

CREATIVE APPROACHES TO COPYRIGHT EDUCATION: A WORKSHOP



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I2C2 CONFERENCE:

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<https://copyrightliteracy.org>

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CREATIVITY AND COPYRIGHT?



FREE* STUFF!!!

****DOWNLOAD OUR RESOURCES FROM
COPYRIGHTLITERACY.ORG****



*Free as in beer, and free as in speech

COPYRIGHT LITERACY IS



“...acquiring and demonstrating the appropriate knowledge, skills and behaviours to enable the ethical creation and use of copyright material.”

Secker and Morrison, 2016, p.211

OUR INSPIRATION



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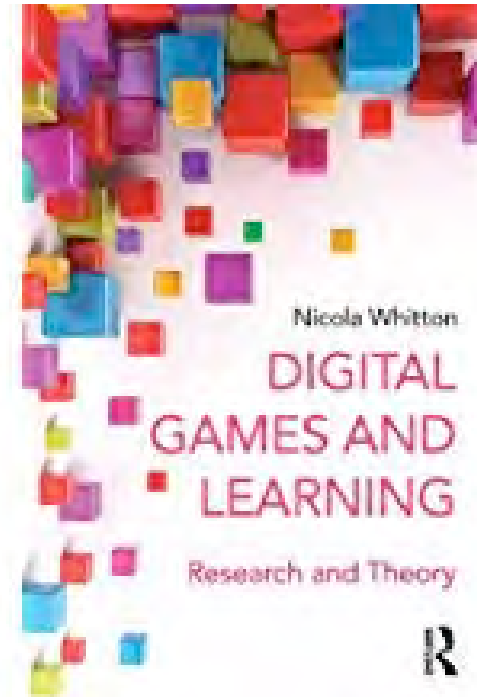
Can I Copy? Copyright Snakes and Ladders

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THE LEARNING THEORIES

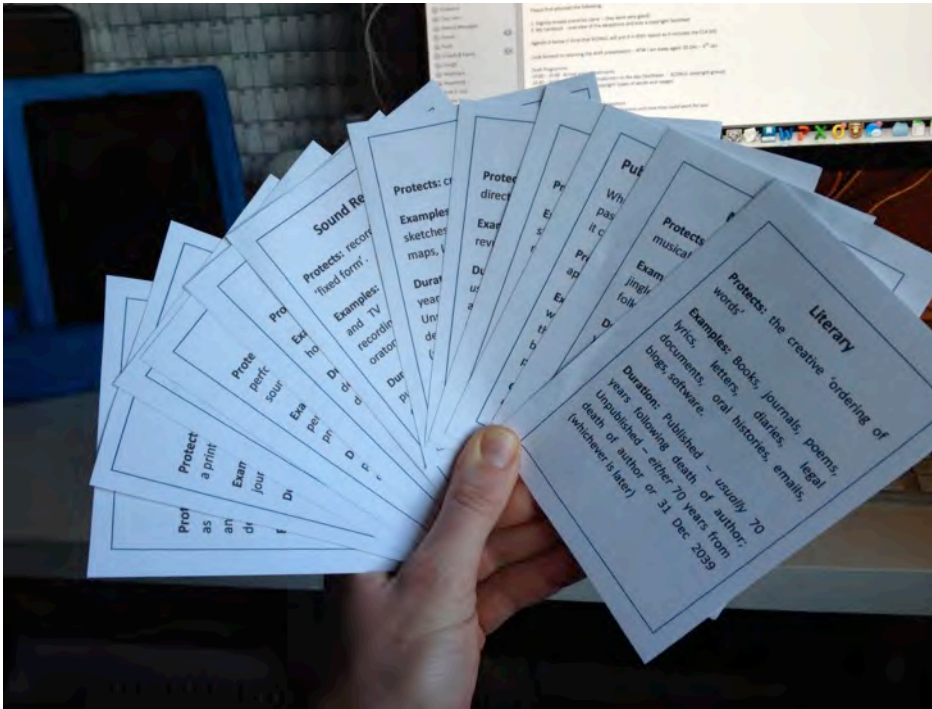


The Hand, Frank R. Wilson



Digital Games and Learning, Nicola Whitton

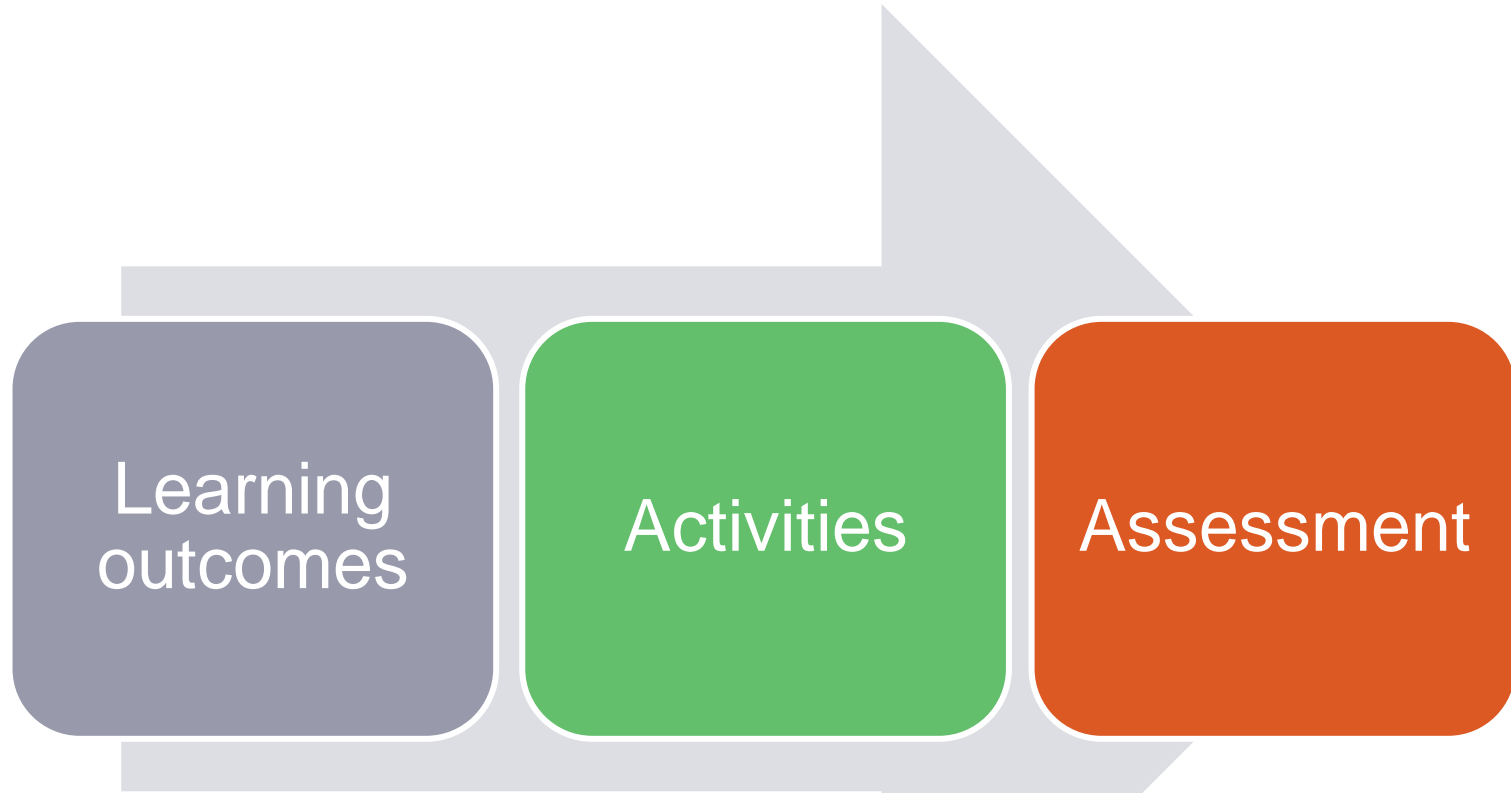
THE CREATIVE PROCESS



THE PUBLISHING TRAP: THE CREATIVE PROCESS

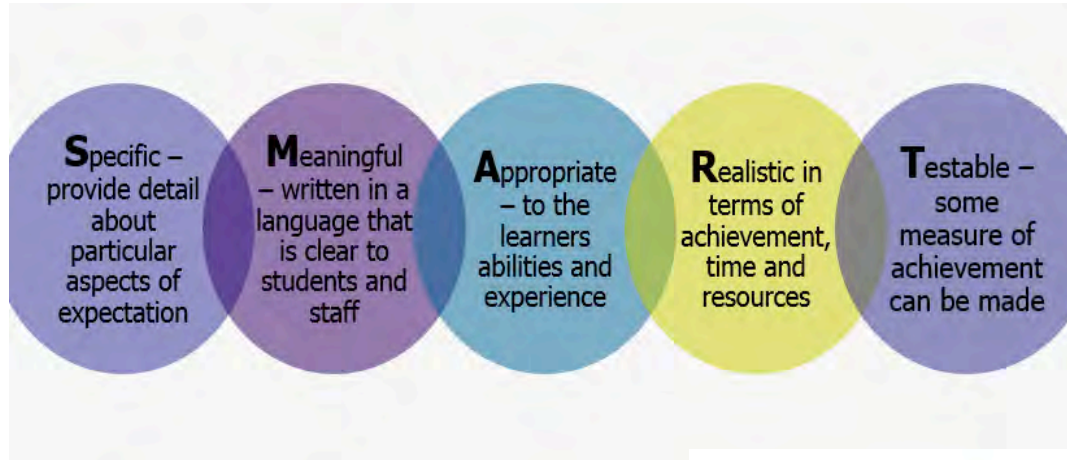


LEARNING DESIGN AND CONSTRUCTIVE ALIGNMENT

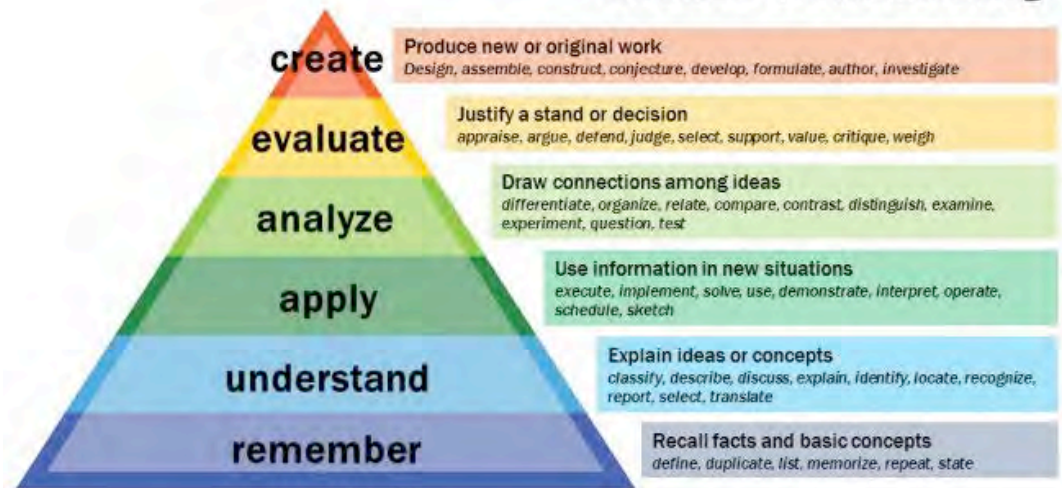


Biggs and Tang (2011)

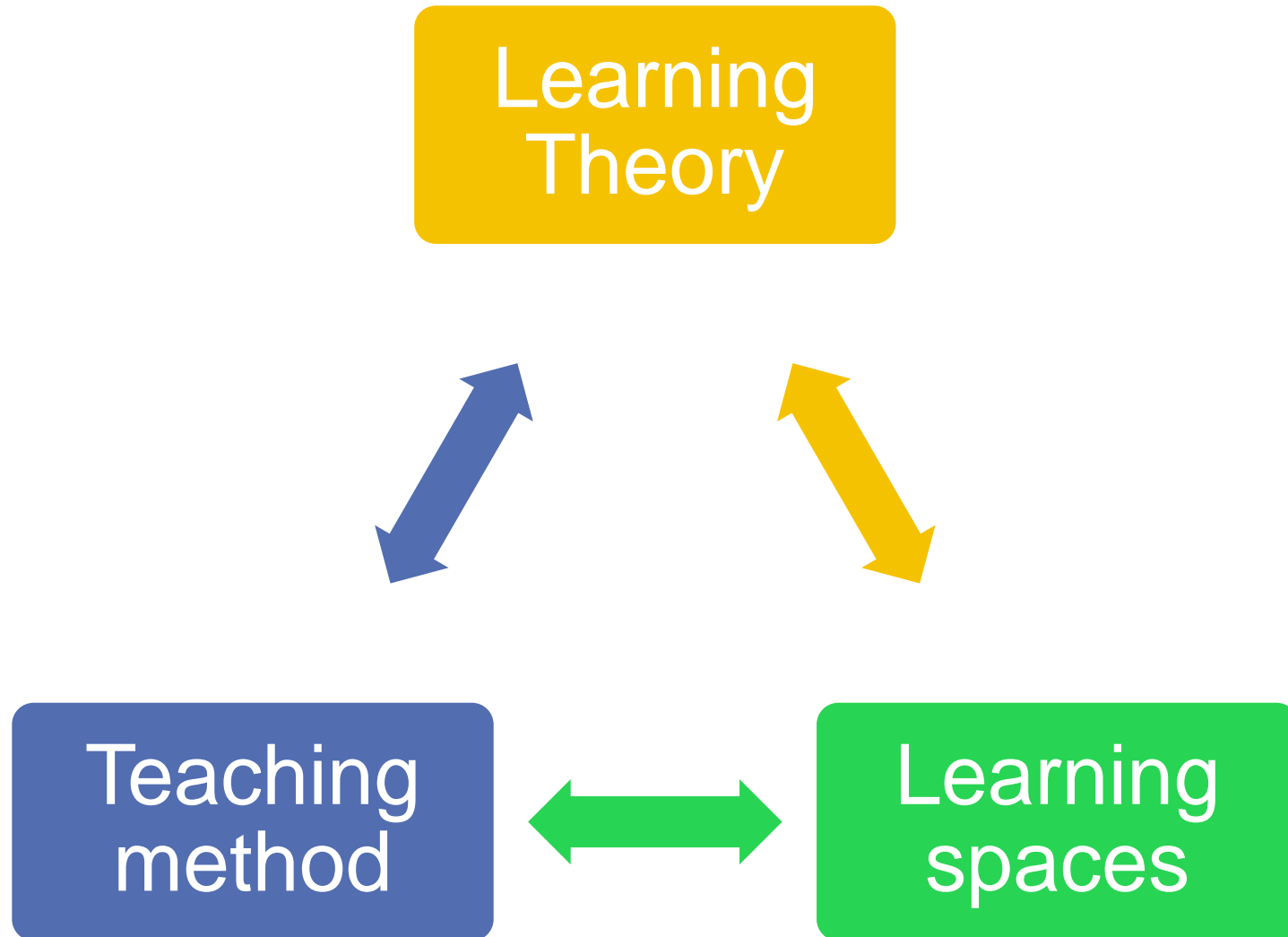
WRITING LEARNING OUTCOMES



Bloom's Taxonomy



LEARNING THEORY, SPACES AND TEACHING METHODS



YOUR TASK TODAY



Working in a
small group
on a given
scenario

Devise a
lesson plan
for your
session

Consider
underpinning
theory, space
and teaching
methods

Align your
learning
outcomes,
activities and
assessment

CHRIS AND JANE'S TOP TIPS FOR COPYRIGHT EDUCATION

Think of your
audience always

Focus on what
they need to
know

Keep it lively,
engaging and
with an element
of surprise

Get your facts
right but focus
on risk not rules

Make sure they
know where to
get more help

ENJOYED TODAY?

**Tuesday 3rd April
2018: University of
Liverpool**

**The first LILAC
Satellite conference**

**On creativity,
copyright and games**

**Call for
contributions open
til 1st Dec**



FURTHER READING

Csíkszentmihályi, M (1996) *Creativity: Flow and the Psychology of Discovery and Invention*. London: Harper Perennial

Morrison, C and Secker, J (2016) Exceptions for libraries. Copyrightuser.org. [Available online](#).

Morrison, C and Secker, J. (2016) [A Guide to Copyright](#). Association of University Administrators.

Robinson, K (2015) Creativity at University. RSA Spotlight: <https://www.thersa.org/discover/videos/event-videos/2015/07/ken-robinson-on-creativity-at-university>

Secker, J and Morrison, C. (2016) *Copyright and E-learning: a guide for practitioners*. Facet publishing: London. [Chapter 6: Copyright education and training available online](#).

Secker, J and Morrison, C. (2015) Why copyright is a fundamental part of digital and information literacy. CILIP Blog post. Available at: <http://www.cilip.org.uk/blog/why-copyright-education-fundamental-part-digital-information-literacy>

Wilson, F. R. (2000) *The Hand: how it's use shapes the brain, language and culture*. London: Vintage Books

IMAGE CREDITS

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Slide 15-19: Clip art

SCENARIO 1

You have been contacted by the Head of Research who wants a session for PhD students in their first year in the Engineering Department. They need to understand about using images, figures and data in their thesis in light of the new policy to deposit all PhD theses in the university's open access repository.



SCENARIO 2

You have been asked to run a workshop for undergraduate history students who are making a documentary film as part of their assessed course work. The film has to be about local history in the East End of London and representations in film and TV. They will be expected to undertake some interviews with residents and community figures.



SCENARIO 3

You have been asked to run an introductory session for new teaching staff in the School of Architecture. How do they make sure they don't infringe copyright in images, particularly in light of a new lecture recording policy that says by default lectures will be recorded.



SCENARIO 4



OPEN

You have been asked by the Faculty of Humanities to explain the publishing choices they have in light of changing funding mandates and the REF requirements for open access. You are aware that a number of academics are concerned about funding models for books and scholarly monographs and their own creative control.

SCENARIO 5



Your institution has just been audited by the Copyright Licensing Agency (CLA) who have advised that academics and administrative staff in the School of Law should receive training about the terms of the CLA licence and the use of published extracts on the VLE.

SCENARIO 6

You have been asked to deliver a joint training session with the new Head of Innovation and Commercialisation to explain to Biosciences post-doctoral researchers the intellectual property implications of new research and its wider communication.



SCENARIO 7

You have been asked to teach first year language students studying a module on English for Academic Purposes about how to write engaging blog posts for other new international students. You need to incorporate some aspects of copyright and protecting their own and other people's rights. They are likely to include images to illustrate their blog posts.



SCENARIO 8

You have been asked to run a session for Fine Art and Design students about using other people's ideas and work in their own creative outputs. Their tutor is particularly interested in remix culture and using digital resources and would like you to cover how they can avoid allegations of copyright infringement.

