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RESPECT FOR COPYRIGHT – EDUCATION RESOURCES

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ABSTRACT

WIPO commissioned the preparation of teaching materials on respect for copyright, with the aid of funds provided by the Ministry of Culture, Sports and Tourism of the Republic of Korea. The resources consist of five sets of teaching materials covering the 10-15 age range, which will be made available online and in print. The materials comprise attractive, accessible learning activities intended to raise young people's awareness about copyright. Teachers' notes accompany each set of resources. The materials can be used to explore a range of contemporary social, legal and moral issues relating to IP and the digital world. Based on the experience of creating the materials, it is suggested that WIPO could consider developing further resources in the form of web-based, interactive teaching materials; and that complementary resources on patents and trademarks would also be of benefit.

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[*]   The views expressed in this document are those of the author and not necessarily those of the Secretariat or of the Member States of WIPO

A.   BACKGROUND

1.   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.

2.   Commentators have suggested that 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.

3.   It is this sense of discussion and debate that we have followed in developing the education resources which have been funded by WIPO through the support of the Ministry of Culture, Sports and Tourism of the Republic of Korea.

4.   Any resource on intellectual property should have the concept of respect at its heart and we seek to encourage students to explore the factors that inform individual behaviour, 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. However, one of the main issues when it comes not only to dealing with copyright and some of the anti-piracy messages that have circulated over the last few years, but also in explaining to young people the concept of intellectual property and copyright is the almost intangible nature of the subject matter. The fact that books, music and films are easily (and "freely") available on the internet to download, removes the tangible aspect, the physicality of ownership and value.

5.   In response to seeing an anti-piracy advertisement where stealing copyright was compared to stealing handbags or cars, one 15 year old commented:

> *I don't really see the relevance between stealing a TV and stealing a car to stealing a movie. I thought that was a bit stupid… A movie isn't really as important as stealing a car. Then they stress the word movie, which means they meant movie the most. It's not really the most important thing.*[1]

Research carried out in 2008 came to the following conclusions:

> *Preventing children from participating in piracy is a challenge. It is a big part of their lives, and is something which they don't feel is necessarily wrong. The fact that it is so widespread, amongst both their peers and within their families, makes the challenge even greater. In order for prevention to be successful, children need to understand that what they are doing is wrong. They feel that piracy is a victimless crime, especially as they see industry as rich enough to soak up any losses, and therefore is not as bad as other criminal activities.*[2]

6.   Thus, at a time when children and young people believe that anything that appears on the internet is free, it is vitally important to ensure that they have a clear understanding of copyright

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[1]   Piracy - The Understanding and Experience of Pirated Films among Children and Teenagers in the United Kingdom – First movies for Film Education. 2008
[2]   Ibid.

and the risks that infringement of copyright can create not only for large companies and organisations but also for the creators of works – be they music, film, books or other artefacts. In attempting to reach as many children and young people as possible, we recognise the importance of teachers as conduits to the target audience. However, we found that it was also vital to identify clearly to *teachers* the issues that were being dealt with and why they were important. All too often it has been found that the teachers themselves were unconcerned about issues of piracy and copyright. From the same research, teachers' attitudes suggested a rather *laissez faire* attitude to intellectual property:

- *Whilst acknowledged as being wrong in principle, most teachers felt that film piracy was largely harmless, widespread and socially acceptable.*

- *The main justifications were economic, with industry seen as making so much money that losing out on the cost of legitimate products was not, in effect, causing much harm.*

- *There was also the feeling that industry had brought this crisis upon itself due to over-priced products and a failure to keep abreast of the technological developments which enabled widespread downloading.*

- *Teachers cited the illegal copying of educational materials as an unavoidable part of their jobs. Whilst this was much more justifiable than commercial film piracy, it did lead many to feel they could not whole heartedly condemn the latter.*

- *Teachers felt that film and music piracy amongst children was a common part of everyday life, referring to their students as the 'download generation'. Given its endemic nature, there was felt to be little understanding amongst children that film piracy was actually illegal and wrong, let alone why this might be the case.*[3]

7. Thus we are faced with addressing the attitudes not only of young people but also of the teachers themselves.

B.   DEVELOPMENT OF THE RESOURCES

8. The purpose of the teaching resources is to raise young people's awareness about IP and copyright as well as giving teachers the necessary background information to support their teaching. The materials comprise attractive, accessible learning activities in which young people explore the benefits of IP rather than simply focus on the negative perspectives.

9. At WIPO's request, five separate sets of resources were produced covering the 10-15 age range:

a)   Primary school age group:

10-11 year olds: "If ideas were real light bulbs…"

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[3]   Ibid.

b)   Secondary school age group:

11-12 year olds: "That's my Idea"
12-13 year olds: "It's a Fake!"
13-14 year olds: "Rights for Artists"
14-15 year olds: "It's Free?"

10.   A set of teachers' notes accompanies each set of resources, comprising a set of resources containing from between four to six interlinked activities. Each of the 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. This pattern is repeated throughout all of the resources and wherever possible we tie in activities with children and young people's own experiences.

11.   Whilst we have targeted specific age groups, experience from producing similar materials in the past has shown that teachers will make their own decisions as to where to use a resource; those we have targeted for primary school aged children might well be used at any of the secondary school levels. Some activities might well be used at a higher age range. By constructing the resources as we have, we allow teachers total flexibility for using them.

12.   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?

13.   The first lesson plan in each unit covers basic principles relating to copyright and IP. The depth and complexity of these definitions varies dependant on the target age range. Basic terminology is covered and the lessons can be used as stand-alone teaching tools or as part of a spiral curriculum that builds upon prior learning from an earlier stage.

14.   One key aspect of the development was the decision regarding which curriculum areas to target. Research showed a variety of different nomenclatures used in schools for similar subject content. Thus, citizenship, for example, appears in different countries as civics, social education, moral education, personal social and health education and social studies. Certain countries offer cross curriculum approaches to a number of themes such as Identity and Cultural Diversity, and Technology and the Media. As one of the aims of the resources is to foster debate, they can also be used in mother tongue lessons to support speaking and listening as well as textual understanding. Thus, we were looking for as many different curriculum areas to target as possible.

15.   Background information for teachers raised issues such as defining key terms: what is Intellectual Property? The definition that we offer is: "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."

16.   In the primary school resources (ages 10-11), we use the idea that intellectual property can be symbolised by a light bulb. Focusing on copyright, we engage children in the creative process of writing short film scripts based on the light bulb metaphor, to lead them to reflect about IP. Using this simple metaphor we clarify what is meant by copyright and identify some key concepts, such as originality, attribution and the notion of asking permission for the right to copy a creative work.

17.   In the secondary school resources (ages 11-15) we encourage students to explore the factors that inform individual behaviour, as well as looking beyond their own experiences to consider alternative points of view. In "That's my Idea", students are introduced to the ideas of personal choice and personal responsibility and discussion is stimulated about the different sources of guidance individuals may draw on to inform their behaviour. Developing from this, students are introduced to the concept of intellectual property, and asked to examine the issues involved with proving ownership of ideas, designs and concepts.

18.   "It's a Fake!" invites students to consider 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? A range of scenarios and role-play activities encourage young people to think about where fake goods might be traded and the problems that might arise from this trade. Referencing case studies where IP 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. As well as activities which engender debate, we also wish to encourage young people's own creativity and thus have included activities such as planning and designing an awareness-raising campaign that highlights the roles of the workers who produce the products.

19.   In "Rights for Artists", we look at issues of which young people should be aware when downloading digital files, including music, still images and film and the potential effect of illegal downloading on the creative community. 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. Then, 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. Based on a range of scenarios, role-play activities encourage young people to think about how individual creativity can be protected in the digital sector with a particular focus on copyright. 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. Again, focusing on a creative approach to the issues with links to a range of web sites, young people are asked to bring together their knowledge and understanding from this unit into creating a blog site to promote the value of protecting the rights of artists online.

20.   These themes are further explored in "It's Free", which encourages students to think about creative industries both within their own countries and from an international perspective. What is the role of the creative industries? How can creativity be valued? How is consumer choice changing in the digital age? How can a fair balance be achieved between the interests of consumers, authors and business as technology adapts and changes?

21.   The five sets of resources have been given a stylistically consistent, but differentiated, design treatment to give them eye-appeal to students.

C.   CONCLUSIONS

22.   Whilst WIPO required that the resources be presented as printable documents, it was impossible to avoid requiring both students and teachers to refer to a number of web-based resources and anti-piracy advertisements. WIPO may consider, in future, producing some web-based, interactive teaching materials.

23.   It may be worthwhile producing an online feedback form in order to gauge responses to the materials. Given their current format, it would not be overly problematic to amend the resources to take account of experience.

24.   There were issues in early drafts of the materials concerning the difference between copyright, patents and trademarks. WIPO might consider developing teaching materials at some point which look at the latter two points.

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