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Copying, Creativity and Copyright

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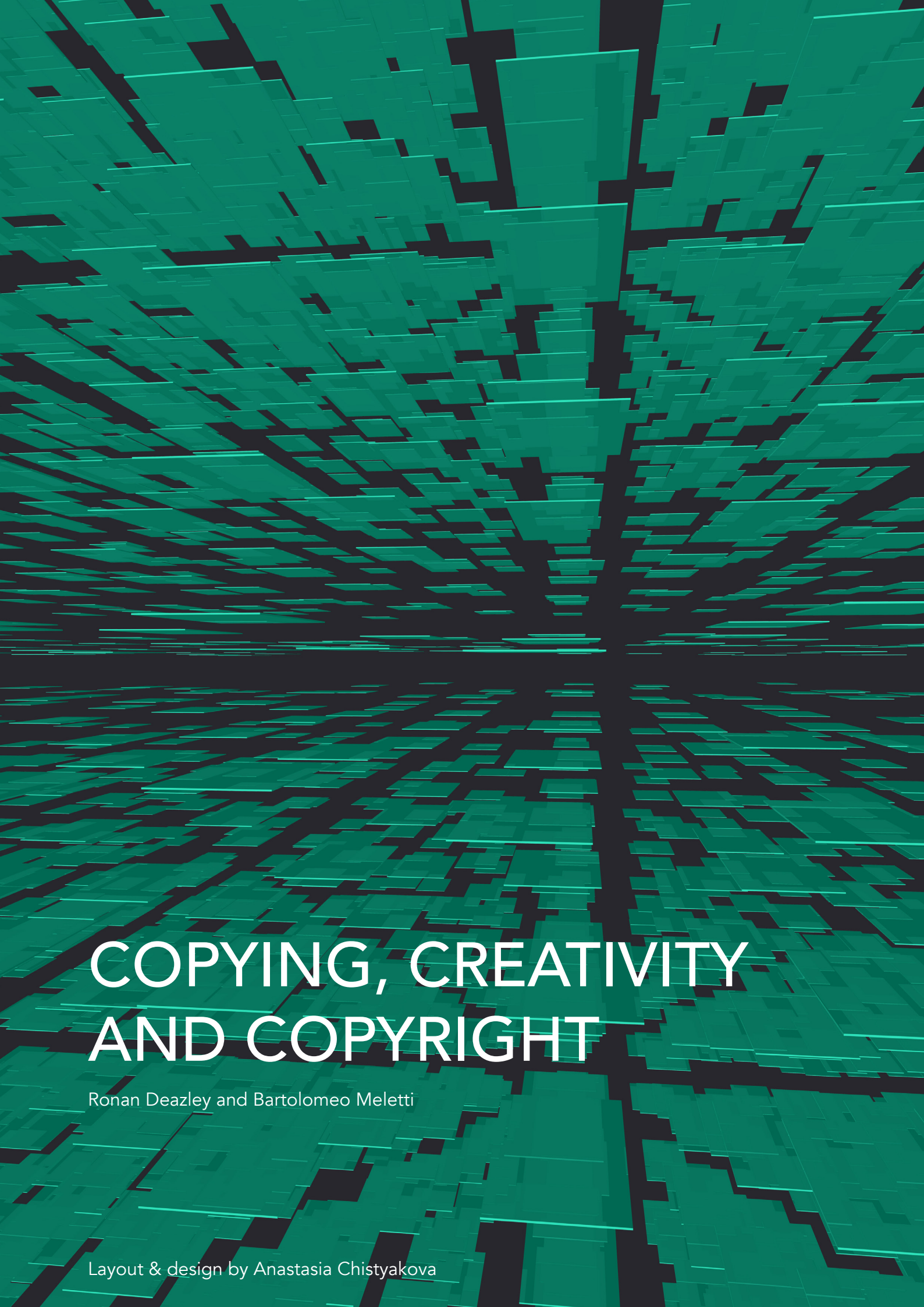

COPYING, CREATIVITY AND COPYRIGHT

Ronan Deazley and Bartolomeo Meletti

Layout & design by Anastasia Chistyakova

COPYING AND CREATIVITY

(or, DO AS I SAY, NOT AS I DO!)

Copying and copyright are two different things; they are related things, but different things.

Copyright is often portrayed in very positive terms, and with good reason. It encourages people to create, and enables artists, writers and musicians to earn a living from their creative work. The creative industries within the UK – such as the music, publishing, film and television industries – generate economic growth and prosperity for the country. Indeed, the government recently estimated that these industries are worth nearly £80bn per year for the UK economy, with much of this success attributed to the strong protections that copyright provides. From this perspective, copyright definitely delivers for authors and artists, for industry and for the UK in general. It should be celebrated.

Copying however is often portrayed in very negative terms: it calls to mind words like plagiarise, fake, forgery and counterfeit. As children in school we are taught not to copy the work of others: copying in the classroom is wrong. Within the context of copyright law, copying is often conflated with concepts such as theft, piracy and immorality: to copy is to attack authors, artists, musicians and performers trying to make a living from their work. Anti-copyright infringement campaigns often use alarmist slogans ("Home Taping is Killing Music"), and have compared copying films from unlawful sources to stealing cars, or breaking into a house to steal a television. Even worse, copyright infringement has been linked with organised crime as well as financing paramilitary and terrorist activity. Copying definitely has a bad reputation.

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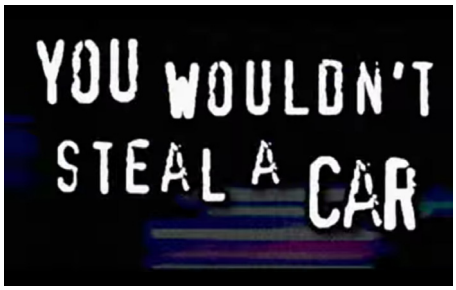

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But in a world in which copyright protection is 'good' and copying is 'bad' it is easy to overlook the fact that copying can also be a positive thing.

For instance, we would not be who we are today without copying: it is a process that underpins all life on our planet. DNA replication – the production of two identical molecules from one parent DNA molecule – occurs in all living organisms. DNA molecules are made up of two strands and during DNA replication each strand is disentangled from the other to provide the basis for two new replica molecules based on the original. This process underpins what is referred to as biological inheritance, the means by which genetic information is passed from one generation to the next. That is, this is the way that characteristics and traits of a parent (such as the colour of their eyes or the shape of their ears) are passed onto their offspring.

And yet, children never look exactly like their parents. This is because the genetic traits that are copied through DNA replication are then mixed with other DNA during the fertilisation process, ensuring that every child inherits traits from both parents while at the same time remaining individual and unique. One might say that creating new life involves copying and re-mixing, and in this context copying is not simply a 'good' thing, it is a biological imperative!

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And copying plays a crucial role in how we develop, learn and engage with our world as children and adults. The socialisation and education of babies and children depends on observation, imitation and repetition. As babies, simply watching an adult use a particular part of their body – such as a hand or a foot – can activate a corresponding area in the child's brain: that is, if a baby sees an adult touch a toy with her hand, the 'hand area' of the baby's brain responds. In other words, during infancy copying is hard-wired into our brains: it provides our paradigm for learning.

Children imitate those around them almost from birth. Research has shown that babies no more than two or three weeks old will imitate certain actions performed by an adult, such as their head movement, opening and closing their mouth, or sticking out their tongue. As children get older they engage in what is referred to as deferred imitative behaviour: that is, they copy behaviour they have seen some time before, whether the previous day, or week, or even longer. This kind of imitation plays an incredibly important role in our early lives. Learning skills, norms of behaviour and social customs from those around us is much easier (and less time-consuming or, potentially, dangerous) than constantly having to learn about the world through trial and error. So: monkey see, monkey do, monkey learn.

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Moreover, as adults we continue to copy those around us, both consciously and unconsciously. And we copy not just to learn but to establish connections or a relationship with others. When people smile at us, we tend to smile back. Laughing within a group can be infectious, even when we don't know why we are laughing. And we often mirror and mimic other people's movements and body language without realising it. This kind of physical synchronicity tends to happen in social situations with people that we like. This is copying as a social phenomenon, copying that strengthens bonds of family and friendship.

Copying helps us to form bonds beyond family and friends as well. Copying can facilitate free speech and political engagement, by helping people and communities across the globe come together and speak with

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one voice. Think of Je Suis Charlie, one of the most popular news hashtags in the history of Twitter: three simple words, a logo, a slogan that has been copied millions of times to commemorate the people killed at the offices of the Charlie Hebdo magazine on 7 January 2015. Je Suis Charlie provided a way for people all over the world to assert the importance of freedom of expression. It has been copied in pictures and posters, on t-shirts and in cartoons, in newspapers and magazines, on the hospital tag of a new-born baby, and onto buildings and historic monuments worldwide. This is copying as identity, as solidarity and as protest.

We also copy from nature to innovate in trying to make our world a more efficient, more comfortable and safer place. Biomimicry (or biomimetics) is about developing solutions to human problems by imitating elements, patterns and strategies that exist in nature. For example, Velcro was invented by the Swiss engineer George De Mestral based on the hooked seeds of the burdock plant, while dry adhesive tape has been manufactured by copying the adhesive properties of gecko feet. In the field of medicine, researchers at Kansai University in Japan have created a 'nicer needle', one that painlessly glides into the skin, by copying the structure of a mosquito's mouth. Or consider Evologics, a company specialising in new technologies for the aerospace and maritime

If you are copying, you are not being creative; whereas, if you are being creative you are producing something new and original.

industries, which has developed underwater modems for transferring data based on the unique frequency-modulating acoustics of dolphins. These modems are currently being used in tsunami monitoring systems throughout the Indian Ocean and elsewhere in the world. (You can find out more about biomimicry here.)

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But of course, just because copying can be a positive phenomenon in helping us learn and innovate, develop and engage with others, that doesn't necessarily mean copying is a good thing when it comes to creativity and creating new works of literature, drama, music or art. For instance, in an early 20th century case about whether a simple exam paper should be protected by copyright as a literary work, Mr Justice Peterson commented that when the courts are asked to resolve such questions they should consider a very simple rule of thumb: that what is worth copying is worth protecting. But should this mean that copyright law should protect authors from any unauthorised copying of their work, whatever the purpose or context? Some would argue that it should. Indeed, copying and creativity are often presented as the very antithesis of each other. That is: if you are copying, you are not being creative; whereas, if you are being creative you are producing something new and original (and so, by definition, not copied). The following image captures that sentiment very well.

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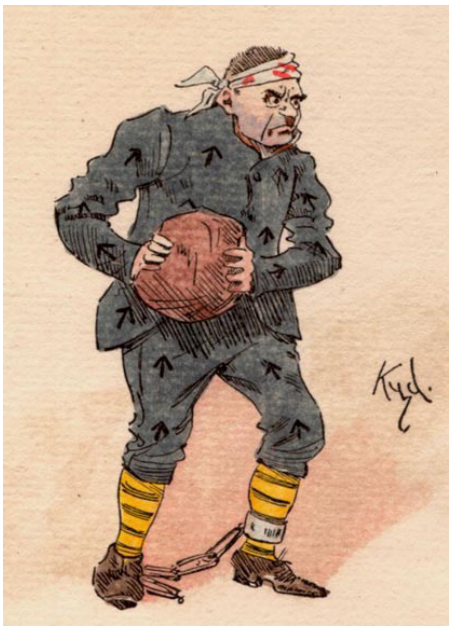
Without doubt copying can be creative, and creativity often involves copying and appropriation.



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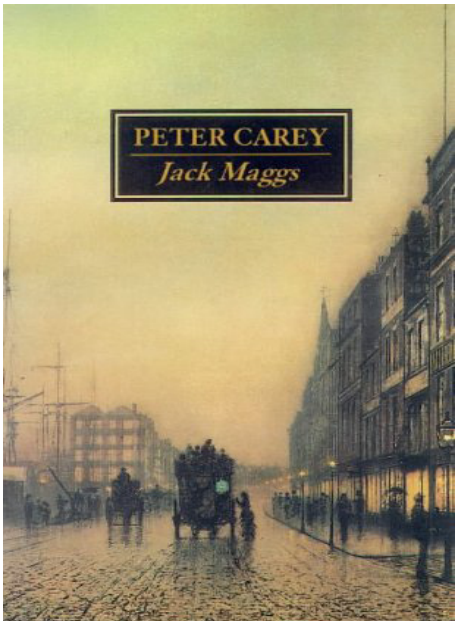

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In reality, though, the relationship between copying and creativity is more nuanced and complex than the message in the poster suggests.

For one thing, the poster itself involves copying: it is a parody of Keep Calm and Carry On, a wartime poster produced by the British government in 1939. Rediscovered in 2000, Keep Calm has been copied, parodied and adapted for sale on merchandise by countless companies and entrepreneurs. You can find Stop Copying and Start Creating on Keep Calm-o-Matic, a website that lets people create and buy t-shirts, mugs and other personalised memorabilia based on the original 1939 poster. (It may be that Stop Copying and Start Creating was intended to parody the Keep Calm-o-Matic website itself; we're not sure.)

Without doubt copying can be creative, and creativity often involves copying and appropriation. The author J.M. Coetzee, winner of the Nobel Prize in Literature, provides a good example. In his novel Foe (1986) Coetzee retells the story of Robinson Crusoe from the perspective of a female character who is entirely absent from Daniel Defoe's original novel. Peter Carey, twice winner of the Booker Prize, performs a similar imaginative feat in Jack Maggs (1997), Carey's take on the work of Charles Dickens. In this reworking of Great Expectations, Carey not only borrows freely from the original story but also takes inspiration from Dickens himself in creating the character of Tobias Oates, an ambitious, sometimes disagreeable, up and coming novelist. That is, Tobias Oates is Charles Dickens in literary form. Moreover, in Carey's book the main protagonist, Jack Maggs (based on the character Magwitch from Great Expectations), becomes the inspiration for a novel that Oates will write: The Death of Maggs. So, just as Carey appropriates Dickens and his work, the fictional novelist Oates appropriates the story of Jack Maggs for his own creative ends.

In both of these works, Coetzee and Carey are engaging in copying that is literary, knowing and playful, copying that assumes an audience which is familiar with the works of Defoe and of Dickens.

Alternatively, think of some of the most famous writers and artists the world has ever known: William Shakespeare, Vincent Van Gogh and Pablo Picasso. No-one would ever

Shakespeare often borrowed plots, characters and dialogue when writing his plays. Van Gogh copied works by Rembrandt, Delacroix and Gustave Doré ...

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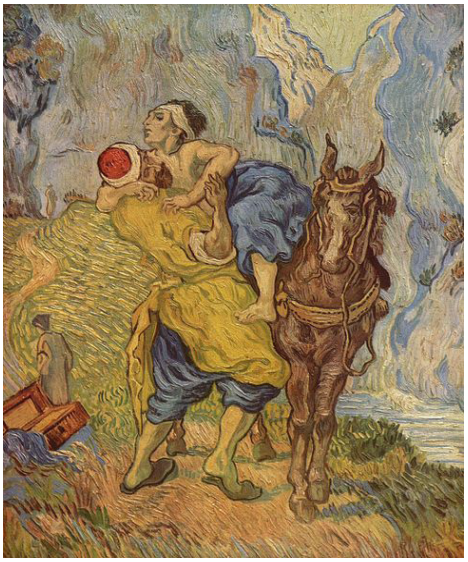

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seriously contest their genius, and yet they all copied when creating.

Shakespeare often borrowed plots, characters and dialogue when writing his plays. Van Gogh copied works by Rembrandt, Delacroix and Gustave Doré during his time at the Saint-Paul asylum in Saint-Rémy-de-Provence (1887-1890). These copied paintings, more than 30 in all, were considered by Van Gogh's brother Theo to be among his very best work. And Picasso used to literally cut and paste other people's work into his paintings. In particular, he created a number of papiers collés (collages) by incorporating extracts and pages from newspapers (Le Journal and Le Figaro) into a series of works he created in late 1912 and early 1913.

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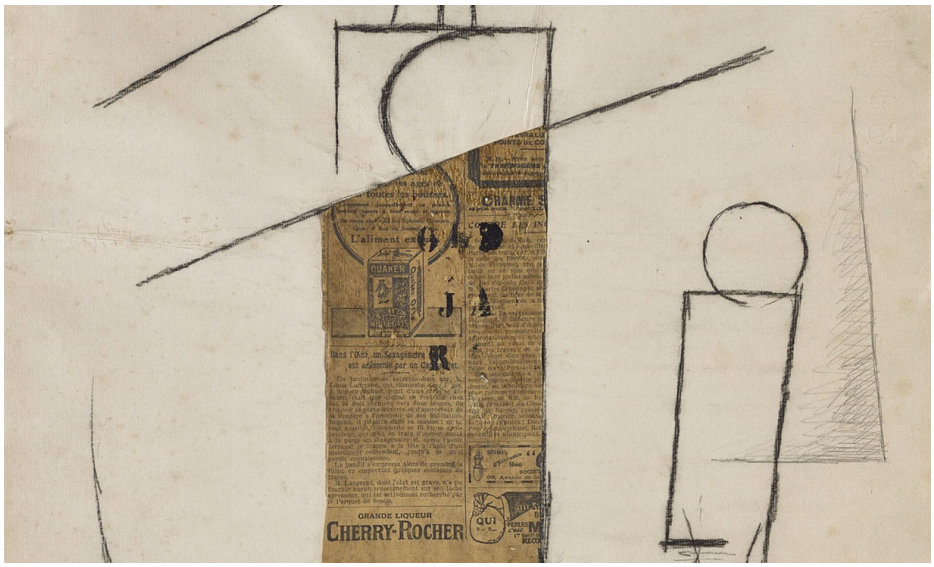

Great artists and writers also copy their own works. For example, one of the most (in)famous works of art of the 20th century is Marcel Duchamp's Fountain: a urinal turned on its side and signed R. Mutt. Duchamp appropriated an ordinary mass produced object (manufactured by the J.L. Mott Ironworks) and presented it, on a pedestal, as a work of art, a found object, a 'readymade'. Duchamp submitted Fountain to the first exhibition of the American Society of Independent Artists in 1917 but it was rejected by the organising committee for inclusion in the exhibition and, sometime later, Fountain was lost. In the 1950s and 60s, Duchamp subsequently com-

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missioned numerous replicas of this seminal work (based on a photograph taken by Alfred Stieglitz in 1917) some of which can now be found in public galleries all over the world.

In truth, the idea that copying when creating is something to be avoided is both culturally and historically specific. Copying was an integral part of literary and artistic creation until the late eighteenth century, when creative practice and processes became increasingly associated with notions of originality and authenticity. The English poet Edward Young was one of the first writers to champion the virtues of originality as the touchstone of creative genius. An original, he wrote, "rises spontaneously from the vital root of genius; it grows, it is not made"; imitations, however, "are often a sort of manufacture wrought up by those mechanics, art, and labour, out of pre-existent materials". Throughout the late eighteenth and early nineteenth century, this cultural preoccupation with the author who creates out of nothing, and whose work is free from any prior influence, took root.

No group of individuals encapsulates this ideology better than the English Romantic poets – Coleridge, Wordsworth, Shelley and Keats – famed for the expressive power of their imagination. And yet, these writers also acknowledged the debt their own creativity owed to earlier creators. For example, Shelley's lyrical drama Prometheus Unbound was first published in 1820, and drew upon the Prometheia, a trilogy of plays about Prometheus by the Greek playwright Aeschylus. (Prometheus, of course, stole fire from Mount Olympus for the benefit of mankind.) In the Preface to the work, Shelley wrote that "poetry is a mimetic art": "It creates, but it creates by combination and representation."

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> "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better."
>
> *T.S. Eliot*

In other words, the work that we create is shaped by, and is connected to, work created by others before us. We can all create work that is new and original, but we should not ignore the fact that our work is also a response to the world around us. Academic writers such as Rosemary Coombes, Jane Gaines and Jessica Litman have argued that a fundamental part of the creative process involves adaptation and reinterpretation (or what Shelley described as combination and re-presentation). Alternatively, we might say that creativity involves appropriation and transformation: we draw from the work of others, whether consciously or not, and we transform that work into something new and original to ourselves. T.S. Eliot put it as follows: "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better." And even this sentiment provides an interesting example of appropriation and transformation by Eliot, and has, moreover, been borrowed by others many times since. For just one humorous example see the cartoon below by Nina Paley (you can find more of Nina's work here).

And so, just as the phenomenon of copying plays a crucial role in our intellectual and social development as human beings, copying also plays a significant role in the way we create and present ourselves, artistically and otherwise, to the world.

In the next section we consider the role that copying played in creating our film, The Adventure of the Girl with the Light Blue Hair!

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CREATIVE COPYING UNCOVERED

(or, PLOT IT YOURSELF!)

In making The Adventure of the Girl with the Light Blue Hair, including the accompanying Case Files, we wanted to produce an educational resource that informed its audience about key aspects of contemporary copyright law but in a way that also invited reflection and discussion on the relationship between creativity, copying and copyright. There might be some truth in Mr Justice Peterson's observation that what is worth copying is worth protecting but it is important to remember that copyright does not police or censure all forms of copying; nor has it ever. Copyright law only prohibits the copying of certain works, in certain ways, and under certain circumstances. Indeed, the copyright regime permits all sorts of creative copying.

So, when we made The Adventure we embraced appropriation and copying as a creative technique. The film is short, less than four minutes long. But in making it, we copied from lots of different sources, and not just once or twice: we copied a lot. In fact, we borrow from and reference other works over 80 times. Put another way, in creating The Adventure we made use of other people's work, on average, about once every three seconds.

As a creative work we think it is distinctly original but at the same time it is a mosaic, a patchwork of cultural references, a work that speaks to and engages with many other works created by many other artists, writers, filmmakers and more. We borrowed from or made use of books and graphic novels, soundtracks, paintings and photographs, sketches and storyboards, film and television scripts, set designs and movie posters, reported copyright cases, the look and feel of some commercial software packages, and, more generally, from culture on 'the internet'.

Sometimes our creative re-use involved literal copying. For example, the blurry text that can barely be read on Joseph's blueprint for his wonderful, beautiful toy is taken from the Wikipedia entry on Pinocchio. Or when Sherlock explains to Watson that "composing only helps me think, and the work is its own reward", this comment is actually a composite of two pieces of dialogue from A Scandal in Belgravia (2012), an

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episode of the BBC television series Sherlock ("composing only helps me think"), and from The Adventure of the Norwood Builder first published by Conan Doyle in 1903 ("the work is its own reward").

Sometimes when we borrowed we made changes to the underlying work. Our film opens with text "Once upon a time … In a fictional land called London", which is taken from the first issue of Fables ("Once upon a time. In a fictional land called New York."), a comic book series that itself draws inspiration from the world of folklore and fairy tale (including from Carlo Collodi's Pinocchio). Similarly, when Sherlock is explaining the nature of GFP, the protein isolated from a jellyfish, Watson interrupts, "All right! All right! Take it easy Crick!" Here, we adapted a line from The Hounds of Baskerville (2012), also from the BBC series: "All right, Spock. Just take it easy." In substituting Crick for Spock we wanted to reference Francis Crick, the renowned biologist who co-discovered the structure of the DNA molecule with James Watson. Alternatively, take a look at the poster ("The Great Show") in the office of the movie producers from Hollywoodland: it makes use of various elements from "The Great Stromboli Marionette Show" which features in Disney's Pinocchio (1940).

That said, not all of our borrowing drew upon other people's creative work. Often, we simply made use of facts and information which, of course, are not protected by copyright.

For example, Joseph's discussion with the movie producers takes place in Hollywoodland which, if you didn't already know, was what the world-famous Hollywood sign first read when erected in 1923. It

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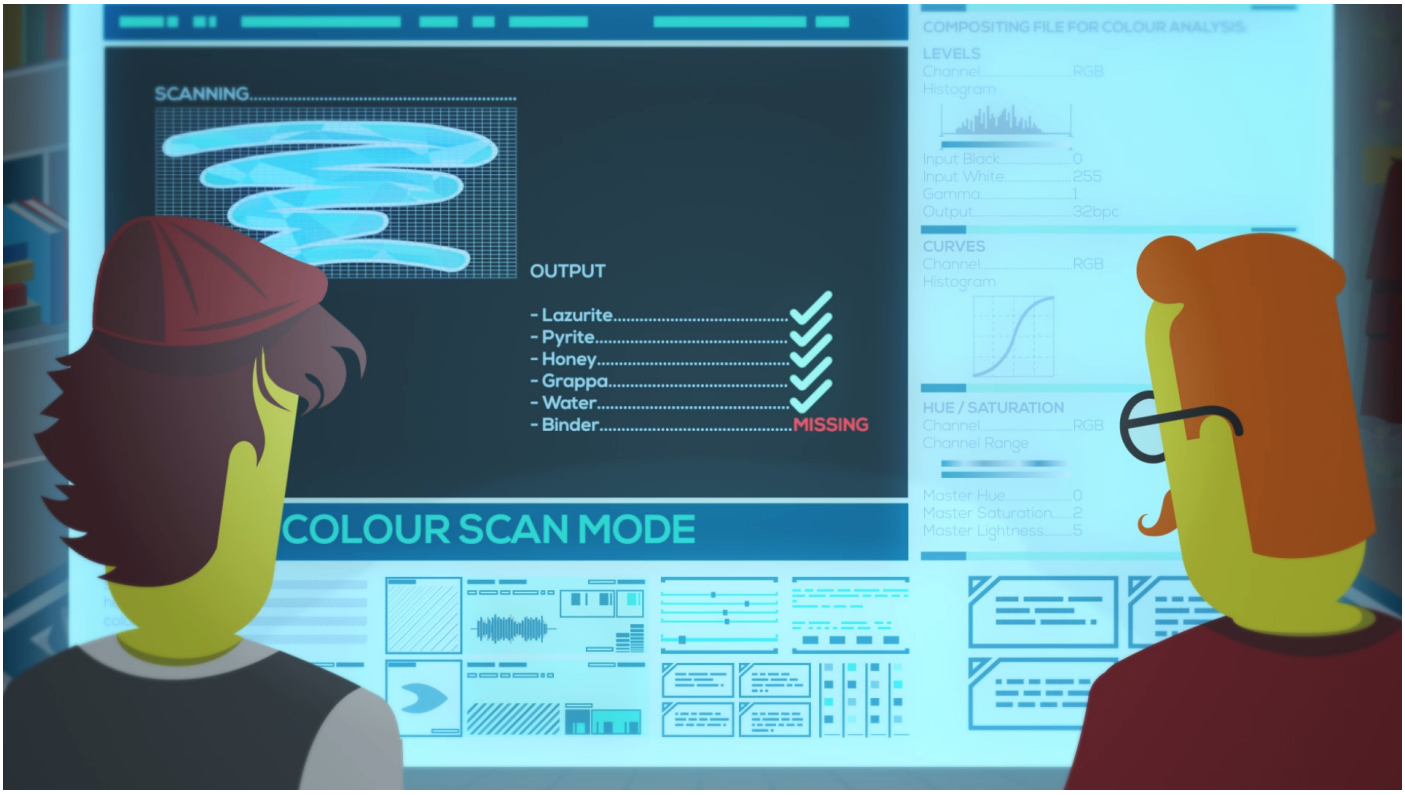

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was only in 1949 that the word "land" was removed from the sign, nine years after Disney had completed work on Pinocchio. (You can read more about the history of the Hollywood sign here.)

At other times, we simply drew inspiration from an existing work, without any actual copying (whether literal or otherwise). A good example is the plot device that we rely upon to stimulate Sherlock's interest in the case: the mystery of the blue paint without a binder, without any 'glue'. The idea for this originally came from a copyright case in which the court was asked to consider whether an arrangement of various objects (and people) around a swimming pool might constitute a work of art, such as a work of sculpture or collage. The judge rejected the argument. Works of sculpture, the judge observed, typically involved chiselling stone, carving wood, modelling clay and casting metal. As no element of the work in question had been carved, or modelled, the judge decided it could not be a work of sculpture. And as for works of collage, the judge held that they must involve, as an essential element, the sticking of two or more things together. In other words, without any glue to bind it there can be no collage.

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The creative process thrives upon practices of adaptation, imitation and borrowing, and copyright should and does accommodate those creative practices.

The very literal approach the judge takes to the definition of these two types of artistic practice (sculpture and collage) has attracted much criticism. It

is an approach that is rooted in a very traditional understanding of what it means to create works of art, and how art should be defined. For example, think about Equivalent VIII (otherwise known as The Bricks) a work by the American minimalist artist Carl Andre: Equivalent VIII is made up of 120 fire bricks arranged in two layers, and side by side, in a rectangular pattern. This is certainly not a work that has involved any chiselling, carving, modelling or casting by the artist. So, is it a work of sculpture?

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The tension that often arises between legal and artistic attitudes to the creative process was something we wanted to reference in our film – albeit obliquely – through the mystery of the blue paint. After all, The Adventure is a form of literary, artistic and audio-visual collage; at least, we think it is (with or without the glue).

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Many of the works we copied from were in the public domain, such as the stories of Sherlock Holmes by Conan Doyle, or Collodi's Pinocchio along with the illustrations by Carlo Chiostri that accompanied Collodi's work. But, many of the works that we borrowed from are still in copyright. For example, when we designed Joseph's 'beautiful, wonderful toy', we drew inspiration from three different sources, a mixture of public domain and copyright works: Chiostri's Pinocchio, Walt Disney's Pinocchio, and one of the toys made by Roy Batty the toymaker from Blade Runner, a film based on

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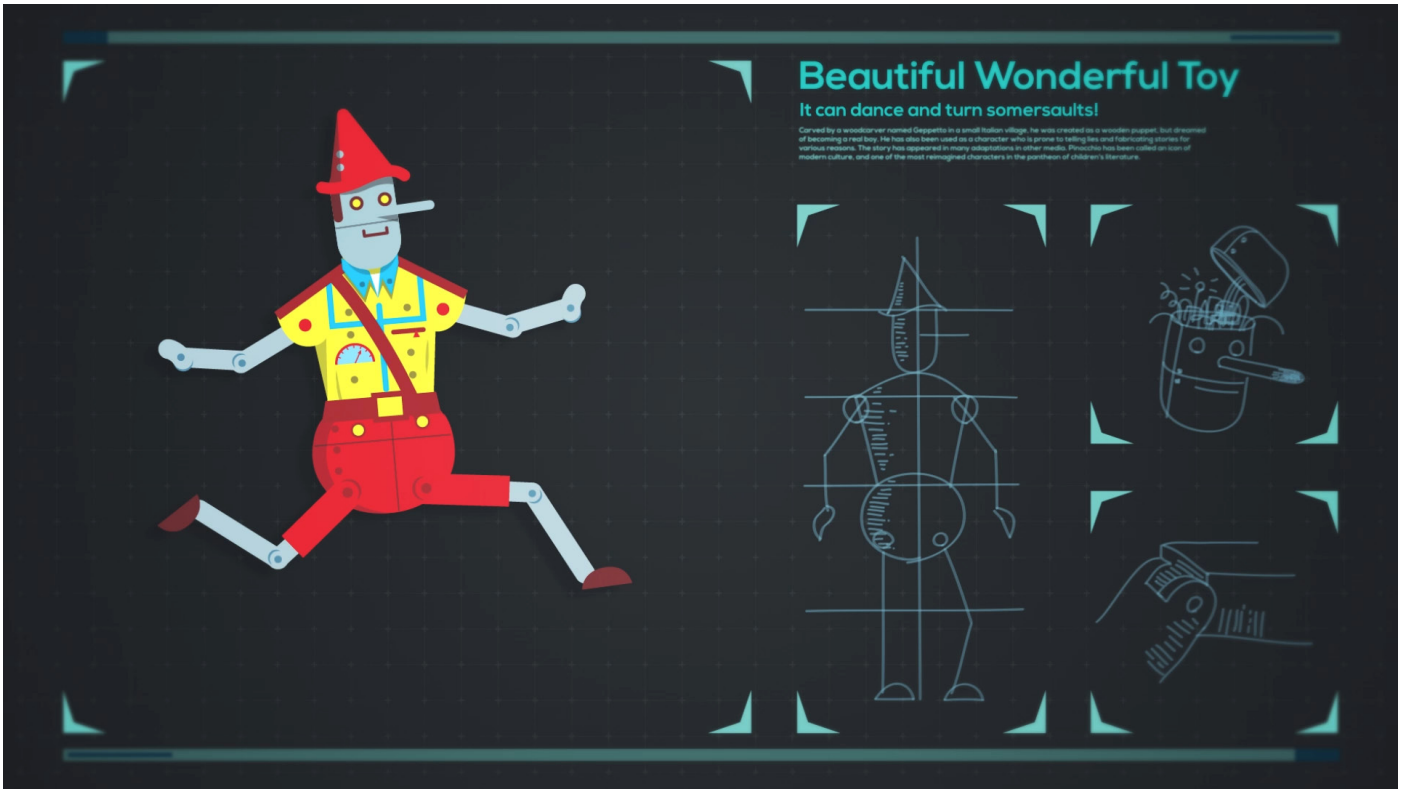

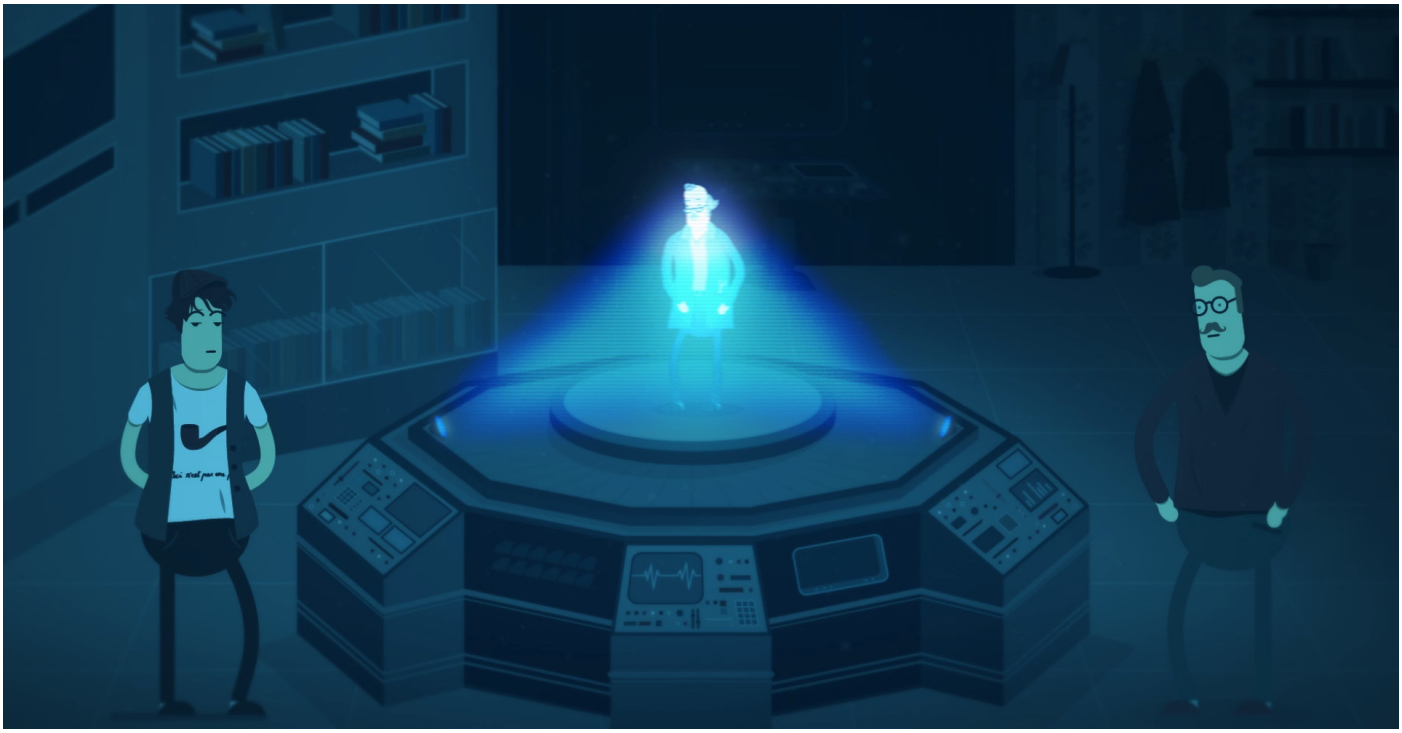

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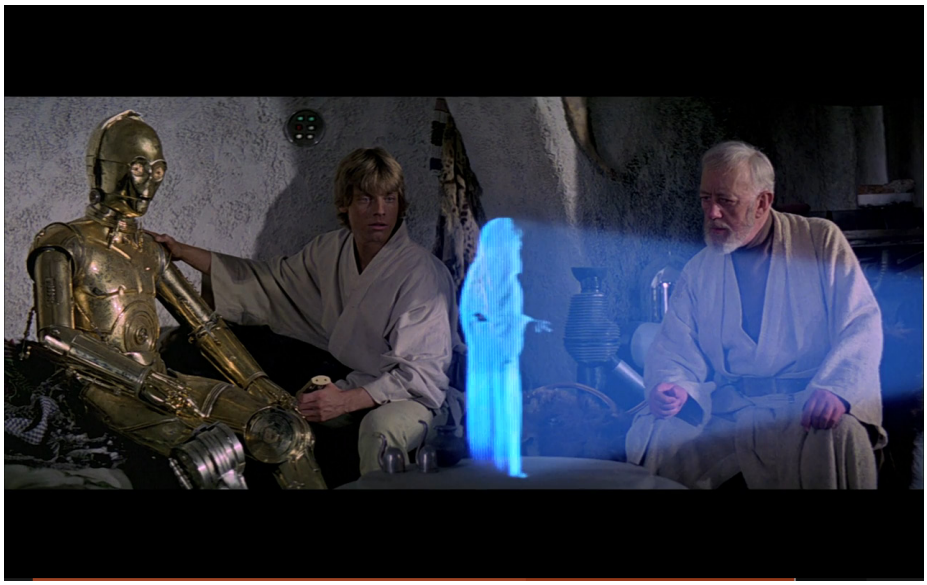
the Philip K. Dick novel Do Androids Dream of Electric Sheep? The design for Joseph's wonderful, beautiful toy draws upon each of these earlier works in some obvious and not so obvious ways.

Or take another example. The inspiration for the holographic projection of Joseph was taken from Star Wars: Episode IV, when Luke Skywalker discovers the recorded message from Princess Leia hidden within R2D2. We were influenced by the 'look and feel' of this scene from Star Wars, and we referenced dialogue from the film as well. At the end of his message Joseph says: "Please help me Mr Holmes. You're my last Court of Appeal, my only …" The text at this point is really an amalgam of Princess Leia's plea to Ben Kenobi ("Help me Obi-Wan Kenobi. You're my only hope.") and Sherlock Holmes's comment to John Openshaw in The Adventure of the Five Orange Pips: "I am the last court of appeal".



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We also wanted to borrow from works that were obviously based on, or borrowed from, other works.

But we had an ulterior motive for referencing films like Star Wars and Disney's Pinocchio. We also wanted to borrow from works that were obviously based on, or borrowed from, other works. George Lucas, for example, drew upon various sources when he created the first Star Wars film. Most notably, it has been claimed that Lucas was heavily influenced by Frank Herbert's Dune Trilogy, and there are certainly some interesting parallels between the two works: the desert planets (Arrakis and Tatooine); the villain who turns out to be the hero's grandfather (in Dune) and father (in Star Wars); the names

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of Princess Alia (in Dune) and Princess Leia; the Sandcrawler vehicles used to mine for spice (in Dune), and piloted by Jawas ("left over from a forgotten mining era long ago"); The Voice, an ability to control the actions of others exercised by the Bene Gesserit, and the Jedi Mind Trick; and so on.

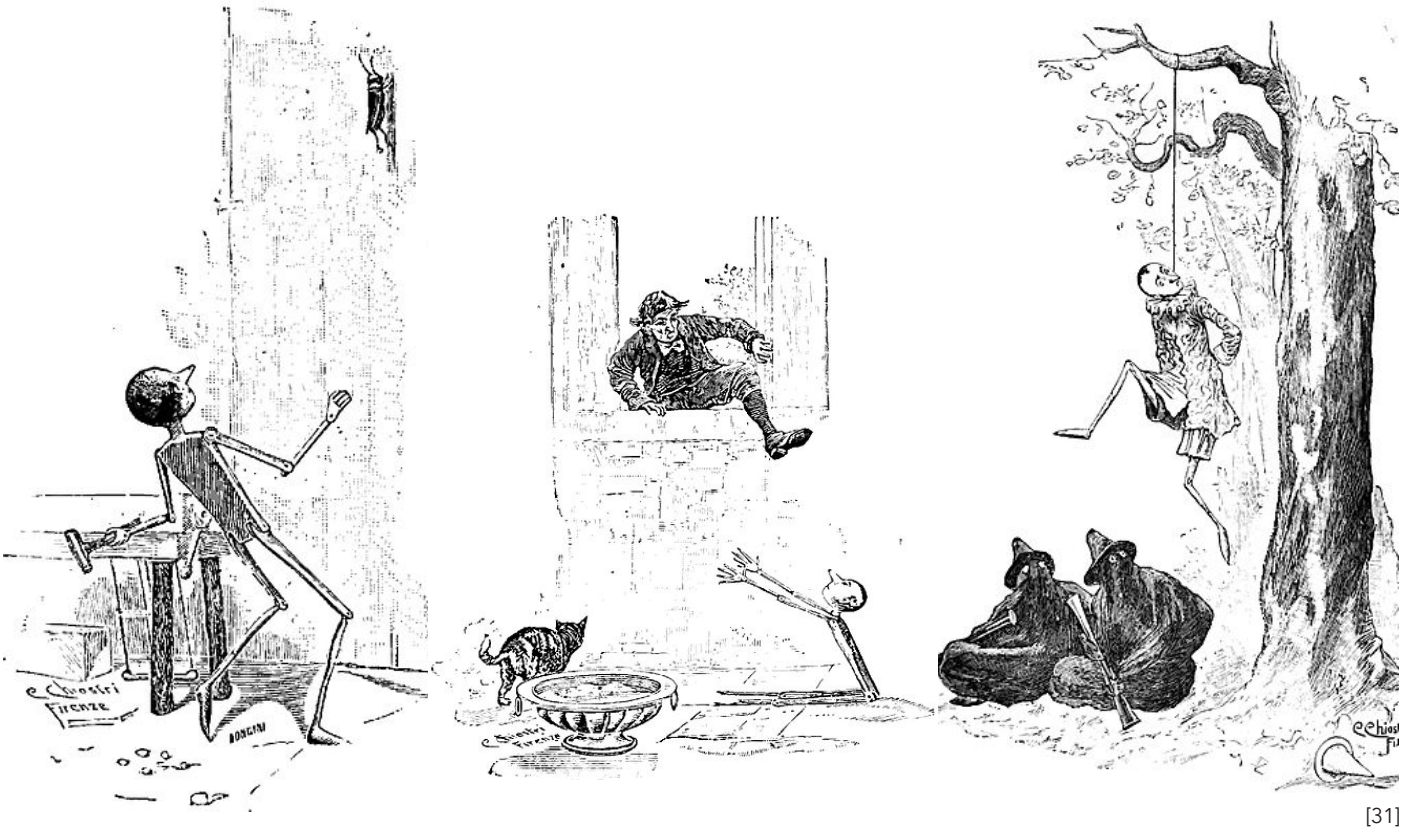
And of course the Disney Corporation has borrowed and copied too. Fairy tales and folklore have provided a rich source of inspiration for writers, artists and film makers such as Angela Carter, Paula Rego and Jean Cocteau. But perhaps the most famous and successful appropriations have been by Disney. Of the first eight cartoons that Walt Disney produced in the early 1920s, in collaboration with Ubbe Iwerks, seven were based on European fairy and folk tales such as Little Red Riding Hood, Puss in Boots and Jack and the Beanstalk. (You can see some of these early cartoons here and here.)

Many writers and critics have commented on the way in which Disney appropriated these traditional European stories – which, in their original form, often had subversive, violent and sexual themes and subtexts – and transformed them into something altogether more wholesome and sanitised, more conservative, more 'American'.

This 'Disneyfication' of popular tales and stories began in earnest with Snow White and the Seven Dwarves (1937) and has continued through the Disney franchise, and in particular through its fairy tale adaptations. Today, when most people think of Cinderella or Sleeping Beauty their first points of reference are the Disney versions of those tales (first released in 1950 and 1959 respectively) rather than the stories by Charles Perrault, Jacob and Wilhelm Grimm, or Hans Christian Andersen. (And, of course, we should remember that the stories by Perrault and Grimm and Andersen were, typically, appropriations of earlier tales from oral culture and folklore.) Similarly, when people think of Pinocchio they tend to think of Disney's Pinocchio, rather than the original story by Collodi. Did you know, for example, that in Collodi's original tale Pinocchio kills the "Talking Cricket" (Jiminy Cricket in the Disney film), that at one point he falls asleep with his feet on the stove and wakes to find his feet burnt off, or that he gets hanged by the Fox and the Cat when disguised as bandits?

And now that Disney has purchased the Star Wars franchise from George Lucas, what should we expect? How will Disney shape and mould the Star Wars universe?

We could continue with other examples and explanations of what and why we borrowed and copied, but for now, it is enough to reiterate that when we wrote, directed and produced The Ad-



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venture we copied from a lot of other works, and we copied from works that had also copied from other works.

We believe the creative process typically involves appropriation and transformation, whether we are aware of it or not, and in making this film we adopted a very self-conscious appropriative method, carefully cataloguing the various sources we borrowed from or were inflenced by, or at least the ones we were aware of (we accept that we may also have unintentionally copied from other works subconsciously).

Obviously, it was important to us that we engage in appropriate copying, that we copy in a manner that did not infringe anyone's copyright. So far as we are aware, all of our copying and borrowing is lawful. In this way, the film itself – not just its content, text or subtext – speaks to the extent to which copyright and copying can and do complement each other. That is, the film is intended to remind people that copyright is not a copying-free zone. Put another way, copyright does not mean 'no copying'. Rather, copyright protects the work of creators and their economic interests, but it also enables and encourages many forms of copying.

For example, the copyright regime does not prohibit the copying of ideas, only the way in which a particular idea has been expressed by a particular author. Similarly, facts and information are free to be copied. Copyright permits copying insubstantial parts of other people's work, say, a snippet of text or dialogue that is, perhaps, no more than four or five words long. And copyright allows you to copy more substantial extracts from someone else's work as long as your use falls within one of the many copyright exceptions set out within UK law. For instance, you might be copying someone else's work when you are engaging in non-commercial research, to provide education and instruction, for the purposes of parody, or even if you simply want to quote from someone else's work when creating new work of your own. So long as your use is fair, and you meet the other relevant criteria set out within the legislation, this type of copying is perfectly legitimate.

The creative process thrives upon practices of adaptation, imitation and borrowing, and copyright should and does accommodate those creative practices. It is true that certain types of unauthorised copying can infringe and damage the legitimate interests of authors and artists. But it is equally true to say that lawful copying is necessary to ensure the continued production of new informational, educational and creative works. Indeed, without copying the creative process would not be viable.

IMAGES

[1] 'Home Taping Is Killing Music', slogan of an anti-copyright infringement campaign by the British Phonographic Industry (BPI) in the 1980s. This work is in copyright. Source: https://en.wikipedia.org/wiki/File:Home_taping_is_killing_music.png

[2] Screenshot from an anti-copyright infringement advert made by the Motion Picture Association of America (MPAA) in 2004. This work is in copyright. Source: https://www.youtube.com/watch?v=HmZm8vNHBSU

[3] Art by Marco Bagni. This work is in copyright, and reproduced with the express permission of the author.

[4] Self-portrait of a female Celebes crested macaque (Macaca nigra) in North Sulawesi, Indonesia, who had picked up photographer David Slater's camera and photographed herself with it. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/File:Macaca_nigra_self-portrait_large.jpg

[5] Photomontage of 'Je Suis Charlie' images produced by Marco Bagni. This work is in copyright, and was produced to accompany 'Copying, Creativity and Copyright'. For reasons of practicality, we have chosen not to provide attribution details within this document for each of the authors of the 65 images used in creating the photomontage. The images were found by searching for 'Je Suis Charlie' on Google Images. If you would like further information please contact the Copyright User team (copyrightuserteam@gmail.com).

[6] Sticky feet, photograph taken by Matthijs on 6th January 2008. This work is in copyright. Source: https://www.flickr.com/photos/matthijs/2183111141/

[7] Stop Copying and Start Creating, Keep Calm-o-Matic created by A. Source: http://www.keep-calm-o-matic.co.uk/p/stop-copying-and-start-creating/

[8] Abel Magwitch, fictional character from Charles Dickens novel Great Expectations (1861). Illustration by J. Clayton Clarke ("Kyd"), circa 1900. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/File:Escaped_convict_Magwitch,_by_J._Clayton_Clarke_(Kyd),_c._1900.jpg

[9] Cover of Jack Maggs, a novel by Peter Carey, 1997. This work is in copyright. Source: https://en.wikipedia.org/wiki/File:JackMaggs.jpg

[10] The Good Samaritan, Eugène Delacroix, 1849. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/File:The_Good_Samaritan_(Delacroix_1849).jpg

[11] The Good Samaritan (after Delacroix), Vincent Van Gogh, 1890. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/File:Vincent_Willem_van_Gogh_022.jpg

[12] Collage by Pablo Picasso. Photograph by Scottish National Gallery of Modern Art/PA. This work is in copyright. Source: http://www.theguardian.com/artanddesign/2015/oct/20/scottish-national-gallery-of-modern-art-acquires-rare-picasso-collage

[13] Fountain, Marcel Duchamp, 1917, replica 1964. Author of the photograph unknown. Source: http://www.tate.org.uk/art/artworks/duchamp-fountain-t07573

[14] Prometheus Brings Fire to Mankind, Heinrich Füger, circa 1817. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/File:Heinrich_fueger_1817_prometheus_brings_fire_to_mankind.jpg

[15] Mimi and Eunice: Good Artists Copy, Great Artists Steal. Cartoon created by Nina Paley. Distributed under the CC BY-SA 3.0 licence. Source: http://mimiandeunice.com/2011/02/25/good-artists-copy-great-artists-steal/

[16] The Adventure of the Girl with the Light Blue Hair. Written, directed and produced by Ronan Deazley and Bartolomeo Meletti, 2014. Cover created by Marco Bagni using illustrations by Davide Bonazzi. This work is in copyright, and available to use under the CC BY 3.0 licence. Source: http://copyrightuser.org/schools/the-game-is-on/

[17] The Adventure of the Girl with the Light Blue Hair. Illustration by Davide Bonazzi. For further information and URL see text for image [16].

[18] Photo from the film Pinocchio. Directed by Ben Sharpsteen, Hamilton Luske, Norm Ferguson, Wilfred Jackson, Jack Kinney, T. Hee, Bill Roberts, and produced by Walt Disney Productions, 1940. This work is in copyright. Source: http://disneyvillains.wikia.com/wiki/Stromboli

[19] Photograph of the Hollywoodland sign. Author unknown. Circa 1935. Source: http://photos.lapl.org/carlweb/jsp/DoSearch?databaseID=968&count=10&terms=00007117&index=w

[20] The Adventure of the Girl with the Light Blue Hair. Interface design by Marco Bagni, illustrated characters by Davide Bonazzi. For further information and URL see text for image [16].

[21] The Adventure of the Girl with the Light Blue Hair. Illustration by Davide Bonazzi. For further information and URL see text for image [16].

[22] Equivalent VIII. Sculpture by Carl Andre, 1966. Author of the photograph unknown. This work is in copyright. Source: http://www.tate.org.uk/art/artworks/andre-equivalent-viii-t01534

[23] Illustration by Carlo Chiostri of Carlo Collodi's Pinocchio. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/File:Le_avventure_di_Pinocchio-pag047.jpg

[24] Screenshot of Pinocchio from the trailer for the film Pinocchio. Directed by Ben Sharpsteen and others, and produced by Walt Disney Productions, 1940. This work is in copyright. Source: https://commons.wikimedia.org/wiki/File:Pinocchio_1940.jpg

[25] Photo of Roy Batty the toymaker and his toys from the film Blade Runner. Directed by Ridley Scott and produced by The Ladd Company and others, 1982. This work is in copyright. Source: http://www.readthespirit.com/explore/wander-with-us-er-to-blade-runner-jiggity-jig/

[26] The Adventure of the Girl with the Light Blue Hair. Illustrations by Davide Bonazzi, interface design by Marco Bagni. For further information and URL see text for image [16].

[27] Screenshot from the film Star Wars: Episode IV – A New Hope. Directed by George Lucas and produced by Lucasfilm and Twentieth Century Fox Film Corporation, 1977. This work is in copyright. Source: http://www.starwars.com/video/help-me-obi-wan-kenobi

[28] The Adventure of the Girl with the Light Blue Hair. Illustration by Davide Bonazzi. For further information and URL see text for image [16].

[29] Jean Marais and Josette Day in the film La Belle et la Bête. Directed by Jean Cocteau and others, and produced by DisCina, 1946. Photograph: Allstar/Cinetext. This work is in copyright. Source: http://www.theguardian.com/film/2014/jan/02/belle-et-bete-review

[30] Screenshot from the film Little Red Riding Hood. Directed and produced by Walt Disney, 1922. This work is in copyright. Source: https://en.wikipedia.org/wiki/Little_Red_Riding_Hood_%281922_film%29

[31] Illustrations by Carlo Chiostri of Carlo Collodi's Pinocchio. This work is in the public domain. Source: https://commons.wikimedia.org/wiki/Category:Le_avventure_di_Pinocchio

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