



# **Icepops 2019 International Copyright-literacy Event with Playful Opportunities for Practitioners and Scholars**

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## Welcome to Icepops 2019



**Chris Morrison and Jane Secker**

We are delighted to be welcoming you to Icepops 2019, the second International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars. The event is being held on **Wednesday 26<sup>th</sup> June** at the University of Edinburgh. The conference hashtag is **#icepops2019** and we encourage you to tweet throughout the event. Enjoy the day! And thanks for joining us,

## The Programme

- |             |  |
|-------------|--|
| 9.40        | Opening remarks from Co-Chairs: Chris Morrison and Jane Secker   |
| 9.50        | Welcome to Edinburgh: <a href="#">Melissa Highton</a> , Director of Learning, Teaching and Web Services, University of Edinburgh   |
| 10.00-10.45 | Keynote 1: Simon Anderson, Director of Publishing, <a href="#">The Audio Network</a> , <i>Stop me if you think that you've heard this one before!</i>  |
| 10.45-12.30 | Copyright Education World Café   |
| 12.30-13.00 | Pecha Kucha talks  |
| 13.00-14.00 | Lunch and networking   |
| 14.00-14.30 | Keynote 2: <a href="#">Stephanie (Charlie) Farley</a> , University of Edinburgh, <i>Make and release – embedding practice through play</i>   |
| 14.30-15.15 | Board game Jam led by Charlie Farley   |
| 15.15-15.30 | Afternoon tea  |
| 15.30-16.15 | Lightning talks  |
| 16.15-17.00 | Plenary closing panel: <a href="#">Lisa Janicke Hinchliffe</a> , Chair of IFLA Information Literacy Standing Committee and Professor, University of Illinois at Urbana-Champaign; Stephen Wyber, IFLA Manager of Policy and Advocacy: <i>Train the Trainer, Spread the Word: Looking to Library Associations as Copyright Literacy Multipliers</i> |
| 17.00-17.15 | Closing remarks: Chris Morrison and Jane Secker  |
| 7.15pm-late | Evening social event with food, drinks and musical entertainment – <a href="#">Teviot Row House, Edinburgh</a> .   |

## Our Keynotes

### Simon Anderson, The Audio Network



#### **Stop me if you think that you've heard this one before!**

Simon will be giving an interactive presentation using audio and music score examples to illustrate real-life and specially prepared music copyright infringement cases.

We consider the difference between influence and plagiarism, the protection that our copyright laws give to creators of music and words, and the value that this protection generates to fund creativity. We look at the cases that have been considered by the courts and the reasons behind key decisions.

Delegates get to play judge and jury using 'traffic light' voting cards to indicate their opinions. Have your say in key current cases like *Blurred Lines* and *Stairway To Heaven*.

### Stephanie (Charlie) Farley, The University of Edinburgh



#### **Make and release - embedding practice through play**

Fear of failure, fear of not being taken seriously, fear of not being an expert or 'knowing enough' can halt and obstruct learning at all levels. Charlie will be sharing her experiences of creating a lusory attitude or playful environment to empower learners (from undergraduates to tenured staff) to experiment and engage with copyright concepts and practices away from fear and apprehension.

Charlie will then be running an interactive, games-based learning session following her keynote.

## Closing Plenary

Lisa Janicke Hinchliffe, IFLA, University of Illinois at Urbana-Champaign  
Stephen Wyber, Policy and Advocacy Manager, International Federation of  
Library Associations (IFLA)

### ***Train the Trainer, Spread the Word: Looking to Library Associations as Copyright Literacy Multipliers***

Library associations can play a key role in supporting professional development. With building copyright literacy increasingly understood as a key task for librarians, notably in the IFLA Statement on Copyright Education and Copyright Literacy, the question arises of how associations can support their members and community in doing this best. This session will report on case studies of library association efforts already at work looking at what format, what focus, and what approaches are being adopted, and what results can be seen. Following the initial presentation, the conversation will be guided by questions which arise from the case studies. Attendees' own experience – and innovative ideas – will be welcome, in particular those which allow for the contrasting of different approaches and the situation under different legal systems. The discussions at the session will help in the development of a larger survey of practice in associations and library support organisations around the world. The results will – we hope – support library associations to provide more focused, more effective help to their members in raising copyright literacy globally.

## Copyright Education World Café Sessions 10.45-12.30

### ***Open Access Escape Room: Creating OA engagement through an interactive adventure game***

Kat Sundsbø, University of Essex  
[ksunds@essex.ac.uk](mailto:ksunds@essex.ac.uk)

This open access themed escape room was created as a way of increasing engagement amongst academics, students and staff by creating a fun and appealing 'training session'. The escape room is suitable for people with little or no knowledge of open access, and works really well as a conversation starter about the current publishing landscape in academia. Though a full version of the escape room has been created (and instructions shared online), I am working on a travel friendly version, and would like to try this at Icepops 2019 along with a short presentation about the creation and implementation of the full version.

### ***Are you Game to help researchers unravel the complexity of Open Access?***

Catherine Parker and Kate McGuinn, University of Huddersfield  
[c.s.parker@hud.ac.uk](mailto:c.s.parker@hud.ac.uk)

The Game of Open Access is a teaching resource created by library staff at the University of Huddersfield in 2017 to engage researchers with the key concepts and tools required to meet UK Open Access mandates. Through the use of playful learning, it aims to develop an understanding of the role of Open Access through the initial idea for an article to its acceptance for publication. The game gives university staff the opportunity to help researchers deepen their understanding of OA compliancy & in addition to traditional support, library guides and advocacy, it aims to lighten the stresses of their journey towards publication.

Delegates will have the opportunity to play the game and test each other's knowledge of Open Access issues. Whoever 'publishes' their article first wins the game & a prize!

### ***Intangible: the intellectual property game***

Sabine Jacques, University of East Anglia  
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In a world where information is endless and students are acquainted with the latest tech, education continuously needs to reinvent itself to meet students' expectations. Wanting to bring learning methods closer to the student's usual environment, I explored the possibility of including gamification in higher education further by designing my own board game as a revision tool. Having studied the mechanics of how to make a great game, I ventured into designing my own board game which is now being turned into a web-based app, Intangible.

This project draws on well-known game rules to raise awareness to the complexities of IP issues in a ludic manner. Sat in teams around a virtual board, each player must answer questions in turns to progress. If the student fails to answer the question correctly, then he has to draw a card from the support deck pile which provides several

possibilities including drawing from the knowledge of other players. Yet beware of industrial espionage! At any point, another team can try to block a player's progress by posing a threat. The first player reaching the end of the board and the team having earned the most money wins the game.

***Cluedo can't solve the mystery of Copyright in relation Information literacy, but this resource might help***

Greg Walters, University of Glasgow  
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2018 highlighted what an important and evolving area information literacy is in relation to not just education, but society in general. CILIP's new definition gave us a chance to reflect on what it means to be information literate in this digital age and Jisc's Digital Experience Survey allowed us to view this environment from a students' perspective via its findings. The Jisc survey highlighted only a third of the 37,720 FE and HE students who took part in the survey were told what digital skills they would need before starting their course. To address this area and introduce copyright literacy to students' pre-entry, I'm in the process of developing an interactive learning object which uses the information literacy framework developed by Anglia Ruskin's University to direct students to both information and copyright-based resources. Initially this object is aimed at one of the Colleges within the University of Glasgow, with the aim of being expanded to include more subjects. What would be useful is to gain feedback from participants at ICEPOPs in relation to the areas covered, resources linked to by the object and if there's scope to adapt it for the FE and HE audience out with the University.

***Unlocking 20th Century Literature: Controlled Digital Lending for In-Copyright Material***

Kyle Courtney, Harvard University  
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Controlled Digital Lending (CDL) is a method by which libraries loan print books to digital patrons in a "lend like print" fashion. Through CDL, libraries use technical controls to ensure a consistent "owned-to-loaned" ratio, meaning the library circulates the exact number of copies of a specific title it owns, regardless of format, putting controls in place to prevent users from redistributing or copying the digitized version. CDL isn't meant to be a competitor, nor a replacement, for current market licensing of e-books. But CDL does deserve significant attention as a legal strategy, particularly to help address access to the large number of books published in the "20th Century black hole" that have little hope of otherwise being made available to readers online.

***Three...that's the magic number. Copyright online resources for staff, students and researchers.***

Neil Sprunt, University of Manchester

[neil.sprunt@manchester.ac.uk](mailto:neil.sprunt@manchester.ac.uk)

I'm currently developing an online resource aimed at researchers (PGR and early career)  
I will do a quick demo of our soon to be suite of 3 resources:

- Copyright and teaching materials: Can I use it?
- Copyright for students: Who owns what?
- Copyright for researchers (title to be finalised).

All the resources are (will be) licensed under a CC-BY-NC licence. I will talk about how the resources came about, and how they fit in terms of face-to-face training and guidance at the University of Manchester.

***PowerPlay: using custom slide shows to choose your own adventure***

Chris Jones, Reading University

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Lengthy copyright presentations sometimes slide into Death by PowerPoint – but utilising underused features can turn the tables (into a game of minesweeper) and allow your audience to plot their preferred path through a training session.

With judicious use of hidden hyperlinks to easy-to-create custom slide shows (shows within shows), a single slide becomes a portal to multiple copyright stories, enabling attendees to choose their own adventures. Will you follow Alice into the public domain, climb Hockney's hill in search of fair dealing, or waddle obliquely to freedom (of panorama) behind the penguin gif?

This approach was trialled at a recent researcher development session on the inclusion of artistic works in publicly accessible PhD theses, creating better dialogue between speaker and attendees, enabling areas of greatest interest to be prioritised and revisited, and reframing the delivery of essential information as a dynamic(ish) voyage of discovery.

Requiring no technical wizardry but some thoughtful structuring and curation of content, delegates will learn quick tricks to recreate the demonstrated examples, and (hopefully) share some other handy hacks, finding playful ways to restore Power(Point) to the people.

***The Wheel of (Mis)Fortune***

Jeff Izzo, California State University Northridge

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In the 21st century of sweeping and effortless consumer access to artist performances - via YouTube, social media, and other digital dissemination methods -- the goal of protecting performers has become both more crucial than in the past and considerably more difficult. The digital landscape has plunged us into an essentially borderless world,

where someone in Italy can download a YouTube performance from Japan and do what they wish with it -- without the performer's knowledge. While there are myriad legal schemes addressing this phenomenon both on the international and domestic levels -- for instance, the Rome Convention and the US Copyright Law's music video anti-trafficking provision, as well as EU Directive 13 -- this presentation will examine whether such legal protections should be reinforced or perhaps, in the alternative, relaxed, based on the notion that current laws have failed to keep pace with the vigorous and rapid expansion of consumer access via digital means.

***Train-the-copyrighter: games to become a teaching copyright librarian?***

Mathilde Panes, City, École polytechnique fédérale de Lausanne

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In this world café, I will present some of the games used to enhance staff development in the area of copyright at the EPFL Library, Lausanne, Switzerland. I will also address how the inclusion of gamified pedagogy helped the staff include active pedagogy in their approach to copyright literacy teaching.

***Launch of Publishing Trap v2.0***

Jane Secker and Chris Morrison, UK Copyright Literacy

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The Publishing Trap is a board game aimed at early career researchers and academics to introduce them to the publishing choices that they make throughout their academic career. It considers issues related to copyright, open access and scholarly communication. The game was released in October 2017 and has been played around the world and translated into several languages. Following feedback we have been working on version 2 of the game, which we would like to share with delegates at Icepops to fine tune it before we get it professionally designed. Whether you've played the original version or not, come along to see a sneak preview of the game.

## Pecha Kucha 12.30-13.00

### ***Getting by with a little help from your friends (The benefits of copyright communities of practice)***

*Getting by with a little help from your friends (The benefits of copyright communities of practice)*

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Evidence suggests that Library professionals in the UK Higher Education sector have extensive knowledge of copyright (Morrison & Secker 2015), but often lack confidence in sharing that knowledge with peers. These individuals may feel unprepared; struggling to deal with emerging issues and keep up to date (Secker & Morrison 2016). Others, with more confidence value a community approach to copyright. We have benefited from attending and participating in an active copyright community and want to advocate for more of these types of groups. We will share our experiences of engaging with different communities of practice - from internal institutional groups to broader regional groups (SHERLOCK and NOWAL). We will also survey the group members and curate their experience. Ultimately, we will demonstrate that these groups can be fun and informative, encapsulating the ICEPOPS theme of playful learning. Along the way we will provide our insights into what we think makes a successful community of practice (always bring cake!). Finally, keeping in mind this year's theme, our presentation will feature popular music refrains based on friendship and support. When it comes to copyright and fun, we'll be there for you.

### ***Silence in the Library: from Copyright Collections to Cage***

Karen McAulay, Royal Conservatoire of Scotland

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As a musicologist, I research historical legal deposit music collections from the period roughly contemporary with Sir Walter Scott and Jane Austen. Clearly linked to copyright legislation, my interest is in what music was registered, what was deposited in libraries, and how it fared when it got there. Naturally, I'm also interested in any music copyright litigation that crop up in the literature, and the insights that it gives us into the historical development of copyright.

As a music librarian, however, I'm more concerned with ensuring that our readers understand what they can, and can't do with regard to copyright, whether it's a question of how much they can copy, whether they can arrange a piece of music, or what the implications of performing rights might be. Recent conversations about one of John Cage's compositions raise particularly intriguing questions.

My talk is different because it attempts to bridge the gap between historical research and current practice.

Delegates will be encouraged to think about the wider issues concerning intellectual property, and to begin to appreciate how legislation first enacted before the Age of Enlightenment has continued to shape what we do with music to the present day.

### ***From Discovery to Communicating: Creating copyright citizens***

Ruth Mallalieu and Amy Haworth, University of Sheffield

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“Information and digitally literate students...can produce, share, use and remix digital information within an ethical context. Intrinsic to this is the ability to understand and apply copyright regulations” (University of Sheffield, 2018).

Expanding a comprehensive copyright service to undergraduate students is an ambitious endeavour. In our lightning talk we will talk about how we have provided a coordinated 'scaffold' approach across our Information and Digital Literacy Framework to deliver maximum impact.

It is a longstanding question as to whether copyright is a literacy in its own right, or whether it feeds into existing literacies within a framework. At Sheffield, we have taken the latter approach. The Library Learning Services Unit and the Copyright & Licensing team have worked closely together to integrate messages relating to copyright across all literacies. In doing so, they have flipped the literacies on their head. Often, 'Discovery' comes first - but with user-generated content, 'Creation' comes to the fore. We propose that by instilling awareness of rights in creative content from the very start of the undergraduate journey, we are equipping our students with valuable and desirable skills that tie in with the University's graduate attributes and the new Programme Level Approach.

### ***How to Teach Clearly Which Rights Are Managed by CMOs***

Denes Legeza, Hungarian Intellectual Property Office

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The collective management of copyright and related rights (CRM) is an essential part of the copyright curriculum. We teach how these collective management organisations (CMO) operate, what is the scope of their mandates, how they collect and distribute royalties, etc. Thanks to the directive on CRM the operation rules in the Member States are harmonized and transparent.

But what about the exclusive rights and levies managed by CMOs? These have a cobweb-like structure that is less easy to comprehend and more challenging to teach. For instance, some exclusive rights regarding a few type of works (or related rights performances) are determined by the Berne Convention and other international treaties, while others are governed by EU directives. Great! We can collect these provisions and prepare a table (trying) to understand them. I have concerns about the use of this approach and currently I am working on a game which can be an alternative way of explaining this topic.

***Nobody Puts Copyright in the Corner: How to Tell Them What They Don't Want to Know About Copyright***

Claire Sewell, University of Cambridge

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Copyright underpins almost every element of the research lifecycle from using third party materials in theses through to sharing outputs via Open Access. As more and more roles in academic libraries include an element of researcher support it is becoming more vital than ever that staff have a good understanding of how copyright fits in with the scholarly communication process. The problem comes in trying to engage staff who feel that copyright only deals with how much a user can scan from a textbook and would prefer to put scholarly communication aspects of copyright firmly in the corner.

This lightning talk will highlight some of the approaches taken at Cambridge University Libraries to encourage staff to improve their copyright literacy as a means of improving their understanding of scholarly communication including creating accessible LibGuides, using games-based learning, setting up a federated copyright service and creating an online asynchronous course. The talk will look at the successes and failures of each approach and offer some practical suggestions for delegates to implement at their own institutions. It will also explore the relationship between copyright and scholarly communication literacy and how librarians can embrace both to have the time of their lives.

## Lightning talks 15.30-16.15

### ***Educating University Staff about Copyright***

Clare Lane, University of Central Lancashire  
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A lightning talk around using resources such as a well-designed webpage and Copyright the card game to engage staff. Most staff are not able to find a full morning or afternoon to attend a copyright course so we modified Copyright the card game to fit into a lunch hour and invite staff to bring their lunch along with them. On the back of this we have revamped (rewritten!) the webpages so that the session is used as an introduction and more in depth information can be found once interest has been generated. I feel that many delegates will want to offer informative training sessions but know that university staff (I am sure it is the same elsewhere) are time poor. We feel that our approach and adaptation of Copyright the card game overcomes this hurdle.

### ***Fear-Free Music!***

Janet Burgess, University of Glasgow  
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My PhD is investigating how copyright law affects the 2% of the UK's population who are amateur musicians – a million ordinary and extraordinary people who are not primarily motivated by financial rewards but who make music for pleasure.

Music-making is not only fun but it also brings numerous health and social benefits. It is also inclusive, open to every social group and ability level across a very wide range of activities: my research has introduced me to choirs, orchestras, brass bands, folk singers, popular and rock bands, as well as ukulele groups and handbell ringers.

As my talk will explain, these amateur musicians have all described significant levels of ignorance and confusion about their legal responsibilities, and some are very afraid of the consequences of inadvertently infringing copyright law. I want to be able to make copyright law clearer for amateur musicians by presenting it to individuals and groups in ways which make the law accessible for non-experts of all ages and abilities. Games and apps are a great way to guide people through the labyrinth of copyright law, and presenting my ideas to the ICEPOPS attendees would be an invaluable first step

### ***Introducing Copyright - All Together Passionately***

Debbie McDonnell, British Council  
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Using one image to introduce many different aspects about copyright. Delegates will learn that using one well known film will help introduce their audience to different aspects of copyright in an engaging way, such as categories of work, duration, layers of rights and multiple rights holders. The aim is to grab the audience's attention and spark their curiosity so they absorb more information afterwards.

### ***The Orphan Works Saga (A Brexit Story)***

Matthew Lambert, The British Library

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The orphan works exception was introduced in 2014 as a way for cultural heritage and educational institutions to make orphan content available. Since then the British Library has registered over 11,000 orphan works and made them freely available. Educating staff and building processes to ensure the exception is used properly (and fully) has taken a huge amount of work. And then Brexit happened. A no-deal Brexit will mean the disappearance of the orphan works exception in the UK, meaning all those items lose their protection. This would talk about the practical and policy challenges of dealing with that material, and now educating staff about the loss of the exception, so new projects no longer rely on it.

### ***Text and Data Mining on Both Sides of the Atlantic***

Kyle Courtney, Harvard University

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Copyright law and resource licensing complicate research with text and data mining (TDM). The challenges are compounded for scholars engaged in cross-disciplinary work across legal jurisdictions or institutions. Some barriers to access may dissuade researchers from pursuing valuable projects. Even if researchers obtain access to for TDM, new questions arise regarding storage, long-term preservation, dissemination, reproducibility and reuse. In this talk we will examine the legal state of TDM in the UK, U.S., and other jurisdictions - with an emphasis on libraries and other cultural institutions- including best practices being developed in licensing and copyright, and the reality of preservation and reuse in furtherance of scholarship (and not for vendor profit).

### ***Copyright and performing: a difficult balance?***

Stephen Penton, City, University of London

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As a performing musician, I've always been aware of the challenges copyright can create. I was surprised when I became aware of the Music Publishers' Association Code of Fair Practice a couple of years ago that I hadn't heard of it before. I was also surprised that the staff in the music department of my institution were not aware of it, and I wonder if this is the case for other performers and institutions. This presentation will provide an overview of the code, and also provide a brief opportunity to discuss copyright issues relating to performing.

***First Comes Coffee: Brewing Partnerships between Scholarly Communication and Teaching Librarians***

Maryam Fakouri, University of Washington

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I work in scholarly communications within a giant, decentralized library system. Connecting my department to teaching librarians is more difficult than I expected it to be! This is more due to structural reasons than lack of interest. We recently collaborated to co-host a coffee mixer and invited everyone to come. It was originally scheduled on Valentine's Day, which led to creative marketing possibilities. I'd love to say we created a marvelous teaching tool or project . . . Hopefully this small first step will lead to those larger, impactful projects.

## In Memory of Marion Kelt (nee Murphie)



*Just as we were finalising the programme we learned of the sad news that our friend and colleague Marion Kelt had passed away. The following is from her colleagues at Glasgow Caledonian University:*

We lost Marion Kelt suddenly on 16<sup>th</sup> June 2019. We are all shocked and deeply saddened by her loss. Marion was well known and respected in the library world most recently for her award winning work in Copyright. Marion will be hugely missed and remembered with great affection by her family, colleagues and friends. She was extremely well-liked and highly respected for her engaging personality, her open and helpful nature, her kindness and her unique sense of humour.

Marion studied Philosophy and Librarianship at Strathclyde where she met her husband and fellow librarian Peter Kelt. She worked across the library world in School libraries, Public libraries and in Further and Higher Education. Marion came to Glasgow Caledonian University from one of its founding institutions, Queen's College, in 1998. At Glasgow Caledonian University Marion moved through her various roles of Assistant Librarian to Senior Librarian and lastly Research and Open Access Librarian with enthusiasm and dedication.

Outside of work Marion loved spending time with her family, music, comics, gardening, gin, real ale and cats and she had an endless stock of anecdotes on these and many other subjects. We will all miss the tremendous fun that Marion brought to our lives and we hope you'll join us in raising some funds to help her beloved cats: <https://www.justgiving.com/fundraising/marionkelt>

