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The Art of Adapting Open Educational Resources for Street Law: Copyright the Card Game a Case Study

Jane Secker¹, Chris Morrison² and Frances Ridout³

Abstract

The Street Law community is well practiced in designing bespoke activities for particular community groups. Starting with a blank canvas can often be the easier formula. How often do we consider inviting our Street Law students to adapt works, games, and materials designed for one purpose or audience (i.e. not Street Law) and transform them into a different format? This paper highlights a case study involving undergraduate law students adapting an openly licensed card game originally designed for use with academic librarians, and using it as a tool to raise awareness with sixth form students about the laws and issues of copyright.

Open Educational Practices, Information Literacy and Street Law

This article sits at the intersection of three areas of interest: information literacy, open educational practices and Street Law. While the article is largely practical in focus, we start by providing a short theoretical framework to our work, which we believe makes some new connections between these disciplines.

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Firstly, the article is about the adaptation of an information literacy teaching resource, developed to educate librarians about copyright. Information literacy is the ability “to think critically and make balanced judgements about any information we find and use”.⁴ The teaching resource in question is available under a Creative Commons licence⁵ which allows it to be shared and adapted. The resource is also an example of the growing global movement towards recognising the benefits of what Cronin calls ‘open educational practices (OEP)’ in higher education and more broadly⁶. This includes publishing research on open access platforms but also sharing teaching materials as open educational resources (OERs) and considering the benefits to learners of more open and equitable access to education. Open access as defined by the Budapest Open Access Initiative, is scholarly literature that is:

“.. free(ly) availability on the public internet, permitting any users to read, download, copy, distribute, print, search, or link to the full texts of these articles.”⁷

While this movement has gained considerable traction across the world, including from research funders, the focus of this article is on raising the profile of OERs, which are freely available, openly licensed teaching materials. UNESCO recognise their value, saying that OERs “*contribute to peace, sustainable social and economic development*

⁴ CILIP Definition of Information Literacy (2018) Available at: www.cilip.org.uk/news/421972/What-is-information-literacy.htm <accessed 13.06.2022>

⁵ “Creative Commons licenses give everyone from individual creators to large institutions a standardised way to grant the public permission to use their creative work under copyright law.” www.creativecommons.org/about/ccllicences/ <accessed 13.06.2022>.

⁶ Cronin, C., 2017. Openness and praxis: Exploring the use of open educational practices in higher education. *International Review of Research in Open and Distributed Learning: IRRODL*, 18(5), pp.15-34.

⁷ See https://en.wikipedia.org/wiki/Budapest_Open_Access_Initiative

and intercultural dialogue". They also believe they improve the quality of education and help with capacity building.⁸

Secondly the article reports on the experiences of law students, working on a Street Law programme to adapt the teaching resource to a new audience, in this case sixth form students in schools, who need to engage with copyright as it relates to their own online behaviour and the social justice issues surrounding it.

There are several interesting theoretical links between the three areas that we have observed. Firstly, the very nature of public legal education is about democratising, demystifying and decoding complicated (and often hard to find) legal information for the benefit of communities - especially those affected by laws. The law should not be secret, it should not be hidden and it should be easily accessible to all who want or need to engage with it.⁹ The Street Law movement is inextricably linked to both a commitment to social justice (it having been described as a type of civic education¹⁰) and a culture of being free of charge. Secondly, within public legal education and Street Law communities we not only recognise and share good practice and resources but encourage the adaptation and development of these resources¹¹. It is an academic

⁸ See UNESCO page on Open Educational Resources <https://www.unesco.org/en/communication-information/open-solutions/open-educational-resources> <accessed 13.06.2022>.

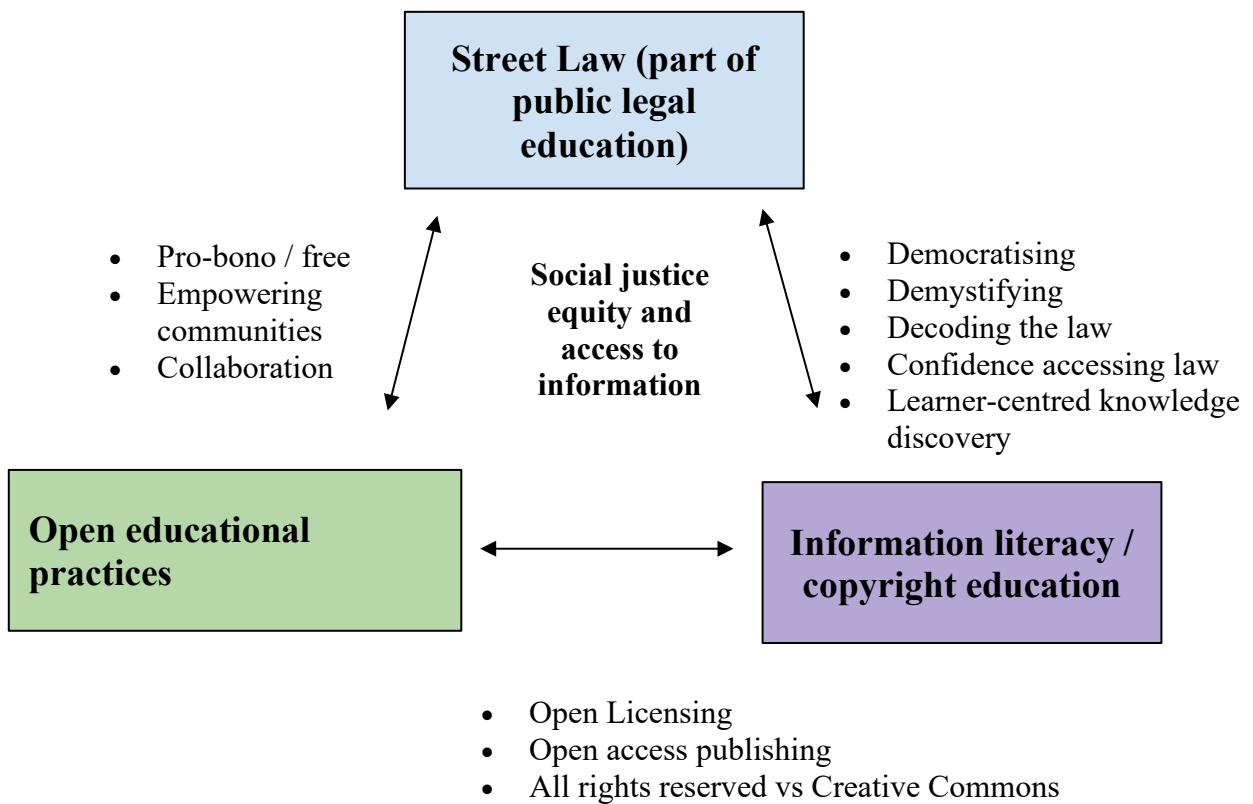
⁹ Per Lord Bingham "the law must be accessible and so far as possible intelligible, clear and predictable." Bingham, L. (2007) "THE RULE OF LAW," *The Cambridge Law Journal*. Cambridge University Press, 66(1), pp. 67–85.

¹⁰ Arthurs, S., Cooperman, M., Gallagher, J., Grealy, F., Lunney, J., Marrs, R. and Roe, R.L., 2017. From zero to 60: Building belief, capacity and community in Street Law instructors in one weekend. *Int'l J. Clinical Legal Educ.*, 24, p.118.

¹¹ Examples include, but are not limited to, those freely available from Street Law Inc. <https://store.streetlaw.org> <accessed 13.06.2022>, McQuoid-Mason, D.J., 1994. *Democracy for all: education towards a democratic culture*. Juta and Company Ltd. www.google.co.uk/books/edition/Democracy_for_All/Vgnu448i15IC?hl=en&gbpv=1&pg=PP1&printsec=front

field which is proudly collaborative. Diversity of input to resources improves them and ensures they are updated. This spirit aligns closely with the ethos of Creative Commons licences which are designed to encourage remixing and building on the work of others. Finally, copyright education is one aspect of information literacy teaching often undertaken by librarians who seek to empower communities to use information to achieve their personal or professional goals. Understanding copyright, particularly the application of copyright exceptions, can help ensure it is not seen as a barrier to learning. Therefore, what these three disciplines share is a concern about equity, social justice and opening up access to knowledge as represented in Figure 1. This collaboration potentially led to a more transformational educational experience for both the students and the tutors.

Figure 1: The relationship between Street Law, information literacy and open educational practices



Copyright might, at first glance, feel like an unusual topic for a Street Law activity, it being initially associated with the restriction of individual’s rights, and business law. Through the diagram above, we have sought to demonstrate that it is in fact a direct fit with the social justice mission of clinical legal education. Perhaps, most importantly, clinicians need to provide suitable opportunities for the students engaging with Street Law projects in this area to see these connections. Ultimately, developing information literacy skills in the area of copyright will serve many individuals, protect culture and perhaps ultimately support small businesses in the

future¹². Businesses need to understand how and where they might have copyright protection in part of their business that they have created, but also understand the degree to which rules can enable or restrict their output / product.

Copyright the Card Game

Copyright the Card Game was created by Chris Morrison and Jane Secker in 2014, initially as a training resource for librarians to communicate the changes to UK copyright law following the Hargreaves Review of Intellectual Property (Hargreaves, 2011).¹³ It was designed as an accessible and interactive way to introduce the complex area of copyright law, and has been effective with a wide variety of audiences including educators, researchers, creators and entrepreneurs.¹⁴ The card deck and associated PowerPoint slides are available for free download from the website www.copyrightliteracy.org.¹⁵ They are available under a Creative Commons licence that allows them to be shared and for others to make derivative versions. These digital resources can be adapted for use in in-person workshops or digital workshops. As a result, a range of international versions have been developed including in the US, Canada, New Zealand and Australia.

¹² Elaine Campbell (2015) A dangerous method? Defending the rise of business law clinics in the UK, *The Law Teacher*, 49:2, 165-175.

¹³ Hargreaves, I. (2011). 'Digital Opportunity: A Review of Intellectual Property and Growth'.

¹⁴ Secker J and Morrison C. (2016) *Copyright and E-learning: a guide for practitioners*. Facet Publishing: London. Chapter 6: Copyright education and training:

https://ukcopyrightliteracy.files.wordpress.com/2016/07/chapter-6_secker-m_copyright-e-learning-2nd-edn.pdf <accessed 13.06.2022>.

¹⁵ <https://copyrightliteracy.org/resources/copyright-the-card-game/> <accessed 13.06.2022>.

The game works by covering different aspects of copyright law in a series of rounds with an associated suit of cards. Firstly, the 'works' round covers the subject matter protected by copyright. The second round covers 'usages' which are the restricted acts in the copyright legislation. Round three provides an overview of different types of licences which allow legal use of copyright material with the permission of the copyright owner. The fourth round introduces the 'exceptions' cards, which list a selection of permitted acts - those where activity is legal without the copyright owner's permission. This round also introduces the concept of risk when making decisions about using content protected by copyright.

All rounds involve providing participants with context-specific scenarios related to copyright and asking them to select the appropriate cards. Teams then come together to share their answers and the facilitators discuss these and award points based on well thought through interpretations of the law.

The game is based on active learning principles and is designed to provide a 'safe space' where participants are allowed to work through different possibilities without fear of 'getting it wrong'. In fact, the game is specifically designed to address the fact that those who are given responsibility within their organisation often feel the need to find the 'right' answer to copyright questions. However, copyright law is rarely clear cut, particularly when it comes to interpretations of copyright exceptions and risk.

This has been shown to be particularly helpful for the library and information profession where copyright can cause significant anxiety.¹⁶

The game incorporates many of the fundamental principles of Street Law; it is interactive, fun, and empowering for the participants who have the opportunity to develop their knowledge / expertise in an area of law. Areas of law such as copyright are too often overlooked as ideal areas of law for Street Law activities; seen in a commercial, money driven light rather than as a social justice tool. Society has changed in the last decade, even more so since the Covid19 pandemic in 2020. People now have greater access to a wide-ranging set of digital tools that allow them to create and share their creative work. Most young people have access to a smart phone years before they reach adulthood, and social media platforms such as Tiktok and Instagram are increasingly focused on visual content rather than words. As such, the need for young people (school students and Law students) to be aware of the concept of copyright and start the journey of engaging in the various rights and responsibilities has never been greater. This is partly reflected in the launch of the Government's Online Media Literacy Strategy in July 2021, which while focusing on countering online harms also recognises the need for people to understand how online content is generated and be able to critically analyse the content they consume.¹⁷ In addition the Intellectual Property Office Strategy 2018-2021 highlights the importance of raising

¹⁶ Wakaruk, A., Gareau-Brennan, C., Pietrosanu, P. (2021). Introducing the Copyright Anxiety Scale. *Journal of Copyright in Education and Librarianship*, 5(1), 1–38 www.jcel-pub.org/article/view/15212 <accessed 13.06.2022>.

¹⁷ <https://www.gov.uk/government/publications/online-media-literacy-strategy> <accessed 13.06.2022>.

awareness of IP law through education and work is underway to develop a new IP education framework due for launch in 2022.¹⁸ The need for awareness in this area has been amplified by the Covid19 pandemic and advancement of digital communication. Put simply, society (and in-particular young people) have access to more digital platforms and are creating more digital content with them.

Adapting for Street Law

Copyright the Card Game is an ideal tool to be adapted for use in a Street Law activity because it is openly licensed. The trial started with a group of 9 undergraduate Law students engaging with a 15 credit, level 6, optional module: Street Law. The game was first introduced to the students through their participation in a seminar run by the game's creators. The real aim was to get the students (especially those who had not studied an intellectual property law or copyright module) comfortable with the format and the content. Particularly the idea that intricacies around the law were not the priority; engaging in the discussion and issues was. The different rounds were used as a way to introduce them to the area of law and effectively help them 'research' the legal content for their Street Law activity. This came with the caveat that they were engaging in more legal content than would be necessary for a teenage audience. Their brief was to deliver an engaging Street Law session via Zoom, to approximately 20 sixth form students who had already self-identified as being interested in Law

¹⁸ <https://www.gov.uk/government/publications/ipo-strategy-2018-to-2021> <accessed 13.06.2022>.

through a school club. For ease and clarity, we will call the Law students, students, and the sixth form students, SFS.

The students were encouraged to work together in a team of 9 and were given all the raw resources, logos and content to adapt in any way they saw fit. In reality they stripped out approximately 50% of the cards from each round, but did not change the written text on any of the cards. They re-named the game Copyright Countdown and thought of two current audience appropriate examples per round that the groups could fit the cards into. Due to Covid19 restrictions, they could not physically attend, so were told that the session would be 'beamed' into the classroom with the teacher present and all SFS physically present in the same room. This had the advantage that the SFS could sit in teams, and the drawback that the students found it challenging to see the group via the small laptop camera pointed at the body of the classroom.

The students designed a scoring system, where the teams could win points. Points meant the SFS could open one of a number of envelopes (the more envelopes they opened, the more letters they would get in the concluding 'hangman' style game). The winning team was the team who was able to work out the word from the letters they had at the end of the rounds. However, in reality everyone got sweets or a chocolate prize!

Interestingly, the students found it helpful to divide up the different rounds (with two students leading on each round) and the ninth member of the team acting as a team leader to organise the team and introduce / conclude the session.

The actual workshop took place during spring 2021 when the SFS were physically in the classroom, but the students were stationed around the world and only available online. This in itself provided challenges.

The nine students joined the teaching session on Zoom, being projected onto a main screen so they were both visible and audible. The SFS sat around small tables in their classroom. The students shared their screen and they were able to see the SFS through a webcam in the classroom. The session was facilitated by their class teacher who played a pivotal role in supporting the session.

The students had prepared physical tools for the workshop which had been dropped into the school in advance. These were: a brown envelope with a deck of adapted cards for each team, a worksheet with scenario questions on (these were also on the share screen PowerPoint but in hard copy for ease), and 8 mini envelopes (only to be opened if the student won the point). There were also prizes for all teams and SFS at the end.

The session was fully rehearsed with academic support twice before the session was facilitated with the SFS.

Reflections

Reflecting on the session using Gibbs' model¹⁹ helped us to evaluate the experience and to plan for future collaborations. This model involves starting by describing the experience, noting our feelings and thoughts, our evaluation of the experience, an analysis to make sense of the situation, a conclusion about what we learned and what we could have done differently, and then finally creating an action plan for the future.

The experience

Much of the work is described above, so rather than repeat this, one thing we reflected on was how it was a different task to adapt someone else's work, rather than letting the students start from scratch to facilitate a workshop on copyright. The adaptation process allowed the Street Law students to have lived experience of the advantages of open educational practice and deep 'team work' (meaning with the original creators of Copyright the Card Game rather than just each other). One additional important stage was ahead of running the session for the SFS, the group did a 'dry run' in front of the team, who then provided them with additional feedback on how to improve the running of the game.

As with a lot of Street Law projects, the students initially fell into the trap of wanting to teach the SFS about the law - and excessive detail on it. It took a number of rehearsals (and building of their confidence) for them to realise that the SFS

¹⁹ Gibbs G (1988). *Learning by Doing: A guide to teaching and learning methods*. Further Education Unit. Oxford Polytechnic: Oxford.

discovering the law through the cards was a much more effective method of learning. This also links with the common problem of students viewing themselves as the teachers, rather than it being a peer learning exercise. Students took time to understand that the discussion and debate on the issue was as important as the content. We really encouraged them to think about what they would learn from the SFS and how the reaction and answers might be used by them to shape and adapt the game further for future workshops. The students essentially needed to understand the essence of public engagement as a two-way process.²⁰

Feelings and thoughts

As creators of the Card Game, Chris and Jane felt invested in helping the Law students to understand the design of the original game and its learning outcomes, while trying to step back and let them adapt it in the way the group felt was best. For example, one experience from using it as a resource is not to present about copyright, but encourage the participants to read the cards themselves. When students wanted to 'lecture' to their students in the initial rehearsal, efforts were made to remind them of this essential Street Law pedagogy. While they had the advantages of our experiences as creators of the game, and our many hours of using it with different groups, it felt unfair to try and unduly influence them by saying 'that won't work'. This resulted in

²⁰ The National Co-ordinating Centre for Public Engagement describe the importance of “an open, two-way conversation” with communities (<https://www.publicengagement.ac.uk/about-engagement/what-public-engagement>) <accessed 13.06.2022>

further discussions with the students about the importance of student-centred learning as a fundamental feature of Street Law.

Evaluation of the experience

The outcome of the activity was impressive and professional. SFS feedback included:

- *“Copyright Card game was very engaging and provided us with an insight into the various different forms of copyright!” and*
- *“During the Queen Mary seminar on copyright law, not only did they provide us with useful practical gifts but also a great insight to the world of law. We played multiple games on different sectors of copyright law. We studied the key aspects of copyright found in all parts of our society (music, advertisement, companies) and had to answer multiple questions. The session was entertaining, helpful and informative”*

Having the starting base of a professional resource really allowed the students to see the standard expected of a ‘learn by doing’ game and concentrate on maintaining and building on that standard of work. It is not uncommon to hear Street Law clinicians anecdotally describe the difficulties in encouraging students to increase their creativity (possibly a hangover from the more formal authoritarian style of mainstream legal education). Adapting resources gives students a physical example of interactive facilitation, and is a worthwhile activity for students at the start of their Street Law course. School teacher Ms Dene, who was based in the classroom with her SFS during the session, noted;

“The Copyright Card game was brilliant fun! We ran it with our Sixth Form Law Scholarship Society. The Queen Mary students ran the competitive game online with different rounds, which kept it engaging and exciting. The students had a great time and also learnt a lot! For students who were already interested in law, I think they were surprised at how little they knew about a strand of law that is so important to their everyday lives.”

Despite being actively encouraged to dissect all the original teaching resources, the actual cards were not altered. The pack of cards was stripped back to reduce complication and sections added in, but the students felt reluctant to change the terminology on the cards. In this respect, Street Law students adapting other resources need as much encouragement to change them - perhaps something which comes with confidence, experience and demonstration. Just as those leading Street Law teaching, model student-centred teaching practice within their own classes; we found that students benefit when Street Law teachers model the art of adaptation to them. This can easily be achieved through adapting the wealth of Street Law resources readily available, running a session and then showing the students the original resource²¹.

One Street Law student provided the following feedback:

“Working with a copyright card game was very different from the learning resources I was used to working with, but it made me be more creative. It gave me a different

²¹ There are some excellent resources available such as ‘Should it be a Crime?’ and ‘Who gets a Heart’ in: Arthurs, S., Cooperman, M., Gallagher, J., Grealy, F., Lunney, J., Marrs, R. and Roe, R.L., 2017. From zero to 60: Building belief, capacity and community in Street Law instructors in one weekend. *Int'l J. Clinical Legal Educ.*, 24, p.118.

perspective of copyright. It is a challenge to adapt complex copyright concepts to a six form audience but working with a card game as a resource made it interactive and easy to understand. [Sixth form] students engaged more and as a result better grasped the concepts."

Analysis

The fact that the students were adapting an open educational resource raised awareness of this fundamental principle in public legal education and Street Law. It enabled discussions on information literacy and perhaps most importantly allowed for a demonstration of how both areas link to legal literacy. Law students in the UK are often painstakingly aware of rules of plagiarism, citing and linking facts to authorities. Perhaps it should come as no surprise that the very concept of adapting another work and re-using it felt unnatural to them.

One thought for why it was so hard for the students to realise that it was a peer to peer (two way) learning experience as much as a leader disseminated (one way activity) was the nature of the delivery. Were they in the room physically they could have been sitting with, walking around, or overhearing the group discussions. Perhaps one student would have been integrated into each team of SFS playing the game. This could have provided more content to stimulate discussion. Hopefully, in a post pandemic world where face-to-face Street Law can resume, this will not be a problem. When repeated, we might invite the students to learn more about the two-way process

of public engagement before delivery, and take time to think about what they are seeking to gain from the SFS.

Wallace and Perdue (2020)²² published a study reflecting the views of 63 participants in Street Law projects from multiple jurisdictions. Their study revealed five key themes in student self-identified learning: explaining legal topics to lay audiences, public speaking in a non-academic setting, building substantive legal content, research and preparation and developing cultural competency and community connections. The research highlighted the adaptation of lesson plans in Street Law, but there was no further evidence that adapting resources was seen or viewed as a skill by the students. Further, in many other research papers on student skills development from both clinical legal education and more specifically Street Law; the ability to adapt, develop and edit other people's work is rarely, if not ever, recognised. Commercial awareness, adaptability (in terms of their own behaviour), and innovation are recognised²³, but specifically not the ability to adapt tools and resources. Grimes et al (2011)²⁴ acknowledged the need to research materials already available, but the skill of adapting open educational resources seems to be an area for the Street Law community to explore with Law students both in terms of using, and recognising as a valuable employability skill.

²² Wallace, A., & Perdue, B. (2020). Preparing Lawyers for Practice: Developing Cultural Competency, Communication Skills, and Content Knowledge through Street Law Programs. *Journal of Legal Education (forthcoming)*.

²³ Thomas. L., 2018, 'It puts the law they've learnt in theory into practice', *Reimagining Clinical Legal Education*. Bloomsbury Publishing, 127-154.

²⁴ Grimes. R, McQuoid-Mason. D, O'Brien. E, Zimmer.J., (2011) StreetLaw and Social Justice Education The Global Clinical Movement, 2011, Edited by Bloch. F., Oxford University Press.

This small-scale case study does not seek to be that research. But given the difficulties the team had in encouraging the students to adapt the materials (rather than just reduce the number of cards in the game which were available to the SFS), it may indicate a reluctance within Street Law students to develop and build on work already in existence. We suggest this is an area for discussion and development within the Street Law community.

As with many Street Law activities, really grasping the logistics of running a session was one of the factors that needed to be stressed. For example, helping the Street Law students to understand the importance of the SFS being comfortable with the cards, giving them time to read the cards, and talking slowly and clearly through the rules. As with many Street Law sessions, this was achieved with rehearsals and feedback.

Action Plan

As a point of principle, this work proved that Copyright the Card Game was a resource that could be adapted for quite different audiences to the original intended one. It also created an engaging session with SFS. The plan is to share the newly created resource so it can be used in other Street Law projects or in schools who wish to teach students about copyright and also to share this on the copyrightliteracy.org website. The team plan to continue to work together to explore other audiences that might benefit from engaging with copyright law using this resource.

We ran a further adaptation experience of Copyright the Card Game, at the Law Society of Ireland orientation weekend in October 2021 (a weekend devoted to

training trainee solicitors in Ireland to facilitate Street Law sessions in schools). By contrast, here it was played with trainee solicitors who were learning about Street Law. The game was played to demonstrate to them the art of adaptation and the link between copyright and social justice. At the end of playing a significantly paired down and compressed version of the game (partly due to time constraints), the trainees were asked how copyright links with social justice issues. All the comments were related to the right to protect your own work from abuse and exploitation. As a twist, trainees were then shown a trailer for Paywall the Movie (<https://paywallthemovie.com/trailers>²⁵) which is an open access documentary highlighting the issues of academic writing (especially those coming from publicly funded universities) being kept behind expensive paywalls and how this impacts on society's ability to innovate - particularly with medical advances²⁶. This additional adaptation to the game further emphasised how it is about the discussion of legal issues in society rather than participants of the game developing an intricate knowledge of copyright law.

Giving it a Go

This article aims to inspire you to think about a broad range of topic areas for Street Law projects and the social justice benefit in widening awareness about copyright, especially in a post Covid19 world. Perhaps most importantly, we hope this article

²⁵ <accessed 13.06.2022>.

²⁶ The full version of the documentary is available here: https://www.youtube.com/watch?v=HM_nWsdbNvQ <accessed 13.06.2022>.

will inspire you to think about how you can design Street Law projects which adapt and develop already available open educational resources. For those looking for existing open educational resources there are numerous collections online, but we recommend the University of Edinburgh's guide to finding suitable resources.²⁷ When re-using or re-purposes educational resources students need to be mindful of any financial implications, copyright restrictions on any resources and of course ensuring that they are jurisdiction appropriate. The key advantage of open educational resources is that they are by definition free and openly licensed so can be freely reused and adapted subject to the specific Creative Commons licence. However introducing students to these resources can ultimately help them to focus the time they do have on producing a better final Street Law session. As clinical legal education academics, we must at all times remember the importance of the process on Street Law student learning. How can we turn the art of adaption into learning rather than being viewed (rightly or wrongly) by Law students as being a short cut to the final product.

Outside of the UK, Street Law students are perhaps more accustomed to working with templates or adapting materials through the work of Street Law, Inc.²⁸ (providing materials for use in the USA) and books like *Democracy for all: education towards a democratic culture* by David McQuoid-Mason.²⁹ In clinical legal education, we strive to develop innovative graduates who think and behave differently; we hope that this

²⁷<https://open.ed.ac.uk/how-to-guides-old/where-to-find-oers/> <accessed 13.06.2022>.

²⁸<https://www.streetlaw.org/> <accessed 13.06.2022>.

²⁹ McQuoid-Mason, D. J. (1994). *Democracy for all: education towards a democratic culture*. Juta and Company Ltd.

article has encouraged you to consider teaching Street Law students about open educational practices and Creative Commons materials, as well as the art of adapting. We hope it persuades you to approach and encourage your institution to promote openness within practice both within and outside of clinical legal education. This final quote from one of the Street Law students sums up the benefit he saw:

“Adapting the game in light of all of these considerations (the knowledge of our participants, the length of our session and the impact of COVID-19 on both us and the participants) was a challenging but incredibly useful exercise. I enjoyed ‘thinking outside the box’ with the added benefit of ‘standing on the shoulders of giants’. If we had started from scratch, I do feel that our session would have been much less successful. In fact, I used the skills that I developed in adapting this activity in my final project, which was an adaptation of another street law activity. In turn, I managed to go even further in my final project.”

The open access resources for Copyright the Card Game are available for download from the www.copyrightliteracy.org website³⁰.

A special thank you goes to Ms Dene at Seven Kings School for facilitating the game. Without her enthusiasm present in the classroom, this workshop and trial would not have been possible during the pandemic.

³⁰ See <https://copyrightliteracy.org/resources/copyright-the-card-game/> <accessed 13.06.2022>.

Image of SFSs participating

