



# **Icepops 2024 International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars**

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## Welcome to Icepops 2024



We are delighted to be welcoming you to Icepops, the fifth International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars. The conference is being held on **Thursday 5<sup>th</sup> September** at the city campus of Leeds Beckett University with post-conference events on **Friday 6<sup>th</sup> September**. The conference hashtag is **#icepops24** and we encourage you to share your experiences on social media throughout the event. Enjoy the day! And thanks for joining us.

**Chris Morrison and Jane Secker**

### Icepops Pocket Edition– Thursday 5<sup>th</sup> September 2024

1pm Registration

1.30-2pm Refreshments available and icebreaker activity

2-2.15pm Welcome and introduction from co-Chairs, Chris Morrison and Jane Secker

2.15-3pm Opening Keynote: Kyle K Courtney, Harvard University – *Copyright and Access in the Remote Digital Era*

3-3.40pm Lightning talks (5 minutes X 6 presenters)

3.40-4pm Coffee break (with some sort of icebreaker as well)

4-5.15pm World café (6 tables X 10 minutes)

5.15-5.45pm Conference wrap up and close

7.30pm Evening social at the [Lost and Found Leeds Club](#)

### Friday 6<sup>th</sup> September 2024

10-11am ALT COOL SIG Committee AGM

11.15am Tours of University of Leeds Brotherton Library / self-guided tour of Leeds Beckett University

## Our Keynote: Kyle K Courtney - Copyright and Access in the Remote Digital Era



Our keynote speaker, is [Kyle K Courtney Esq.](#), from Harvard University. Kyle is lawyer and librarian, is the Director of Copyright and Information Policy for Harvard Library. He works closely with the Harvard community to establish a culture of shared understanding of information policy and copyright issues among staff, faculty, and students. His "[Copyright First Responders](#)" initiative is in its

10th year at Harvard, and he runs a parallel national network that has spread the program to libraries, archives, museums, and other cultural institutions in Alaska, Arizona, California, Nebraska, New Hampshire, Oregon, Rhode Island, and Washington. He is also an advisor to the American Law Institute, helping to write the "Restatement of Copyright, First." In 2014, he co-founded [Fair Use Week](#), now an international celebration sponsored annually by over 100+ universities, libraries, and other institutions.

In 2020 Kyle co-founded the non-profit organization called "[Library Futures](#)" which empowers libraries to take control of their digital futures. He also co-authored the seminal "[White Paper on Controlled Digital Lending of Library Books](#)" and his latest forthcoming work is in "Copyright & Censorship: Historical Dangers of Licensing Regimes in the Digital Age" by Cornell University Press.

Librarians, archivists, and information professionals often face the challenge of understanding how to balance copyright and their mission - to provide preservation and access the copyrighted works in their collection. This part of the library and archive mission is put further out of balance when license terms restrict core library functions from providing "modern" access - remote or digital. As copyright-sensitive projects become more common, issues involving "modern access" utilizing fair use, fair dealing, and low-risk digitization have gained prominence, particularly during our worldwide pandemic closures. Lessons of this period reveal that the law already strikes a careful balance between the rights of copyright creators and the need for access, offering exceptions that can help institutions develop policies that both respect copyright and enhance modern access. Join Kyle K. Courtney for a talk exploring these key copyright concepts, their impact on licensing, and how they support the mission of libraries to provide further modern access.

## Lightning talks 15.00-15.40

### **Eilish Purton, University of West London - “Only those blinded by greed would refuse to let a friend make a copy”**

The title (which needs a subtitle!) is a quotation from Aaron Schwartz's 2008 Guerilla Open Access Manifesto. It's been over a decade since Schwartz's tragic death and he's left a complicated legacy. Where do we stand now on issues of copyright and ownership in academia? While the legitimate OA movement has made significant gains in recent years, Guerilla OA has equally thrived in various digital communities. Reddit, for example, is chock-full of academics who are happy to 'let a friend make a copy' of something that should be limited by institutional access. These instances seem innocent enough, but the reference to Aaron Schwartz is a deliberate means of calling to attention the most extreme consequences one can face-- there's been a real human cost. Has anything been learned?

I'd like this talk to be a bit more philosophical or exploratory, with no hard conclusions drawn, hopefully giving delegates a prompt for discussion. If not a lightning talk, this could be refigured as a talk and a bit of an 'open forum' given that the subject has a lot of talking points. In any case, I'd really like to facilitate some engagement with delegates through this session.

### **Tom Lennox and Liesl Rowe, Leeds Beckett University - “Can open, worms everywhere”: copyright, inter-library loans and systematic reviews**

Systematic reviews are in-depth literature reviews which require access to hundreds or thousands of journal articles. Most universities will not have access to every article, so the review team will need to use inter-library loans. Multiple team members will need to read the articles, in order to decide whether to include them in the final review.

This is where copyright comes in: articles supplied via inter-library loan are only licensed for individual use. So what happens when multiple researchers need access to the same articles, but are not allowed to share them? And in a sector so keen on sharing information, why are so few of us talking about this?

This talk will briefly outline my institution's efforts to open this can of worms. We have lobbied for changes to the renewed CLA Higher Education license agreement (due in August 2024) as well as changes within our own institution. I would like to open up the discussion to a wider audience and discuss the implications of the new license, which should be in effect by September.

To the best of my knowledge this topic has not previously been discussed at ICEPOPS but will be relevant to many.

### **Mark Walford, Sage Publishing - Collect £200 or Go to Jail: Exploiting the monopoly that is Monopoly**

My parents forced us to play Monopoly on Sunday evenings, perhaps in the hope that it would turn us into good rentier capitalists. It fostered a lifelong hatred of the game in me. But it is a game with some interesting things to tell us about IP and its exploitation. I will chart its history from its origins as a game designed to show the evils of monopolies, through the 'Anti-Monopoly' trademark infringement suit of 1973, the various challenges to the monopoly including the awful 'Ghettopoly', through to its current ubiquity, spin-offs and cultural significance. Could it be a factor in the rise of Donald Trump?

### **Chris Slater, British Library - On Notice: Take Down Processes and Risk**

This paper proposes to explore how robust Notice and Take Down processes can play a central role in an institution's management of copyright and related risks.

Specifically, audience members will be briefed on a recent project by the British Library to modernise its own procedures, ensuring they remain fit for purpose. They will learn more about the motivating rationale behind this project, and as to how an institutional prioritisation of risk management drove momentum; as well as looking more closely at the design of the new process itself, reflecting on how our unique role, as the national library of the United Kingdom, shaped our requirements and approaches in practice.

Through this presentation, the importance of notice and take down as an essential tool of legal risk management will be highlighted. Audience members will be encouraged to contemplate their own institution's approaches and to consider whether their risk management needs are being met.

### **Michael Duncan and Kirsty Knowles, University of Dundee - Copyright Beyond the Classroom: a real-life experience of publishing art school dissertations (full of third-party images and at the last minute!)**

The University of Dundee School of Art and Design hold a Degree Show exhibiting the work of 350 undergraduate students. This high profile, public event attracts upwards of 16,000 visitors. This year, for the first time, our Open Research team (1, and then 2 of us) was tasked with publishing Fine Art dissertations laden with third-party copyrighted material in time for the exhibition. The project was initiated by the academic supervisors in February, our Publishing Librarian started in April, and the exhibition opened in May!

We will talk about the copyright conundrums thrown up by this challenge and lessons learned from our rollercoaster experience including:

- How do you deal with 500 copyrighted images? Redact or publish - what would you do?
- Is it too late to get permission? (Almost certainly yes).

- What are the different copyright rules for dissertations and publications?
- Who gives undergraduates copyright advice for publishing?
- Timing is everything, we have a year before the next one!

This gave us the opportunity to reflect on our Library's relationship with copyright, with a view to scaling up the project for next year's exhibition and broadening our copyright training.

We hope to spark some conversation around copyright awareness, empowering undergraduates, and the risks librarians are prepared to take when it comes to publishing students' work.

### **Lindsey Fulker, Rosie Lynch and Laura Pätäri, King's College London - From Nervous to Nimble: King's Digital's journey towards online copyright confidence**

At King's Digital, we are a team of 70 (and growing), responsible for developing online and blended learning for faculties across King's College London. We create engaging online modules and programmes for students which incorporate materials such as images, diagrams and media. As the team has expanded, we were finding decisions around copyright challenging and realised that we needed to build our confidence in using these third party materials.

In our lightening talk, we will take you on a whistle-stop tour of our copyright journey so far, sharing our work in setting up a 'copyright champions group', build a wider team copyright community space to discuss copyright conundrums and support colleagues, and upskill colleagues with workshops and resources.

The focus will be on a demonstration of the set of copyright decision-making tools we have started developing with the indispensable (and fun!) support of the team at CopyrightLiteracy.org. The tools will be licensed under a Creative Commons licence and aim to make copyright work quicker, simpler and more structured for colleagues needing to make decisions in a fast-paced environment.

## Copyright Education World Café Sessions 16.00-17.15

### **André Buller, Liesl Rowe, Thali Bento, Anna Gower, Elise Lagden, Leeds Beckett University and Springer Nature- Open Access Alchemy – Unleash the magic of Publisher & HE collaboration through gameplay!**

Collaboratively born from a session at the Research Support Games Day, 'Open Access Alchemy' is a card-based game designed to instruct researchers about the processes and pitfalls of publishing their work. Primarily, it is occupied with understanding Open Access and publisher terminology, aiming to help academics to navigate the reuse of their projects.

Set in a Wizarding Academy, players take the role of prospective magical researchers, tasked with putting together proposals (comprised of mystical publishers, journals and OA routes) for review. With a deck compiled, they will play rounds of magical 'combat' against a rival institution's research team, aiming to be the winning group selected for publication! Whilst players band together to achieve victory for their institution against the game itself, an individual winner is determined by the total number of 'victory points' secured throughout gameplay.

Delegates will come away with an interactive game that they can play to instruct others. As a project created collaboratively by an institution and a publisher, this game innovatively tackles and explores copyright from both sides of the author's journey. As such, the specific knowledge and perspectives both sides of the team bring make this game an innovative and unique educational tool.

### **Christine Daoutis , UCL - Copyright for Human Beings: the card game**

If you have played 'Cards against Humanity', you will know that the game rewards humour, creativity and a sense of the absurd: traits that are arguably at the core of being human. This year's Icepops theme has sparked the idea to adapt the original game (available under CC BY -NC) for copyright education.

'Copyright for human beings: the card game' includes 100 copyright questions and 500 response cards. While, like the original, the game encourages humorous and creative answers, ultimately who gets the most points depends on whom you ask: the game leader (a different one for each round) decides which answer is the most acceptable from their point of view.

Depending on their role, opinions and appetite for risk, different game leaders will reward different answers to the same question (e.g. 'too risky', 'not radical enough', 'evil', 'I'm not answering this without my lawyer', 'the worst idea ever' etc.); reflecting the copyright world and encouraging discussion of ethical and political aspects. Players can join as themselves or as a publisher, AI developer, archivist, open access advocate, author etc. Heated debates and emotive answers are encouraged. We are all human, after all.



## **Kate Vasili and Erica Levi, ALT CoOL SIG Committee- The Copyright Wheel**

While trying to create copyright guidance or training slides, videos, games, have you ever wondered 'Why am I doing this? I'm sure someone in my field has created something similar that's really great'

You know, they probably have and wouldn't it be CoOL (pun definitely intended) if there was a pool of great copyright material that we could go to find any information, links and resources?

So Let's stop reinventing the wheel! Why not share all of our favourite copyright stuff, whether it's links to public information, websites, blogs, or training/teaching materials such as presentations, videos, games etc. that can be adapted and reused?

That's exactly what the CoOL SIG Copyright Education and Training Resources Group are proposing to create and we'd like you to help by sharing your favourite resources with us at Icepops and beyond.

## **Mayya Revzina, The World Bank - Copyright – the most boring or most fascinating of subjects?**

Is copyright the most boring subject in the world? Is copyright the most fascinating subject? I've heard both opinions. And the Copyright Coffee Series at the World Bank are a bridge from the boring to the fascinating camp. What is the secret tool to encourage my colleagues to cross it? Making educational sessions fun!

How? Firstly, by being passionate about copyright myself. If I speak about something with true love and affection, others may think it's worthwhile. Secondly, by engaging the sessions' participants: through telling copyright stories (from the history of copyright and today's changing world), offering quizzes and polls, sharing useful tools and resources, and adding appealing visuals. Perhaps, most importantly, open, transparent discussions are rewarding for both audience and educator. Learning from somebody else's mistakes in a playful way is a highly appreciated opportunity: This is how things went wrong and this is how I can do it right. And finally, discussing new and emerging topics in the context of copyright management: "Where data privacy meets copyright", "Everything about maps", "Copyright and Trustworthy AI" are a few worth mentioning. The copyright officer might not know everything about these subjects, but why not involve others who are passionate about their own work?

### **Dessi Petrova, British Library - Rebuilding and Recovering a Digitisation Project after a Cyber Incident (A Documentary)**

The British Library was hit by a major cyber incident in late October 2023. Seven months after, we are still in the early stages of recovery. I believe it would be intriguing to Icepops attendees to hear about our experiences since the incident and how we have adapted or replaced our systems to resume our work – specifically in the context of the QDL, one of the largest and longest-running digitisation projects in the world. The talk would be presented from the prism of me being the Copyright and Compliance Team Lead of the project. While not focusing on the main theme of AI, I think the question of cyber security is just as valid nowadays, and I think this talk could tie in with the main subject very well. I also do not mind whether this talk is a lightning one or a world café one.

### **Bart Meletti and Kris Erickson (CREATe), Chris Morrison and Jane Secker Copyright issues faced by researchers using AI technology: exploring a code of fair practice**

This session aims to generate a picture of the main copyright issues faced by researchers who use AI technology (in a broad sense, not just genAI) for research purposes. What kind of queries do copyright support staff get from (what kind of) academics in relation to AI and copyright? After a quick introduction from the moderator, each participant around the roundtable will share one issue they are often asked about.