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Susan E. Beck

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Breakout Session: Mapping the Copyright Constellation: Charting Campus Partners to Create Copyright Instruction Your Students Will Care About.

Presented by Will Cross, Director of the Copyright and Digital Scholarship Center at North Carolina State University, Molly Keener, Director of Digital Initiatives & Scholarly Communication at the Z. Smith Reynolds Library, Wake Forest University, and Lillian Rigling, Libraries Fellow, North Carolina State University

Author Note: Susan E. Beck, Professor & Head of Access Services, New Mexico State University Library.

Correspondence concerning this article should be addressed to Susan E. Beck, New Mexico State University Library, MSC 3475, PO BOX 30006, Las Cruces, NM 88003. Contact: susabeck@nmsu.edu.

Mapping the Copyright Constellation: Charting Campus Partners to Create Copyright Instruction Your Students Will Care About

Will Cross, Lillian Rigling (North Carolina State University), and Molly Keener (Wake Forest University) opened their presentation with a persona activity aimed at understanding attendees' users through examining their demographics and personal goals. All attendees were handed a worksheet based on Di Monte's and Rigling's *Planning for Stealth Advocacy Worksheet* (2017) and were asked to describe the persona of a typical student at their university. Using the worksheet, attendees sketched a picture of the typical student; gave that student a name; described the student in terms of age, major, living arrangements, and campus activities; and then explained the typical student's needs, goals, and motivations. Next, attendees were asked to write out a project charter that indicated both the audience and desired partnership needed to design an instructional outreach activity focused on copyright. Figuring out a target audience and a prospective partner helps to build a constellation and forms a campus map of copyright instruction and outreach possibilities. In doing so, librarians need to think in terms of how

students see their interactions on campus. Librarians should also ask themselves how they can help their students achieve their goals.

In the first case study, Molly Keener worked with first-year writing class members at Wake Forest University who were producing autoethnographies for their final assignments. The course, *We Wake/We Write* (Giovannelli, 2017), encourages students to develop multiple fluencies in multiple literacy paradigms. Students worked in groups to produce multimedia ethnographies that were told through a special angle that was pertinent to the students' background or life experience. These ranged from growing up biracial to experiencing campus life as a female athlete. In presenting copyright basics to the class, Keener engaged them as both copyright owners and as users of copyrighted material. Students used songs, images, and videos taken from the web in their autoethnographies. Keener introduced the concept of fair use and discussed various ways to apply the fair use four factor test to the materials used in their autoethnographies. For example, when Keener and the class discussed the third factor, the amount of the portion used, she encouraged students to make their points in small doses. Using a snippet of a song would probably suffice, whereas using the entire song could be considered a copyright infringement. Keener and the class also covered the importance of using public domain or copyright-free materials. She made the point that there is a critical difference between mining videos and images from Google or YouTube, which are more than likely protected by copyright, and visiting an image database (e.g., Flickr Creative Commons) to gather images. Finally, Keener and the class explored the difference between plagiarism and copyright infringement, noting that one is an ethical violation, whereas the other is criminal.

Lillian Rigling presented the second case study. At North Carolina State University, Rigling developed a "Making Music: Uncovering Copyright" workshop. She collaborated with a music professor to talk to his students about copyright within the context of making music. During the workshop, the professor created an original beat, and then a student made a remix. A discussion followed about ownership. Who owned the original beat? And the remix? Who owned that? At the workshop, Rigling also discussed sampling and fair use. She noted options such as licensing when a musical work cannot be freely used. Rigling covered Creative Commons licenses, showing that these provide copyright owners a lot more flexibility in sharing work while retaining some rights. Finally, Rigling discussed unique ways the music business deals with copyright. At the end of the workshop, students summarized the learning experience by saying that until they are famous, everything is fair use, but when they become famous, nothing is fair use. Rigling recommended that this type of workshop might fit well with other creative academic programs, such as art, theatre, or filmmaking.

Will Cross, representing North Carolina State University, introduced the third and final case study. He reached out to student editors of *Ink – Undergraduate Research Journal of North Carolina State University*, thinking that copyright instruction would be an obvious fit. But it was not. For starters, frequent student editor turnover was a big challenge.. Also, the student editors he approached were more interested in topics such as peer review and copywriting, but not copyright. In retrospect, Cross realized that a beginning discussion of copyright in terms of ownership, licensing, and use might be a better starting point. Cross noted that he is now working with the student journal editors to shape Creative Commons licensing for the journal. Teaching *Ink* student editors about these licenses could be the hook that Cross needs to make meaningful connections concerning copyright.

In closing, Keener, Rigling, and Cross offered advice in planning for and reaching out to users on the topic of copyright education. Librarians not only need to meet their users on their turf, but they should also reach out in terms of their users' interests. For example, students at the Air Force Academy might be designing a new uniform. This poses an excellent opportunity to present and discuss trademark laws. Librarians might work with student groups that are depositing their work in the university's institutional repository by addressing both creator and patent rights. Most importantly, when hosting events, librarians ought to do a lot of thoughtful marketing beforehand. For example, enticing participants with food is necessary. Overall, when librarians embark on reaching out to their user community regarding copyright, it is important to reframe the frame. They need to think about why a certain group needs to know about copyright. That is the hook.

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