

Cost of music piracy



GRADE
10

This lesson explores the cost of music piracy from the point of view of artists, composers, consumers and other stakeholders in the Canadian music industry. The lesson includes a focus on Canada's Copyright Act to clarify legal and ethical issues surrounding the licensing, reproduction and digital distribution of music.



Subject

AMU20 - Music

*This lesson can be adapted to any Law course

Suggested timing

70 minutes

Financial literacy objectives

At the end of this lesson, students will:

- describe laws and regulations that affect financial life (e.g., taxes, savings policies and laws, consumer protection, etc.);
- describe responsibilities of individuals and organizations to act ethically and in socially responsible ways;
- explore post-secondary opportunities (further education and careers) related to each subject area studied.

Curriculum expectations

The Arts, grades 9 and 10 (2010)
Music (AMU20)

Foundations

- Identify ethical and legal responsibilities associated with music.

Reflecting, responding and analysing

- Identify and describe a variety of music related work opportunities that reflect their own skills and knowledge.

Assessment

Students will perform a role play to demonstrate their understanding of the ethical and legal aspects of music piracy by examining the issue from the perspectives of the music consumer, the artist/composer and other music industry stakeholders.

Collect: Perspectives on music piracy (Appendix B)

What you need

- MP3 player & speakers
- Internet access
- Projector and screen
- Pre-recorded class performance of a musical piece
- Electronic devices with internet access and web browsing capability (e.g., computers, smartphones, tablets, etc.)
- Student copies of Canada's Copyright Act (Appendix A)
- Student copies of Perspective on music piracy handout (Appendix B)

Minds on

Listening

Play a recording of the class, band or symphony performing a musical piece. (Record the class in advance or choose a recording that is copyright-approved for public performance.)

Think-pair-share

Prompt students to discuss the steps a person would take if he/she wanted to distribute 100 copies of that recording to share with other students in the school. (Students may respond with ideas that don't consider copyright. For example, "Create MP3 file and share it by email.")

Word wall

Create a word wall on the board with the following terms: Royalties, Public Domain, Copyright, Music Piracy, Stakeholders, Music Industry, Legal, Illegal, Ethical, Unethical, File Sharing. Explain that these terms and concepts will be explored in today's lesson.

Context for learning

Bill Fold is a character who is constantly getting himself into financial scrapes. Use the scenario below to provide students with a context for learning.

Bill decides to download some free music from a website that his friend has told him about. The next day, he receives a notice from his internet provider warning him that if he participates in illegal downloading again, they will shut down his internet service. Until he received this warning, Bill did not know that downloading music for free was wrong. What should he have considered before taking his friend's advice?

Action

Instructions

After sharing student responses from the Think-pair-share, describe the legal and ethical steps involved in making and distributing a musical recording by introducing the concept of music “royalties”.

Explain that unless a piece of music is in the “public domain” (e.g., was composed before a certain point in history), the composer of the music is to be paid a royalty for every copy of the composition that is recorded and distributed.

In order to be paid a royalty, musicians and producers must obtain copyright permission from the composer and register the piece with a musical rights agency.

Explain that one of the organizations in Canada that provides this service is called the Society of Composers, Authors and Music Publishers of Canada (SOCAN). Agencies like SOCAN help to track how many copies of a piece are sold so that the musical artist and composers receive an appropriate percentage of the sales revenue from the download or CD sale of their piece. (Show SOCAN website on screen, if possible.)

Explain that many digital file-sharing sites have been criticized because they do not track a song’s use and, in many cases, no royalties or artist payments are collected on behalf of the composer or musicians for the recording’s use.

Thus, downloading free music by a consumer using an unauthorized file-sharing website is, at the very least, unethical, and in many cases, illegal.

Emphasize that it is a music consumer’s responsibility to learn more about the websites they are using to download music.

As a class, have students brainstorm some of the benefits of acquiring an authorized digital copy of music (possible suggestions could include: it is legal, composers and artists are paid, file does not get damaged, accessible from the internet, does not take up physical space, cannot be stolen from you, better protected from computer viruses, jobs are created by the new distribution method).

Brainstorm

Ask students to think about various careers in the music industry. Create a list on the board (answers will likely include producers, artists, labels, marketers, etc.).

Briefly discuss the financial consequences of piracy on each stakeholder in the Canadian music industry.

Action (cont'd)

Hand out copies of Canada's copyright act (Appendix A) and provide highlighters to each student or provide electronic copies for students who use computers. Explain that this act is in place to protect artists and their compositions. This act prohibits the replication of music without permission from the copyright holder and sets the rules regarding legal permissions for use.

Encourage students to work in pairs and to read an appropriate section of the copyright act in a read aloud to a partner. Suggest that students attempt to interpret any of the rules that pertain to music by writing their interpretation of the law in plain language next to each clause. Assist in the interpretation of the document after the partner read-aloud is complete.

Role play

To reinforce understanding of the consequences of piracy and copyright infractions, have students create a role play that highlights the issues and consequences of music downloading from the perspectives of different stakeholders. Assign one of the perspectives below to each group. You can provide the scenarios or students can make up their own situation to highlight the perspective.

- Musician
- Director of a music company
- Copyright lawyer
- Consumers of music
- Company involved in distributing illegal copies of music
- Online users who participate in file sharing

Have groups perform the role play.

Consolidation/ debrief

During and after each perspective has been presented within the role play, invite students to complete the Music royalties perspective handout (Appendix B).
Option: Assign this as homework so that students can perform further research.

Ask students to reflect on the following questions:

1. What are some of the financial effects on the Canadian music industry when consumers use unauthorized sources to download music?
2. Who is to blame for music piracy?
3. What are some of the justifications people use when obtaining unauthorized copies of digital music?
4. What are ethical methods for obtaining an authorized copy of digital music?

Offer to have students sign an anti-piracy card in support of artists and the Canadian music industry.



Sample of Canada's Copyright Act

Copyright Act R.S.C., 1985, c. C-42

3. (1) For the purposes of this Act, "copyright", in relation to a work, means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatever, to perform the work or any substantial part thereof in public or, if the work is unpublished, to publish the work or any substantial part thereof, and includes the sole right
- (a) to produce, reproduce, perform or publish any translation of the work,
 - (b) in the case of a dramatic work, to convert it into a novel or other non-dramatic work,
 - (c) in the case of a novel or other non-dramatic work, or of an artistic work, to convert it into a dramatic work, by way of performance in public or otherwise,
 - (d) in the case of a literary, dramatic or musical work, to make any sound recording, cinematograph film or other contrivance by means of which the work may be mechanically reproduced or performed,
 - (e) in the case of any literary, dramatic, musical or artistic work, to reproduce, adapt and publicly present the work as a cinematographic work,
 - (f) in the case of any literary, dramatic, musical or artistic work, to communicate the work to the public by telecommunication,
 - (g) to present at a public exhibition, for a purpose other than sale or hire, an artistic work created after June 7, 1988, other than a map, chart or plan,
 - (h) in the case of a computer program that can be reproduced in the ordinary course of its use, other than by a reproduction during its execution in conjunction with a machine, device or computer, to rent out the computer program, and
 - (i) in the case of a musical work, to rent out a sound recording in which the work is embodied, and to authorize any such acts.

Source: <http://laws-lois.justice.gc.ca/eng/acts/C-42/FullText.html>



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Perspective on music piracy handout

Reflect on how music piracy affects each stakeholder in the music industry.

1. Explain how royalty payments are structured for this stakeholder.
2. Comment on the position you believe the stakeholder would take on music piracy.
3. Explain any actions that you believe should be taken by the individual or group to reduce and eliminate music piracy in Canada.

Perspective #1: Musicians/composers

1. Royalty structure

2. Stakeholder's position

3. Your ideas about how musicians/composers could help prevent music piracy

Perspective #2: Copyright lawyer

1. Royalty structure

2. Stakeholder's position

3. Your ideas about how copyright lawyers could help prevent music piracy



Perspective on music piracy handout (cont'd)

Perspective #3: Consumer/purchaser of legal music

1. Royalty structure

2. Stakeholder's position

3. Your ideas about how consumers could help prevent music piracy

Perspective #4: Website provider of illegal "file sharing" service

1. Royalty structure

2. Stakeholder's position

3. Your ideas about how website providers could help prevent music piracy

Cost of music piracy

Anti-piracy cards



I, _____,
hereby declare that I will only obtain
authorized digital copies of music.

Signature



I, _____,
hereby declare that I will only obtain
authorized digital copies of music.

Signature



I, _____,
hereby declare that I will only obtain
authorized digital copies of music.

Signature



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