTS

This final section in the unit of work is designed to bring together students' knowledge and understanding from the previous sections. Students are invited to plan, design and create a website to raise awareness among young people of their age about the rights and responsibilities surrounding digital downloads from the Internet. Where students do not have access to blogging tools, an alternative may be to ask them to design a feature spread for a magazine or newspaper covering the topic.



Teachers' Notes

Unit 5: Resource outline



UNIT TITLE: It's Free?

TARGET AUDIENCE: 14 – 15 year olds

AIMS: to encourage students to think about creative industries within their own country and from an international perspective. To consider the ways in which they use the internet and their attitudes towards their own rights whilst also stressing their responsibilities towards artists and the creative industries.

CURRICULUM AREAS: Citizenship, Information Communication Technology, Religious and Moral Education, Social Studies and cross-curriculum dimensions such as Identity and Cultural Diversity and Technology and the Media

INTRODUCTION

Creativity and originality seem to be gaining economic, social and cultural significance; at the same time, digital technologies continue to develop in both influence and availability. Advancing technologies have had a real impact on the creative industries: digital photography; Computer Aided Design; MP3 technology and even simple film editing packages have all made a big difference to the ways creative outputs are produced and consumed. Yet we still see technology and creativity presented in opposition. So where does this idea come from – and is it a false dichotomy?

According to the media there is a growing disparity between the rights and responsibilities of creative producers and digital consumers. Questions of ownership and privacy, and of individual freedoms and content control, are increasingly reported in the news. Political, industrial and consumer bodies debate these issues in the context of their own interests: users expect to access any and all content quickly, easily and often for free, whereas rights owners may want to control the ways in which their content is viewed and used. As these issues increasingly come to the fore, an understanding of the debate and its origins becomes essential.

The resource is divided into six sections with each section comprising information, discussion points, questions and research tasks:

SECTION 1: CREATIVE INDUSTRIES

What are they? How have they developed historically? Why do they matter today?

This section asks students to consider what we actually mean by industries and economies, what types of industries exist and then how these relate to their own country – what are the key industries in their own countries. They then move on to consider creative industries and the contributions that they make to the economies of their own country. They are encouraged to look across a wide range of industries, ranging from film to computer software, design and fashion. Students are also asked to research number of employees, target markets, and structural organization of creative industries so that they are aware of their scope and importance.



For the activity whereby students place particular industries into specific categories, the correct answers are as follows:

primary (extracting raw materials),

Coal mining
Farming
Water

secondary (processing materials or making products),

Oil refining
Clothing
Car
Food processing

tertiary (providing services)

Insurance
Banking
Transportation
Tourism
Communications

quaternary (concerned with research and development).

Computer games (although this could also be placed in secondary!)
Consultancy

SECTION 2: VALUING CREATIVITY

How do you put a price on creativity? What's the value of creative products and services – economically? Socially? Culturally?

This section develops the idea of industry and considers the concept of value of creative artifacts as well as the audience for such products. Teachers may well want to introduce ideas about aesthetic values as well and try to link these to economic values. The main focus here is on paintings and the issue of scarcity. Also implied in this section is the idea of reproduction and the ways in which this can affect value. As well as artifacts this section also raises issues regarding performance and live events. Students are then asked to consider designer clothing labels and consider who such products are aimed at and how they can command high prices. Finally, following on from the idea of performance, students are asked to think about the different ways in which they can consume films and to think about their own preferences.



**IT'S
FREE?**

SECTION 3: PROTECTING CREATIVITY

What is intellectual property, and what's it got to do with creativity? What is significant about intellectual property in the digital age?

Having considered both economic and cultural value, students now look at the ways in which creative works can be protected from exploitation by those who do not own the intellectual property to such productions. In particular this section looks at the ways in which the digital age and digital reproduction has raised problems for the protection of copyright. A wider range of creative industries and their products are examined, ranging from fashion to books. It also offers some initial definitions of copyright and intellectual property and asks students to consider the implications of these.

SECTION 4: DIGITAL CONSUMERS

How is consumer choice changing in the digital age? Are traditional areas of the creative industries under threat from these changes? What rights should digital users expect?

Many of the activities in this section are based upon students' own possible experiences, ranging from buying tickets to events to their own usage of social networks. The section begins to raise issues about not only digital rights but also what their and others' responsibilities might be in relation to copyright and intellectual property. Linking back to the title of the unit itself, it raises the question "is it free?", relating this to students' own expectations of what they should be able to access on the internet. It also asks them to consider what the possibilities of the Internet and also digital technology in general might be for giving access to cultural and creative artifacts.

SECTION 5: INDUSTRY RESPONSES

How have different sectors of the creative industries responded to changes in technology and consumer habits? What problems, and what opportunities, have these changes brought about?

Given the impact of digital technologies and the Internet on creative industries, this section asks students to consider some of the ways in which creative industries have responded to these technological changes and the effects that have been seen by industry on their development and profitability. Students are asked to think about how illegal downloading of, for example, music and films might impact on the industries that produce them as well as the artists who create them. It asks them to evaluate the ways in which creative industries have responded to this challenge and whether that response has been effective. Again, issues of responsibility, both personal and corporate, are raised regarding access to cultural products via the internet.

SECTION 6: FUTURE PERFECT?

How can a balance be achieved between consumer and business concerns and between rights and responsibilities? How can creative producers protect their interests as technology changes and adapts?



In the final section students bring together all that they have learned as well as the opinions formed from the previous five sections. They study the different approaches and possibilities implied by the Internet and digital technologies. Digital rights and digital responsibilities are evaluated, based on students' own experiences of the Internet. Students are asked to consider ways in which industries can continue to develop new products – films, music etc - and make them available through the internet and via other digital formats, whilst at the same time protecting their intellectual property rights. As some of the users of these materials will be the artists of the future they are encouraged to consider their own future works within the digital environment. Whilst there are no “correct” answers to these questions, the issues raised are those which will affect both students' own future access to cultural artifacts in the future and their opportunities for employment in the creative industries.

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