Icepops 2022 International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars

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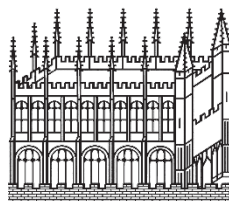
Welcome to Icepops 2022

We are delighted to be welcoming you to Icepops, the third International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars. The event is being held on **Thursday 8th September** at the Newman Room, Catholic Chaplaincy, University of Oxford. The conference hashtag is **#icepops22** and we encourage you to tweet throughout the event. Enjoy the day! And thanks for joining us.

Chris Morrison and Jane Secker

The Programme

9am Registration and coffee: University of Oxford Catholic Chaplaincy foyer

9.45am: Welcome

10-10.30am: Icebreaker and opening remarks from Chris Morrison and Jane Secker

10.30-11.30: Keynote 1: Emily Hudson, King's College London. 'The Pastiche Exception in Copyright Law'

11.30-11.45: Coffee Break – poster presentation by Greg Walters, University of Glasgow. 'Figuring out the Puzzle of Copyright Literacy during and after COVID 19 at the University of Glasgow'

11.45-12.45: Lightning Talks (7 x 8 mins)

12.45-14.00: Lunch and networking

14.00-15.00: Keynote 2: Dr Andrea Wallace, University of Exeter and Douglas McCarthy, Europeana Foundation. 'Hawking Hogarth: the future of open access to digital collections in the UK'

15.00-16.15: Copyright Education World Café (8 mins X 8) (with tea and coffee). Hosted by Chris Morrison and Jane Secker

16.15-17.15: Panel Discussion: Stephen Wyber, Kyle K Courtney, Emily Hudson, Douglas McCarthy, Andrea Wallace: The Copyright Jedi convention

17.15-17.30: Wrap up and close

19.30: Evening social event at Backseat Becky's with food, drinks and music!

Our Keynotes

Dr Emily Hudson, Kings College London

The Pastiche Exception in Copyright Law
Emily joined King's in January 2015, having previously held academic posts at the University of Melbourne, University of Queensland and University of Oxford. Emily teaches in IP modules in the undergraduate and LLM programmes at King's, and her research has a particular focus on IP law, including projects on *Quotation Norms in the Publishing Industry* and *Distinctiveness in Trade Mark Law*. She is author of the book *Drafting Copyright Exceptions: From the Law in Books to the Law in Action* (Cambridge University Press, 2020), and has been a regular speaker at the [Copyright and Online Learning webinar series](#), including in relation to her copyright guidance on the use of audiovisual works in teaching. Emily will be speaking about the pastiche exception in copyright law.

Dr Andrea Wallace, University of Exeter and Douglas McCarthy, Europeana Foundation

Hawking Hogarth: the future of open access to digital collections in the UK
Andrea Wallace ([@andeewallace](#)) is a Senior Lecturer in Law at the University of Exeter. Her research explores legal issues surrounding copyright, cultural institutions and the public domain by examining the impact of digital technologies on the preservation, interpretation, and dissemination of cultural heritage. She frequently writes and presents on open culture and the impact that a claim to copyright in reproductions has on meaningful access to cultural heritage in the public domain.
Andrea's previous projects include [Display At Your Own Risk](#) (with Ronan Deazley, Queen's University Belfast), a research-led exhibition experiment featuring digital surrogates of public domain works made available by cultural institutions around the world. She is currently working on a new resource called the [Copyright Cortex](#) which catalogues material about copyright and digital cultural heritage to provide the GLAM sector with scholarly commentary, practical guidance, and real world place studies all in one place. She works closely with Douglas McCarthy to manage the data collected by the ongoing [Open GLAM Survey](#).

An art historian by academic training, Douglas McCarthy (@CultureDoug) has worked internationally in museums, art collections and archives for twenty years. He is a passionate advocate for open access to cultural heritage and his areas of expertise include digital collections management, copyright and licensing. At Europeana, Douglas leads a team working with international museum and educational partners to showcase

their collections and engage online audiences with cultural heritage, digital storytelling and dynamic content marketing.

In his own right Douglas is a respected researcher and author in the field of open access to cultural heritage. Since 2018, he has led an international survey of open access policy and practice in the GLAM sector with Dr Andrea Wallace. Douglas is also the Editor of the Medium publication Open GLAM that shares insights into open access and cultural heritage from a global perspective.'

Poster Presentation (available all day in coffee and lunch area)

Greg Walters, University of Glasgow - Figuring out the Puzzle of Copyright Literacy during and after COVID 19 at the University of Glasgow

The purpose of this poster is to provide an overview of how copyright literacy was pieced together and delivered at the University of Glasgow (UofG) during and after the COVID 19 pandemic. Like any jigsaw, key pieces (listed below), had to be identified to help inform the contents of this poster, as they are underpinned by both engagement/numerical data and useful anecdotal evidence.

- What types of resources should be developed?
- What resources or guidance were referred to when developing the materials?
- Did any particular resources (or type) prove to be popular in terms of engagement?
- Were there any priority areas of copyright literacy that should receive particular support?
- Would workshops be beneficial to the UofG community?

Could participating in external communities of practice be beneficial to developing both resources and relationships with peers?
Key takeaways
The above jigsaw pieces had to be put into place so comprehensive copyright literacy guidance for the staff and students at UofG could be provided. Viewing this poster will help attendees view the experience of UofG when developing copyright literacy-based materials, and hopefully showcase the benefits of having resources like this in place, along with engaging with communities of practice.

Lightning talks 12-12.45pm

Julie Murray, CLA - CLA Copyright Literacy initiatives

CLA will give a lightning tour of CLA's copyright literacy activities, which are mainly aimed at FE and schools. We will have a new 'Copyright Essentials' animated online training course ready to launch by then, which looks great! And there is a wide range of other stuff including our IP Prize for which video entries are encouraged.

Bartolomeo Meletti, Learning on Screen / CREATe - Copyright and Fair Practice in Film Education

The project Copyright and Fair Practice in Film Education aims to clarify and inform the scope of application of copyright exceptions such as illustration for instruction in relation to the use of films for educational purposes. This short presentation will highlight some of the main findings of the project, where 48 film academics from 32 different Higher Education institutions in England, Scotland, Wales and Northern Ireland participated.

Priya Haria and Yvette Howley, The Open University - Research Support and Intellectual Property Partners in Copyright

In this lightning talk we will give a brief overview of how the OU's Library Research Support team and Intellectual Property team are working in partnership to develop copyright awareness of both our undergraduate and postgraduate students. The presentation will give an overview of projects and initiatives that we have been rolling out over the last few years. These include the digitisation of research degree theses, the move to electronic submission of research degrees theses and making student research available on our institutional publications repository, Open Research Online (ORO). We will give an overview of what we have learnt and how we have adapted our processes, procedures and guidance. We will also share some student feedback, future plans of developing copyright literacy across our communities with particular focus in an online context and the cross collaboration between the Library Research Support and Intellectual Property teams.

Matthew Lambert, The British Library - The Writing Is on the Wall: Providing copyright Information for British Library Readers

In order to access items in the British Library collection, you must be in our reading rooms. The stance taken on copying there, is that users may make their own copies, however, responsibility for assessing copyright and making copies sits with the users making the copies. To enable this the BL provides users with copyright information. Previously this was done solely with physical signage. This has resulted in a patchwork of often outdated information and staff with differing levels of understanding/knowledge. The talk will focus on challenges and approaches taken to updating this in a holistic and modern manner, and its implementation.

Ramona Mattisson and Aprile Clark, Lund University, Sweden - A fork in the road – why CC BY?

As academic librarians at a medical faculty, we promote open science practices by educating researchers about the implications of open license conditions. Researchers are sometimes faced with a choice of path in the process of publishing open access, when the publisher offers a choice of different Creative Commons licenses. They are often not aware of what the terms of the licenses mean in practice. Therefore, they choose the least permissive license because it feels most comfortable. We try to change their way of thinking by informing them about what the conditions may mean in

practice. Instead of blindly choosing the most restrictive license, we recommend that they start from the most permissive license and only add restrictive conditions if they can explain why they are needed. We emphasize the pros and cons of the conditions of the licenses, and what implications they can have for dissemination of research results. We try to appeal to the researchers and attract their attention by using the approach "what's in it for me?"

Deborah Ferns, University of Strathclyde - Engaging Students with Copyright at Strathclyde

It has always been challenging to engage students with copyright so that they view copyright education as an essential tool to protect and exploit their own works as well as enabling them to reuse third party owned materials in a legally compliant way. Deborah will describe how University of Strathclyde has addressed this challenge.

Kate Vasili, Middlesex University - There's no such word as 'can't' or at least it's a maybe not during a crisis

What we've learnt about exceptions and risk since COVID 19.
A recap of the more daring use of exceptions during the pandemic and beyond. Where some of us were already pushing the boundaries by relying on exceptions, some were extremely cautious. Since the COVID 19 lockdowns many have learnt to rely on exceptions and balance risks to ensure students aren't disadvantaged unnecessarily. Would most rightsowners even care if an extra page or two were scanned outside the legal limits, or if UK enrolled students had secure access to a film clip online in Germany instead of a lecture theatre in the UK. Where is the harm? Can we all dare to be a bit braver or are we scared of 'poking the bear'? The age-old legal response to many copyright questions is 'It depends' so let's explore the possibilities.

Copyright Education World Café Sessions 15.00-16.15.

Stephen Wyber, IFLA – Aux armes, librarians! Building a copyright advocacy bootcamp

Too often, copyright law can seem immovable. Noisy, well-resourced rightholder lobbies, often ready to make extreme claims, can look like an insurmountable barrier to change. Governments can seem unreceptive, or even the victims of regulatory capture. Copyright itself can seem too complex.

Chris Jones, University of Reading – With a pinch of Pepper: parody, pastiche and a pictorial index of copyright cases

The album cover artwork for The Beatles' 'Sgt. Pepper's Lonely Hearts Club Band' is one of the most iconic and oft-parodied images in popular culture. The original poses teachable issues of authorship and underlying rights, while inviting – as pop art personified* – participative appraisal: appropriation as appreciation.
In October 2014, UK copyright legislation was amended to provide specific parody and quotation exceptions, fixing a hole in the Act we've known for all these years. Understanding of these exceptions is getting better all the time, for the benefit of

copyright users.

Adopting and adapting the original assembly to create a new community of copyright connections, characters and curios, this talk will present pastiche in practice – assessing the basis for linking faces to cases – considering the context, constraints and residual risks.

Having been some months in preparation, a splendid time is guaranteed for all.

Further reading

Anthony, D. (2017), 'The Beatles, Sergeant Pepper and Intellectual Property', IPO blog. Available at: https://ipo.blog.gov.uk/2017/06/20/the-beatles-sergeant-pepper-and-intellectual-property/

Christine Daoutis, University of Surrey and Nicola Avery, The University of Law– Monkeys, cheese and lightsabers: a brief introduction to copyright

We present a short copyright online module developed for undergraduate students. The module uses relatable scenarios, short quizzes and other interactive activities to introduce copyright, fair dealing and licences, including Creative Commons licences.

Rachel Scanlon, Bodleian Libraries, OxfordGames Workshop – Creative Commons Citations

I'm working on an activity to teach best practice on citing Creative Commons licences. I'd like to test a few ideas on you and get your feedback. It'll be a simple card game. I'll explain the game, we'll play and there will be a small prize for the winner. Then you get to give your feedback, be brutal I can take it. If you are in the gaming mood or are a card shark, come along.

Ollie Bridle, Radcliffe Science Library, University of Oxford – Twine for the Labyrinth: Guiding researchers through open access publishing

In this talk I will discuss the development of a new, interactive guide to open access publishing. Researchers funded by public bodies and charities must often publish research in an open access format as a funding condition. Researchers can struggle when navigating a complex set of requirements from funders and institutions in terms of eligible forums for publication, acceptable licencing options and arrangements to pay open access publication fees. The range of open access routes can be overwhelming when presented to researchers in policy documents, websites and presentations. We developed a resource that would guide researchers through the publication process in a step-by-step fashion, prevent information overload and be available whenever researchers needed it. Twine is an open source tool for creating interactive fiction. A reader may choose a non-linear path through a narrative, a story having the ability to branch in different directions with alternative endings. I will show how Twine was used to produce a user-friendly guide to open access publishing. I will demonstrate how the guide tailors publishing instructions for a user based on their responses to particular questions. The talk also suggests how audience members can exploit Twine to produce their own interactive guides.

Lisa Redman, Intellectual Property Office – The IP Education Framework

The IPO will introduce the IP Education Framework which sets out the knowledge needed by young people, to help them identify and apply IP, from primary to higher education levels. The session will focus on some of the copyright concepts referenced in the Framework at further and higher education levels.

Links to resources will be circulated to participants before the event to encourage them to use/test the parts of the framework referred to in the video.

The video will –

- Introduce the framework and the rationale behind it
- Demonstrate the framework and in particular, some of the copyright concepts
- Show the supporting resources

Feedback required:

Participants will be asked to consider where in their teaching programs specific copyright competency statements could fit. They will also be asked to consider how well specific IPO supporting resources would support the teaching of the copyright competency statements.

Kyle K Courtney, Harvard University – Controlled Digital Lending: the next chapter

Kyle returns to Icepops with an update on his experiences advocating for Controlled Digital Lending (CDL), the practice that allows libraries to loan print books to digital patrons in a "lend like print" fashion.

Helena Djurkovic, ERA – ERA streaming services: the BBC Shakespeare Archive Resource and Video Streaming Platform

Helena will share a number of tools to help your students get more from the ERA Licence.