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# **Copyright Literacy in the UK: Understanding Library and Information Professionals Experiences of Copyright**

By Jane Secker and Chris Morrison

## **ABSTRACT**

This chapter reports on research to investigate the ‘copyright literacy’ of librarians in the UK (Morrison and Secker, 2015). Based on a survey and focus groups, undertaken following reform of copyright legislation in the UK in 2014, it originated from a European study (Todorova, 2014). The research highlights gaps in knowledge, identifies training requirements in the sector and suggests LIS qualifications and CPD need to address a greater range of topics related to copyright and IPR. The data also suggests that copyright is a source of anxiety for many librarians. Following the survey, a follow up qualitative study, using phenomenography as a way of exploring in detail librarians’ varying experiences of copyright was undertaken. The chapter concludes by discussing how copyright might form a key component of the wider digital and information literacies taught by librarians. It also discusses how games based learning might be a valuable approach to copyright education.

Keywords: *copyright, digital literacy, UK, professional development, copyright literacy, phenomenography*

This chapter is based on research to investigate UK librarians' knowledge and experiences of copyright in their professional lives. A survey was undertaken in late 2014 following significant changes to UK copyright law. The survey originated in Bulgaria (Todorova et al., 2014) and the UK was one of ten countries that took part in the second phase of the project.

The survey aimed: to investigate the level of copyright literacy amongst UK librarians and others working in related sectors; to identify any gaps in knowledge and training requirements in the sector; to provide data to compare copyright literacy levels in other countries participating in the survey.

The authors were particularly interested in attitudes towards copyright education, which includes both professional qualifications for librarians and related professionals and continuing professional development (CPD) opportunities.

In light of the survey findings, the authors recommended that more detailed qualitative data was collected to further explore librarians' experiences. Consequently three focus groups with librarians in higher education were undertaken in early 2016. This chapter highlights the valuable role that librarians play in providing copyright education to others, including formal teaching, as well as answering a range of queries. However, it also reveals that copyright can be a source of anxiety, and many librarians would like additional training and support to feel more confident. They perceive copyright to be a complex subject and queries often involve an element of risk assessment. Many librarians feel uncomfortable providing guidance in an area where there are considerable 'grey' areas. This leads to the belief that copyright is unlike other areas of library work and an imposition on them; many did not enter the profession thinking that this would be a significant aspect of information work. The research recognizes the value of learning more about copyright in a supportive, safe

environment and the use of games-based learning.

The findings from the focus groups are only indicative as additional data analysis was still being undertaken at the time of completing this chapter. However it is anticipated that this research will be of interest to those developing copyright education for librarians and understanding their role in providing advice and support to others.

### **Definitions**

‘Copyright literacy’ is used to signify the knowledge, skills and behaviors that individuals require when working with copyright content. Copyright laws around the world are constantly trying to keep pace with the practices that digital technology now allow. Consequently, infringing copyright in a digital world is increasingly easy to do and librarians regular encounter copyright challenges in their professional work.

The term ‘copyright literacy’ is also an attempt to place an understanding of copyright into a wider framework of digital and information literacy initiatives. Knowing how to use and share information ethically and legally are part of many major frameworks for digital and information literacy. In the United States the ACRL Information Literacy framework and competency standards are widely used in higher education (ACRL, 2015). The frame ‘information has value’ expects students to understand issues such as attribution and plagiarism but also issues related to copyright. In the UK, A New Curriculum for Information Literacy (ANCIL) (Secker and Coonan, 2012) includes an entire strand on the ethical use of information, including an understanding of copyright. However, teaching copyright as part of information literacy is relatively uncommon and Smith and Cross (2015) explored whether copyright was the “third rail” (e.g. the controversial “charged” issue that people want to avoid touching) in information literacy. They discussed the difficulties

and risks of introducing copyright into information literacy teaching, and the concerns of librarians about giving what could be construed as legal advice.

### **Library and Information Professionals**

Library and information science (LIS) professionals and those who work in related cultural heritage sectors such as museums, galleries and archives are increasingly grappling with copyright issues. Copyright issues are particularly pertinent with the shift towards delivering traditional services such as inter-library loan and course readings for students into digital format. As more resources are purchased in electronic format, so librarians need an understanding of the licensing arrangements. Many libraries and archives undertake projects to digitize their collections to both preserve them, and to open up access to the collection. In addition, librarians in higher education are often tasked with managing collective licensing on behalf of their organization, for example in the UK this involves coordinating the relevant Copyright Licensing Agency (CLA) licence. Librarians' role in providing access to information means they are often called upon to offer advice when users want to copy materials. In a study carried out in France, Boustany (2014) argued that evidence was needed to explore the 'readiness' of the profession to deal with copyright issues that were arising due to new technologies. Boustany argued that in France where authors' rights are strong, there is an important need for librarians to develop their understanding of copyright to help redress the balance.

Professional qualifications in the library and related sectors have traditionally included some awareness of copyright law as part of legal and information governance issues. Copyright underpins some of the core document supply services that libraries operate and the copying facilities they offer. However, users increasingly copy library materials using their own devices, such as tablets and smartphones, so

monitoring these activities has become more difficult. It is important for librarians to strike a balance between ‘policing’ copying activities and offering timely advice and support.

In UK higher education, much copying takes place under a blanket licence purchased from the Copyright Licensing Agency (CLA) which covers photocopying, scanning from print and digital copying. The reporting requirements of this Licence have led many academic libraries to establish centralized digitization services to support teaching. Some librarians and e-learning staff have taken on a compliance role to ensure copyright material uploaded to the virtual learning environment (VLE) meets the terms of the CLA Licence.

Arguably, these developments all require UK librarians to develop a more nuanced understanding of copyright than they did before the widespread adoption of digital technology, but this study is the first to examine copyright literacy in detail.

## **Methodology**

This research is based on both quantitative and qualitative research methods including a survey and focus groups. In order to allow cross-country comparisons the survey instrument developed by the Bulgarian research team was distributed in the UK with only minor amendments. It was made available online and included closed, half-open (using a 5-degree Likert scale) and open questions.

The first part of the survey aimed to establish the knowledge and awareness of the respondents on issues of copyright. Section two explored attitudes towards copyright policies in libraries and cultural institutions. Section three examined attitudes towards formal copyright education and CPD, for example in library, archival and cultural heritage professional qualifications. Finally, the survey gathered demographic information from the respondents.

The survey was undertaken in December 2014 and promoted via email discussion lists and social media, such as Twitter and LinkedIn. Twitter proved to be an effective way to promote the survey across the sectors and it was promoted by the UK professional library body, the Chartered Institute of Library and Information Professionals (CILIP). The intention was to collect data from the profession as a whole, not just from those with specific responsibility for copyright.

Following the analysis of the survey findings, it was agreed that additional qualitative data would be collected to gain a greater understanding of the issues raised. Furthermore, because the survey relied on self-reported data on levels of knowledge about copyright, the qualitative analysis would allow participants' knowledge to be explored in more depth. This led to the decision to undertake a phenomenographic study, using focus groups to understand and explore the variations in experiences noted in the survey. The data was still being analyzed at the time of writing this chapter, however, phenomenography has provided insights into how copyright is experienced and dealt with, and how it affects library and information professionals.

Phenomenography is a research method developed in Sweden in the late 1980s and it has been used recently in information literacy research (Yates *et al*, 2012). It is concerned with exploring questions relating to learning and understanding, including how people learn and see knowledge in a particular context. It is underpinned by the idea that people collectively experience and understand phenomena in a number of qualitatively different but interrelated ways. It is based on a non-dualist view of the world and sees experience as the relationship between people and the world.

Whilst it is beyond the scope of this chapter to discuss the various definitions of dualism, the aspect of this which particularly relates to copyright literacy is the

splitting of reality into the objective and the subjective. This view of the world would assume that there is an objective truth about the nature of copyright in an information environment, to which subjective experiences can be compared. Phenomenography takes a different view whereby the variation in people's experience is said to represent 'collective consciousness' about phenomena (Marton and Booth, 1997). This methodology seemed to be particularly appropriate to explore the copyright experiences of librarians, given the variations in experience noted in the survey and by the authors in their professional work. It seemed likely that if these variations in experiences did exist, they might be related to the different roles and responsibilities of LIS professionals.

The focus groups were also an opportunity to explore questions about how copyright was experienced by librarians. The questions were open-ended and participants were asked about what they did rather than why, with minimal steer from the facilitator. Typically a phenomenographic study will lead to the development of what is known as an 'Outcome Space' with a hierarchy of 'Categories of Description' that relate to the variation in experience. The analysis starts with a detailed examination of the data, which is searched specifically for variations in experiences. High-level themes are reduced down to 'utterances' and as few categories as possible are generated. As this research is ongoing, the Categories are not presented in this chapter, however indicative themes emerging from the data are presented.

## **Findings**

The survey findings are described in greater detail in Morrison and Secker (2015) so this chapter provides a summary. There were over 600 responses in total, however the questions were optional which meant that different numbers of people answered each question. For ease of comparison the responses are provided as

percentages, but the number of respondents to each question has been included in the figures. Overall engagement with the survey was high and over 100 respondents provided an email address and expressed a wish to be kept informed about the results. Demographic data helped to provide a useful context for the findings. Of those who completed this question 76% were female and 24% were male, which is not atypical given the professions being surveyed. Participants ranged in age including 8% under 30, 25% aged 30 - 39, 28% aged 40 – 49, 32% 50-59 and 7% over 60.

A large percentage of the respondents (57%) worked in the academic library sector. The breakdown of respondents by sector includes 57% from academic libraries, 10% from school libraries, 8% from public libraries. Museums and archives made up 5% of responses and the remainder were from scientific, national or other specialist libraries.

### **General Knowledge and Awareness of Copyright**

The first section of the survey asked respondents to comment on their overall familiarity with copyright and IPR issues. The survey used a five point Likert scale for these questions, which ranged from extremely aware, through to not aware at all.

Most respondents (40%) described themselves as ‘moderately aware’ of copyright issues, with 17% saying they were ‘extremely aware’ (a total of 57% either moderately or extremely aware). Twenty seven percent were ‘somewhat aware’ while just 3% of people were not aware at all of copyright and IPR issues. This data suggests that the survey was completed by librarians and professionals in generalist roles, not just the copyright officers within institutions. However, the survey reported on people’s perception of their knowledge in the field.

The levels of perceived copyright literacy were also compared by gender and age. The analysis of age did not appear to be statistically significant, with a relatively

stable spread of confidence across the different age groups. The analysis of gender highlighted some differences in perception, with a larger proportion of males (65%) identifying themselves as ‘extremely’ or ‘moderately’ aware of copyright compared to 54% of females. The authors carried out a Chi-square test to see if there is a correlation between gender and confidence in copyright literacy knowledge. The results showed that there was a statistical difference and that men report higher levels of confidence in copyright literacy than women. These findings have some parallels with studies of library and information students and the differing self-efficacy levels between men and women in information retrieval skills (Bronstein and Tzivian, 2013). Although the findings suggest significance worthy of further investigation, the authors felt that there was insufficient evidence to draw any conclusions on the relationship between copyright literacy and gender at this stage.

### **Familiarity with the Copyright Framework**

Using the same five-point scale, respondents were asked to indicate their perceived knowledge and awareness of various aspects of the copyright framework, both nationally and internationally. The findings suggest that knowledge of UK copyright law is an area where respondents had the greatest confidence. International copyright law and international copyright organizations were the two areas where there was least perceived knowledge.

There was also less experience of clearing rights amongst the respondents than might be expected. More than half of all respondents felt they were not at all, or only slightly familiar with this practice. Finally, knowledge of collective rights management (and organizations such as the CLA) was fairly evenly spread. Further details can be seen in Figure 1.

**<FIGURE 1 HERE>**

Respondents were asked about their perceived knowledge of licenses, copyright exceptions and several related copyright issues. It asked about their familiarity with topics such as Creative Commons licenses, fair dealing, open access, licenses for electronic resources and issues related to e-learning. Licensing conditions in their own institution, licensing of digital resources, fair dealing and creative commons were all areas where many respondents reported being extremely or moderately aware.

Open access was another issue that almost half (44%) of respondents felt they were extremely or moderately aware. Copyright and e-learning was an area where there was mixed levels of perceived knowledge: 34% of people believed they were moderately or extremely familiar with the issues, but 46% felt they were either not at all or only slightly aware. Further details are provided in Figure 2.

**<FIGURE 2 HERE>**

The survey asked about familiarity with digitization issues, out of print works, public domain materials and orphan works (see Figure 3). These topics appear to be ones where there is considerable variation in perception, with some members of the profession believing they have a greater level of expertise than others. It is likely to be related to their specific role and the nature of the organizations in which they work. For example, an archivist may be more familiar with public domain or orphan works issues than an academic librarian who deals with copyright to provide access to scanned readings.

**<FIGURE 3 HERE>**

The survey also asked how respondents kept up-to-date with copyright and IPR issues in the context of their work. Websites (cited by 76% of respondents) and colleagues (70%) were by far the most frequently cited sources of information. Books

were also an important source of copyright information (cited by 62% of people), as were professional bodies (59%) and email discussion lists such as the UK JiscMail list, LIS-copyseek (47%). Unfortunately, this part of the survey did not allow for free text comments to ask about the types of websites that people used for copyright information. For example, it would be useful to know if the UK Intellectual Property Office (IPO) website was an important source of information. It is also interesting to see that lawyers were relatively low down on the list of sources (at 10%) suggesting there is a benefit to having copyright advice available at the point of need and at a low cost.

Respondents were asked about their levels of interest in copyright initiatives from national libraries or from professional associations such as CILIP (the Chartered Institute of Library and Information Professionals) or LACA (the Libraries and Archives Copyright Alliance). The results suggest that most people (56%) were moderately or somewhat interested in these initiatives, but only 19% said they were extremely interested.

The survey queried respondents' understanding of specific aspects of UK copyright law asking to answer yes / no / don't know to a series of statements. They were asked if there was a national strategy for copyright in the UK and the results reveal a level of uncertainty in this area with 49% of people not knowing if such a strategy existed. This section asked them if the UK had a provision for duration of copyright protection, their knowledge of specific copyright exceptions and the existence of a provision for orphan works. Figure 4 shows that 91% of respondents were aware there was provision in the law for the duration of copyright. However, knowledge of the UK's Orphan Works Licensing Scheme (launched in October 2014) had clearly not reached all professionals, as only 62% knew it existed.

<FIGURE 4 HERE>

The final question in this section asked people whether they agreed with a series of statements related to copyright reforms. These questions also tested their knowledge of attempts by the World Intellectual Property Organization (WIPO) to harmonize education, library and accessibility related copyright provisions. The findings show broad support for greater harmonization of copyright laws and exceptions for libraries and education across the sector.

### **Copyright Policy at the Institutional Level**

The survey examined copyright issues and policies at an institutional level. Unsurprisingly, almost all respondents (94%) agreed that their institutions owned resources protected by copyright and related rights. The majority of respondents (76%) thought that institutional copyright policies are necessary for libraries, although 21% of people said they were uncertain about the need for such policies. The survey went on to ask if the institution had a copyright policy or internal regulations. Sixty-three percent said they did, but interestingly nearly a quarter of those who answered (24%) the question were not sure if their institution had a copyright policy. The wording of this question was ambiguous and so those who did not know may have been unsure if a copyright policy meant a policy on whether the employer owns the copyright in materials made by staff in the course of their employment or a policy on employees' use of third party copyright materials.

Sixty-four percent of respondents stated that they had a person in their organization responsible for copyright issues. This question was of some interest to the authors, both of whom are copyright specialists in their own institution. Twenty per cent of respondents said there was no dedicated person dealing with copyright and 16% did not know. Further analysis was undertaken to explore if the existence of a

person responsible for copyright differed across the sectors.

A comparison was also undertaken across the sectors to see if the institutions had a copyright policy. There were some differences, with schools and public libraries slightly less likely to have a copyright policy than other sectors. However, 41% of public libraries and 53% of school libraries had a copyright policy or internal regulations, compared to 63% of all respondents. Some sectors were far more likely to have a copyright policy with, 64% university libraries having one.

### **Copyright and Education**

The final section of the survey asked respondents about the need for copyright and IPR to be included in formal education (such as LIS or archive administration Masters' courses) and CPD for library professionals. In both cases the majority of respondents (over 90%) believed that copyright and wider IPR issues should be included in the curriculum. The survey asked which topics should be included and respondents were able to include free text comments. The data was analyzed and categorized into over fifty unique topic categories, all of which were mentioned by at least one respondent. The twenty most frequently cited topics for both formal education and CPD are listed in Table 1. Fairly unsurprisingly, for formal education an overview of UK copyright law was suggested most frequently, followed closely by an understanding of copyright exceptions and how these relate to the licences an organization held. Many respondents wanted the focus of formal education to be on understanding the law in practice. Digital copyright was also an important topic, as well as Creative Commons.

The free text comments were particularly interesting and a selection are included below. Many respondents expressed the need to understand about a wide variety of copyright issues and to have them explained clearly and in an engaging

way. One respondent listed an extensive list of topics and then added:

Whatever it is it needs to be clear and as jargon free as possible to stop people glazing over.

Another participant stated copyright education should:

...reflect the fact that most LIS practitioners have significant exemptions [sic] and freedoms as regards copyright. Much existing copyright education is effectively written from a commercial rights holder perspective and tends to be unduly dogmatic as a result.

**<INSERT TABLE 1 HERE>**

One respondent highlighted the apprehension, and anxiety that some professionals have about copyright issues, saying:

I think copyright can seem daunting if you are not familiar with it, and by encouraging an awareness at an early stage, this would reduce any anxieties.

Another respondent agreed with this, stating:

I find that people are often scared of copyright, or uncertain, so a good solid grounding on your own country's copyright laws and exceptions would be good.

Some respondents did not believe their formal education prepared them adequately about copyright matters, for example one participant said:

I have just finished my MSc and we had limited information on copyright law provided, the little I know I know because colleagues have shared it with me.

Another respondent echoed this point saying:

I believe that this subject area should be dealt with in as practical a way as possible. What kind of issues are likely to face librarians in their day-to-day work? What are they allowed to do and for whom? I don't remember copyright

issues being addressed at all in my Postgraduate course and I think this was unfortunate.

However, respondents were aware that copyright was challenging to teach and three respondents suggested it should be embedded into different modules, rather than delivered as a standalone topic. Several interesting topics are not listed in Table 1 because they were only mentioned by between 5 and 10 respondents, although they are worthy of note. For example, eight respondents thought information about the ethics and philosophy underpinning copyright should be covered in professional qualifications and several respondents felt there was a need to understand some of the main differences between copyright laws in countries outside the UK.

The second question in this section asked participants to identify any topics or issues they thought should be covered in a CPD program. Many of the same topics were mentioned and these are also presented in Table 1. Slightly fewer respondents answered this question and several people believed all the same topics they mentioned in their previous answer should be included in CPD. However, there are some key differences. An understanding of recent updates to the law was the most frequently cited topic. However, many people wanted knowledge of practical aspects of copyright related to their job and how to deal with common copyright queries. Comments related to CPD reveal the need to keep up-to-date with recent changes in the law, caused in part by technology, was a particular concern, as one respondent said:

...I still need to know what I am allowed to do and for whom, especially as digitisation has changed the field completely. We need updates on how legislation has changed and what a difference this makes to our work.

Another topic, mentioned by 10 people, was the role of librarians in providing

copyright training and education for others in their organization. One respondent believed that CPD should:

....encourage more general awareness of copyright issues so librarians / info specialists can educate academics about complying with copyright law. Also practical awareness for students' creative work and using [copyright] material in their own work.

The survey asked for respondents' preferences for receiving CPD and there was a preference for face-to-face training followed by online resources and online courses. Training courses were cited by 85% of people, with online resources from websites as being the next popular (cited by 82% of people). Distance learning or e-learning was another popular choice (80%).

### **Focus Group Results**

In early 2016 three focus groups were carried out to gather additional qualitative data using phenomenography. It was decided to focus on librarians working in higher education as they had formed the largest group to respond to the survey. As the data analysis was still on going at the time of writing, these are interim results. Recurring themes are presented below which will form the basis of the Categories of Description as further analysis is undertaken.

### **Copyright as Experience**

The focus groups were an opportunity to explore how librarians experience copyright, including how they approach and feel about dealing with copyright queries, how they learn more about copyright as part of their CPD and how copyright compares to other areas of professional expertise. Interview questions were drawn up to guide the discussions but these were deliberately kept as open as possible. The focus groups were transcribed in full and data analysis in the form of summarizing

and categorizing the data to identify emerging patterns was undertaken. Eleven themes have emerged from the data so far, including:

(1) **Copyright is not a ‘core’ aspect of librarianship.** It is an area where librarians feel their expertise is more limited than other areas of professional knowledge, and consequently they are often less confident dealing with copyright queries from users when compared to other types of queries.

(2) **It’s hard for librarians to provide evidence to support points.** Copyright is an area where librarians feel the need for evidence to back up their responses to queries from library users or colleagues. They are concerned not to be seen as ‘making it up’ particularly if different licenses have different terms and conditions. In each focus group at least one librarian said they felt they had been challenged by a library user for making up ‘rules’ about copyright.

(3) **It’s challenging to communicate.** Copyright is complex, difficult to understand and remember and consequently it was often difficult to explain to users. Many librarians also worried about keeping up to date with the law, as they were conscious that changes occurred relatively frequently.

(4) **Librarians have a higher level perspective on copyright but on uncertain foundations.** Copyright is something where librarians often have greater knowledge and expertise than library users, such as faculty, but this makes them feel uncomfortable. It is often surprising to them to have this greater knowledge, particularly because many academics sign copyright agreements and contracts as part of the publication process.

(5) **Copyright as imposition.** Some librarians believe they didn’t have to deal with copyright in the past, prior to digital resources and the internet. There was a sense from librarians that the burden of dealing with copyright should be shared.

However, library users tend to see copyright as an irritation or impediment to their work, for which librarians are somehow more responsible. There was an overwhelming sense that librarians do not like feeling responsible for copyright or acting as an arbiter of what the law permits. Many librarians were aware that copyright law has many grey areas making it difficult to give concrete answers and they felt giving copyright advice could be risky for them personally.

(6) **Copyright knowledge is contextual.** Almost all participants mentioned that copyright knowledge needed to be specific to their day to day role, and highly practical rather than theoretical. This suggests that expertise and knowledge around copyright exists in pockets. Issues such as open access policies and the CLA Licence were areas where some types of librarians expressed greater confidence, but there were considerable variations.

(7) **Addressing copyright as a community.** Librarians believed that learning about copyright through case studies and real examples was helpful, and there were benefits to sharing copyright problems to help find solutions. Underlying this was the cooperative, supportive nature of the library community where sharing knowledge about copyright was beneficial, but in practice they believed this happens less than it could.

(8) **Copyright requires specialist support.** There was a strong sense that copyright is not like other areas of library work. It requires more specific legal expertise than librarians often feel comfortable with offering, so it was important to have a back up in the form of a dedicated expert within their organization.

(9) **Effective copyright support needs an understanding of risk.** The risk element to copyright was seen as different to other aspects of library work, where librarians are less worried about the consequences if they get things wrong. However

when pressed on this, several librarians did admit that other aspects of information work could be dangerous, for example if they supplied inaccurate health information. But the sense remained that offering copyright advice could be potentially putting the librarian at risk of legal action.

**(10) Copyright is perceived as an area of conflict and not simply a tension.**

Not only did some librarians describe copyright as an area of tension, some went as far to suggest copyright as a ‘war’ or dispute where they sat in the middle of publishers and academics. Some librarians felt their profession should be bolder and take a more of a defensive stand against the current copyright regime. This attitude doesn't necessarily fit comfortably with the way in which many librarians might perceive themselves as a neutral conduit in a user's information journey (Elmbourg, 2004).

The next stage of the data analysis will be attempt to refine these emerging themes into Categories of Description and place them into an Outcome Space. The findings to date suggest there is a significant variation in experiences of copyright, related in part to the role of the librarian, but also their ideological stance, confidence and professional knowledge. Nevertheless what emerges is a clear sense that copyright plays an increasingly important role in the work of librarians, that they have considerable expertise, but it is a challenging area of work.

## **Discussion**

The survey suggests that levels of copyright literacy amongst UK librarians are high, in particular when compared to other countries. The survey was not without limitations, asking mainly closed questions. It may also be skewed as the highest number of respondents came from academic libraries. However, comparing the levels

of confidence in copyright issues between the sectors suggests that public and school librarians are less confident. Similarly their institutions are less likely to have an individual with specific responsibility for copyright matters or copyright policy.

The findings suggest that in the UK there is a recognized need for copyright expertise within an organization, although it is not always the case that a dedicated post exists. Respondents expressed a desire to learn more about copyright in their professional qualifications and also to be kept up-to-date through CPD. The comments from the participants about copyright education suggest many professionals feel they still do not know enough about copyright, and have some level of anxiety over dealing with copyright queries. The data also suggests that while many UK professionals are reasonably confident about their knowledge of UK copyright law, international issues and recent changes to the law have heightened awareness about the need to keep up-to-date.

Comparing the UK data to the findings from the first phase of the project (Todorova et al., 2014, 143) reveals interesting differences, and in general levels of copyright literacy appear to be higher in the UK compared to Turkey, France, Bulgaria and Croatia. Additional work is currently being undertaken to compare all 14 countries who took part in the study, however one point to note is that only 15% of institutions surveyed in Croatia, Bulgaria, Turkey and France had a person responsible for copyright whereas in the UK this figure was 64%. The differences in the UK data are marked. The relatively high number of copyright officers in UK libraries and related organizations, suggest the UK takes copyright issues seriously, however further research is recommended.

The findings suggest that copyright can be a cause of concern and anxiety and is an area where confidence in the advice being given is more limited. Copyright is

seen as complex, it can be seen as an imposition and it is potentially risky. Through further analysis, it is hoped that appropriate copyright education programmes can be developed. For example it may be that, that games-based learning might be an effective way to teach librarians about copyright in a safe, but engaging way (Morrison, 2015).

## **Conclusion**

This chapter examines the experience of copyright in the professional lives of UK. The tension and anxiety it creates are clearly issues that could be tackled through education and CPD. However, it may also be helpful to view copyright as a key component in digital and information literacy. Increasingly when teaching information literacy, librarians are required to move away from a role of neutral conduit to critical partner in a user's information journey (Elmbourg, 2004). Yet, currently copyright education has remained largely peripheral to information literacy support offered by libraries and information services. If a more critical approach to teaching information literacy is developed, then arguably librarian might feel more comfortable with their role as a guide and source of advice for copyright queries, rather than an arbiter or judge of what can and cannot be copied.

The authors have found games-based learning particularly effective when teaching librarians about copyright. Games can be helpful when teaching difficult subjects as they create a safe space for users to experiment, play and even fail. A copyright snakes and ladders game developed at the University of Sussex (Moore, 2014) inspired the authors to develop a copyright game, based on a set of cards. Copyright Card Game (Morrison, 2015) has proved effective in teaching UK librarians about recent changes to the law in the UK, but also equipping them with a framework for approaching copyright queries. The team-based nature of the game

also helps to develop a shared understanding of copyright issues and taps into a sense of community around copyright knowledge. Work is currently being undertaken to adapt this for US copyright law.

In conclusion, it is important for librarians to work to embed copyright more fully into information and digital literacy programs that they teach to both staff and students within their institutions. This proactive approach shifts copyright away from simply reacting to user queries. Additional analysis is being undertaken, but the use of phenomenography is helping to better understand how librarians experience copyright and to develop ways of teaching them about copyright, to improve the advice and support librarians provide to others.

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## **FURTHER READING**

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