

ICEPOPS ANNUAL

2018

International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars

Icepops



Proceedings of the international copyright literacy event
with playful opportunities for practitioners and scholars

held at the UNIVERSITY OF LIVERPOOL 3rd APRIL 2018

Welcome to the Icepops Annual 2019

The annual contains contributions from the first International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars which was held at the University of Liverpool on 3rd April 2018.

A website is maintained with all the presentations from the event at: <https://tinyurl.com/icepops2018presentations>

This was the first time the conference ran, and almost 70 delegates attended from countries including: the UK, USA, Australia, New Zealand, Czech Republic, Hungary, Sweden, Switzerland.

Chris Morrison and Jane Secker were the conference co-chairs, and the event was sponsored by: Copyright Licensing Agency, Learning on Screen, CREATE and the IPO Education team.

The annual is a playful way of representing many of the contributions to the Icepops conference and we hope you enjoy it.

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Contributors Biographies



**Alex
Moseley**

Alex Moseley is Head of Curriculum Enhancement at the University of Leicester and a National Teaching Fellow; he is also a Visiting Fellow at the Centre for Higher Education Futures, Aarhus University. He is a course designer, and conducts research in playful learning for adults in education and museums. He also teaches innovative courses in History, Archaeology and Museum Studies, and is a Certified LEGO® SERIOUS PLAY® Facilitator. He chairs the ALT Playful Learning Special Interest Group, and co-organises the Playful Learning conference.



**Bartolomeo
Meletti**

Bartolomeo Meletti is the Copyright Services Delivery Manager at Learning on Screen. He also works as Creative Director of CopyrightUser.org for CREATE, the RCUK Centre for Copyright and New Business Models in the Creative Economy (University of Glasgow). He is also the Director of Worth Knowing Productions, a digital creative team specialised in making complex knowledge accessible through research-based visual tools. Previously, Bartolomeo worked at the British Film Institute and the Digital Catapult on secondment from CREATE, and held research and media production positions at CIPPM, the Centre for Intellectual Property Policy & Management (Bournemouth University), where he is currently a Visiting Fellow; and at CEMP, the Centre for Excellence in Media Practice (Bournemouth University). We are delighted he's written this guest post for us about the new course that Learning on Screen will be running this autumn.



**Chris
Morrison**

Chris Morrison is the Copyright, Licensing and Policy Manager at the University of Kent, responsible for copyright policy, licences, training and advice. He was previously the Copyright Assurance Manager at the British Library and before that worked for music collecting society PRS for Music. He is a member of the Universities UK Copyright Negotiation and Advisory Committee on whose behalf he also attends the Copyright Education Awareness Group (CEAG). He is co-author of the second edition of Copyright and E-Learning: a guide for practitioners which was published in July 2016, and is also the originator of Copyright the Card Game. Chris 'Chris has recently completed his masters qualification in copyright law at King's College London.



**Caroline
Salamin**

Caroline Salamin is a teaching librarian at the Swiss Institute of Technology in Lausanne, Switzerland. She teaches information literacy to undergraduate, master and PhD students. She enjoys creating gamified activities with her colleagues to make teaching and learning more fun and dynamic.



**Catherine
Davies**

Catherine Davies is Head of Education Outreach at the Intellectual Property Office and is part of the team which lead on educational programmes and consumer campaigns. Awareness Campaigns include: The Cracking Ideas Campaign – in partnership with Aardman Animations; The Music Inc App – with UK Music; Creating Movie Magic – a partnership with the Industry Trust; Nancy and the Meerkats – with Fun Kids Radio a series of radio broadcasts aimed at under 12s; and the touring "Karaoke Shower". Catherine worked in education and tourism marketing before joining the IPO and is a Chartered Member of the Chartered Institute of Marketing.



**Dénes
Legeza**

Dénes Legeza, deputy head of Copyright Department at the Hungarian Intellectual Property Office. Dénes holds a PhD from the University of Szeged. His research interests focus on publishing contracts, commissioned works and copyright history. He is a member of the Hungarian Council of Copyright Experts.



**Greg
Walters**

Greg Walters is the Learning Technologist based at the University of Glasgow (UofG) Library. He has been involved in the e-learning sector since 2005 and developed a range of under and postgraduate online courses for the Higher Education and commercial sectors. Part of Greg's role at UofG has involved developing and communicating rights management policies and procedures to support online learning development at the University of Glasgow, specifically relating to Blended and Online Learning Development (BOLD) initiatives and MOOCs. He is part of the Scottish Confederation of University and Research Libraries (SCURL) Copyright & Legal Issues steering group which formed in November 2018.



**Hayleigh
Boshier**

Hayleigh is Senior Lecturer in Intellectual Property Law at Brunel University. She is also a Visiting Lecturer in IP at the University of the Arts London (UAL) and a Research Fellow at the Centre for Intellectual Property, Policy and Management (CIPPM). She holds a PhD in Copyright Law from Bournemouth University, under the Vice Chancellor's Scholarship Award. She is also a regular contributor to the specialist IP blog IPKat, and an active board member of the Intellectual Property Awareness Network (IPAN). Hayleigh's research areas focus on copyright, copyright infringement and copyright education. Her education projects include <http://www.copyrightuser.org>, <http://www.creativeip.org> and co-authored paper: Swings and Roundabouts: The Impact of Legal Drafting on the Language and Understanding of Copyright Law and the Need for Educational Materials (International Review of Law, Computers & Technology, 2016).



**Inga-Lill
Nilsson**

Inga-Lill Nilsson works with research support at Karlstad University Library in Sweden. She has been involved in copyright guidance in teaching and research for a long time. Her main fields of interest are the changing role of libraries in the digital age and the importance of finding new ways to integrate copyright support into library information services. She has started a Swedish network for librarians to increase the interest for intellectual property issues and for collaboration and sharing of experiences.



**Jane
Secker**

Jane Secker is Senior Lecturer in Educational Development at City, University of London which she teaches on the MA in Academic Practice. She was Copyright and Digital Literacy Advisor at London School of Economics and Political Science for over 15 years where she advised staff about copyright issues and the online environment. She is Chair of the CILIP Information Literacy Group and a member of the Universities UK Copyright Negotiation and Advisory Committee which negotiates with the Copyright Licensing Agency on the higher education licence. She is also a member of the Copyright Advisory Panel which is a governance group of the UK's Intellectual Property Office. She is co-author of Copyright and E-learning: a guide for practitioners published by Facet in 2016. Jane is a Fellow of the Higher Education Academy and a Fellow of the Royal Society of Arts. She has a PhD from the Aberystwyth University and has worked on numerous research projects funded by the British Library, JISC and the University of London. Jane and Chris tweet as @UKCopyrightLit and maintain the Copyright Literacy website: <https://copyrightliteracy.org> Jane and Chris tweet as @UKCopyrightLit and maintain the Copyright Literacy website: <https://copyrightliteracy.org>



**Kirstyn
Radford**

Kirstyn Radford has been working in academic libraries for over 20 years: formerly a sciences and social sciences subject librarian and now a copyright specialist in a Research Support team. Having walked away from her own fledgling academic career in the early '90s for a comparatively restful life of librarianship she has the utmost respect for anyone self-motivated and robust enough to hold the pace of the scholarly publishing treadmill.



**Karolina
Andersdotter**

Karolina Andersdotter is the digital scholarship librarian at the Carolina and Karin Boye libraries at Uppsala University in Sweden. Digital scholarship includes but is not limited to the digital methods and tools used in the research process, e.g. software, digitisation, digital humanities, data management, visualisation and publishing.



Contributors Biographies...Continued



Kyle K. Courtney is the Copyright Advisor and Program Manager at Harvard University, working out of the Harvard Library Office for Scholarly Communication. He works closely with Harvard Library to establish a culture of shared understanding of copyright issues among Harvard staff, faculty, and students. His "Copyright First Responders" initiative was profiled in *Library Journal* and he was named a National Academic Library Mover & Shaker in 2015. In 2014, he co-founded Fair Use Week, now an international celebration sponsored annually by over 100 universities, libraries, and other institutions.



Lisa has worked at the University for the Creative Arts (UCA) for over nine years specialising in the areas of digitisation and copyright compliance. She is passionate about inspiring artists to know their intellectual property rights; to value the work they produce and make informed decisions. Prior to working at UCA Lisa was employed by the Surrey History Centre (SHC) digitising archives for preservation and archive reasons. Lisa comes from an arts background having attained a degree in Three Dimensional Design and a masters in Contemporary Craft at The Surrey Institute of Art and Design. As a Ceramicist Lisa exhibited work in several galleries in London and the South East of England. Lisa also has a PGDip in Library and Information Studies from Aberystwyth University.



Marion Kelt is the Open Access and Research Librarian at Glasgow Caledonian University. As well as being a librarian she is a Certified Member of the Association for Learning Technology. She has worked in the information science field in both education and the private sector. She has been employed as a School Librarian, FE College Librarian, Information Scientist and HE Academic Librarian before moving into her present post. Her research interests are Open Educational Resources (OERs), Copyright and Web site design.



Mark Walford is responsible for SAGE's global rights and licensing program; for contracts, copyright and legal risk for SAGE Ltd and for managing/coordinating SAGE Ltd's purchase activity. Mark sits on the PA Public Affairs and Policy Committee and the STM Copyright Committee. Aside from trying to make copyright simpler, he is keen on history and rock climbing. He is trying to learn German.



Maryam Fakouri is a Scholarly Publishing Outreach Librarian at the University of Washington Seattle. She monitors developments in information law and policy that affect higher education, and she offers guidance about various copyright issues. She has designed educational programs about copyright, fair use, open access, and related topics. Prior to specializing in scholarly communication, Maryam was a reference and teaching librarian. Maryam has a Master of Library Science from Indiana University and a Juris Doctor from DePaul University College of Law.



Melanie Johnson works at the University of Auckland advising on copyright and related aspects of the law. Melanie is also part of the team, which negotiates licences on behalf of all New Zealand universities. Melanie started her working life with a fine arts degree. Later in life Melanie undertook a law degree and now loves combining aspects of her fine arts training with her legal training.



**Neil
Sprunt**

Neil Sprunt is a Teaching and Learning Librarian responsible for the development and management of the University of Manchester's Copyright Guidance Service. Neil has been involved with copyright since taking up this role in August 2012, and has developed a number of resources to help users navigate the often murky world of copyright. The service provides a single point of contact for all copyright-related issues and enquiries at the University of Manchester, and it is designed to help staff and students understand how copyright affects them whilst enabling them to get the most out of protected materials for educational use. Neil is also a member of the UUK / GuildHE Copyright Negotiating & Advisory Committee (CNAC), the SCONUL Copyright Group and chairs the North West Academic Libraries (NoWAL) Copyright Community of Practice. In 2017/18 Neil successfully studied a Postgraduate Diploma in UK, EU & US Copyright Law at Kings College London.



**Rachel
Scanlon**

Rachel Scanlon I have been the Senior Library Assistant for Digital Learning Support for nearly 3 years now, or as I usually introduce myself, "I do digital stuff". I try to fulfil reader requests and acquire material for reading lists whilst dealing primarily with scanned material, ebooks and eresources. This led to my inevitable encounter with copyright and people's general ignorance of it. I found a lot of the materials geared towards teaching readers about copyright were not suitable to the UK environment and quite a lot of the official material challenging to understand and explain. So I started attending conferences and training sessions and tried to improve my copyright knowledge. Through attending UUK GuildHE events, SHERLOCK meetings and ICEPOPS (and generally swimming through alphabet soup) my enthusiasm for copyright grew and somehow led me to become an in house "copyright expert" advising colleagues and students and creating copyright teaching materials.



**Ruth
Mallalieu**

Ruth Mallalieu (@MallaRuth) is a librarian based in the UK who specialises in copyright and intellectual property services. She has worked in Higher Education for a decade, but started her career in public libraries. Her interest in copyright was piqued after observing how many staff were afraid of copyright issues. Turning copyright into an opportunity, and empowering users to critically assess their use of material, to understand their rights and to make an informed choice about use, is a core part of her current role as Scholarly Communications Licensing Manager. She started an LLM in Intellectual Property Law last year. Outside of work she enjoys music, playing the clarinet and recorders, and staying active in the outdoors – cycling, walking, and circuits. She sits on two national bodies who advise on copyright and licensing matters, and takes part in lobbying activity, writing reports, and providing advice and endorsement for current sector initiatives. We're delighted that Ruth is sharing her copyright educational resource, showcased at Icepops, via our website.



**Stephanie
Farley**

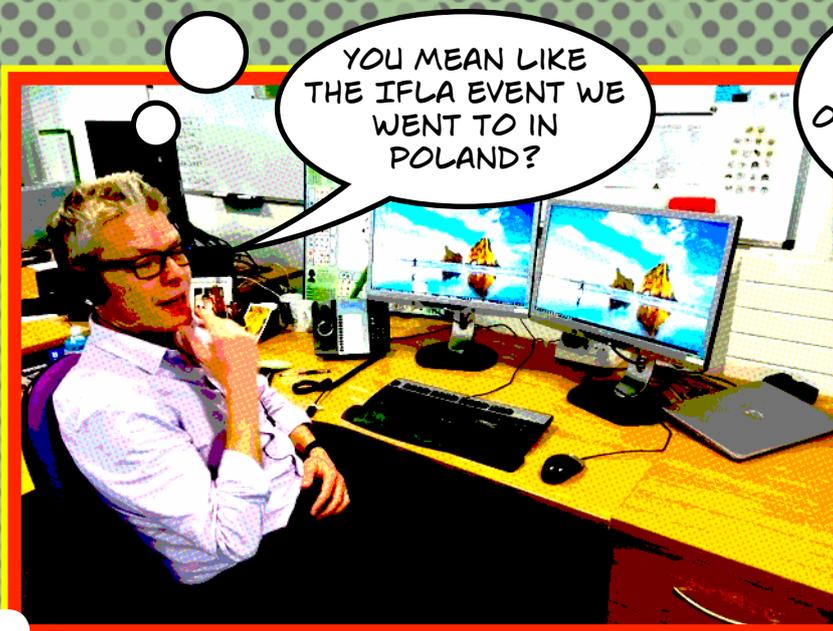
Stephanie (Charlie) Farley has been working in higher education as a librarian and learning technologist for ten years, and provides support and training in the creation and use of Open Educational Resources (Open.Ed) at The University of Edinburgh. Her playful approach to digital skills and copyright education has led to many exciting opportunities, including developing a Playful Engagement strategy for the Information Services Group at The University of Edinburgh. Passionate about the uses of technology to enhance open education, access, and information sharing, she created and runs the award winning 23 Things for Digital Knowledge programme, consults on the use of Social Media in Learning and Teaching, and runs OER Board Game Jamworkshops across the university.



**Stephen
Penton**

Stephen Penton is Copyright Librarian at City, University of London. He has been a librarian for ten years, before which he was a teacher. Prior to working at City, he worked mainly as a science research librarian. As well as copyright and other information law, he is interested in scholarly communication, archives and information literacy. Outside of libraries, he is active as a musician.

THE ORIGINS OF ICEPOPS



LATER ON WHATSAPP...

21:27

I'm glad you like it. I also think I'm getting somewhere with my categories. 21:29

No I really like it. Good. I have been through all the papers and now just have to review the research bursaries. Can we come up with an acronym for the conference - COPILSC is all I can come up with which is awful. 21:32

COPSICL? 21:33

POPSICL? 21:33

That's not bad !! I like Popsicl - that is what I call my cat! 21:34

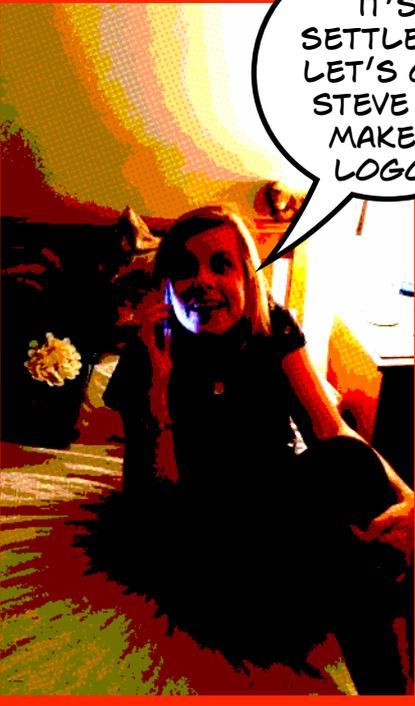
It sounds really very funky. The venue is a museum / art gallery space that Lisa is thinking we could use owned by Liverpool Uni. 21:34

PIPSICL would be Playful Intellectual Property

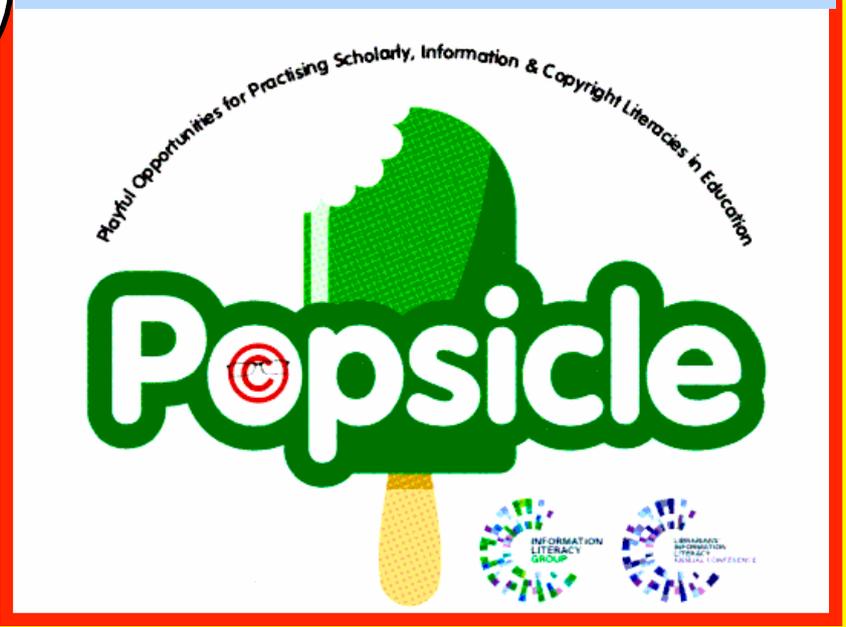


OK, LET'S CALL IT POPSICLE!!! PLAYFUL OPPORTUNITIES FOR PRACTISING SCHOLARLY, INFORMATION AND COPYRIGHT LITERACIES IN EDUCATION!

THEN IT'S SETTLED - LET'S GET STEVE TO MAKE A LOGO!



THE AMAZING STEVE ROBERTS DOES HIS MAGIC DESIGN...



THE NEXT DAY...

I'M REALLY EXCITED. AND YOU DON'T THINK WE NEED TO WORRY ABOUT THE TRADE MARK ISSUE?



ER, WHAT TRADE MARK ISSUE?



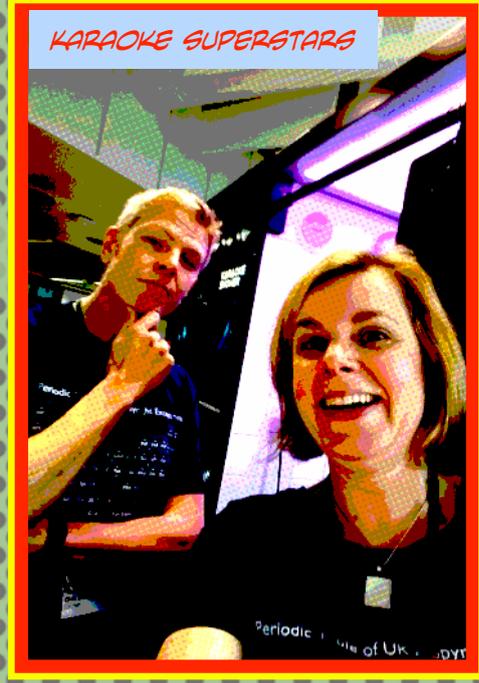


THAT'LL BE NO PROBLEM FOR ME, STEVE ROBERTS, INTERNATIONALLY RENOWNED GRAPHIC DESIGNER

MOMENTS LATER...

International Copyright-Literacy Event with Playful Opportunities for Practitioners and Scholars

Icepops



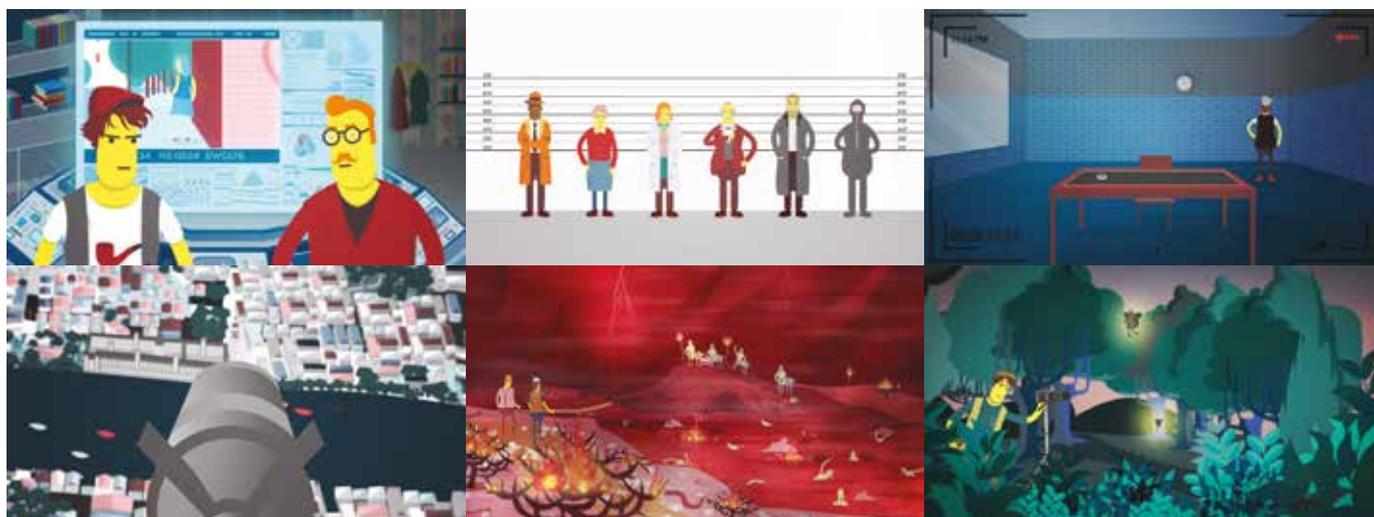


A series of short animated films that put copyright and creativity under the magnifying glass of Sherlock Holmes, providing a unique, research-led and open access resource for school-aged learners and other creative users of copyright.

Drawing inspiration from well-known copyright and public domain work, as well as recent copyright litigation, these films provide a springboard for exploring key principles and ideas underpinning copyright law, creativity, and the limits of lawful appropriation and reuse.

6 Short Films

Each film addresses a discrete stage (and key creative sector) in the developmental lifecycle of movie-making.



33 Case Files

Supplementary educational materials aimed at suggesting points of discussion about copyright for teachers and students.



6 Annotated Scripts

Set of annotations exploring the creative process behind each film.

<p>The script is for the production of the film 'The Adventure of the Light Blue Hair' - Episode 1</p> 		<p>The script is for the production of the film 'The Adventure of the Light Blue Hair' - Episode 2</p> 		<p>The script is for the production of the film 'The Adventure of the Light Blue Hair' - Episode 3</p> 	
<p>Episode 1: The Adventure of the Light Blue Hair - Episode 1</p> 		<p>Episode 2: The Adventure of the Light Blue Hair - Episode 2</p> 		<p>Episode 3: The Adventure of the Light Blue Hair - Episode 3</p> 	
<p>Episode 4: The Adventure of the Light Blue Hair - Episode 4</p> 		<p>Episode 5: The Adventure of the Light Blue Hair - Episode 5</p> 		<p>Episode 6: The Adventure of the Light Blue Hair - Episode 6</p> 	
<p>Episode 7: The Adventure of the Light Blue Hair - Episode 7</p> 		<p>Episode 8: The Adventure of the Light Blue Hair - Episode 8</p> 		<p>Episode 9: The Adventure of the Light Blue Hair - Episode 9</p> 	

Copying, Creativity and Copyright

A CREAtE Working Paper by Ronan Deazley and Bartolomeo Meletti that offers insights into the creative process behind *The Adventure of the Girl with the Light Blue Hair* (Episode 1), and makes the case for understanding copying as a positive phenomenon in helping us learn and innovate, develop and engage with others.



is an approach that is rooted in a very traditional understanding of what it means to create works of art, and how art should be defined. For example, think about Equivalents VII (hereinafter known as *The Brick*), a work by the American minimalist artist Carl Andre. *Equivalents VII* is made up of 120 fire bricks arranged in two layers, and side by side, in a rectangular pattern. This is certainly not a work that has involved any chiselling, carving, modelling or casting by the artist. So, is it a work of sculpture?

The tension that often arises between legal and artistic attitudes to the creative process was something we wanted to reference in our film – albeit obliquely – through the mystery of the blue paint. After all, *The Adventure* is a form of literary, artistic and audio-visual collage; at least, we think it is both with and without the glass.

Many of the works we copied from were in the public domain, such as the stories of *Sherlock Holmes* by Conan Doyle, or *Coltrane's Passinova* along with the *Questionnaire* by

Carls. Chosen that accompany *Coltrane's* work. But, many of the works that we borrowed from are still in copyright. For example, when we designed Joseph's beautiful, wonderful 'ray', we drew inspiration from those different sources, a mixture of public domain and copyright works: Chapiro's *Tricolore*, Walt Disney's *Pinocchio*, and one of the toys made by Ray Batty the toyemaker from *Radio Runner*, a film based on



Copying & Creativity

Inspired by the paper *Copying, Creativity and Copyright*, this short animated video explores the complex relationship between copying and creativity through the eyes of a young art student.



33 Teaching Notes

Set of notes providing teachers with different opinions, talking points and suggested activities to generate discussions around each Case File. COMING SOON

LEARNING THROUGH WALKING: COPYRIGHT RELATED CASES AND PLACES



The built environment is linked to copyright in many ways. Statues, bridges, buildings are copyright protected works. Publishing houses, music halls, galleries, studios, shops, restaurants, business units are places where literary and artistic works are created or used. Where an author and a user meet, there is often dispute. Why don't we somehow bring the concept of intellectual property closer to non-professionals through personal stories connected to historic places?

Urban walks have become fashionable in Budapest, Hungary in the last decade. Walks can present the diversity of a city. So the Hungarian Intellectual Property Office organized its first IP themed urban walks in the so called Broadway of Budapest (Nagymező Street) in 2015. The aim of the event was to bring the notion of trade secret, patent, trademark, and copyright closer to urban professionals and non-professionals.

In the main hall of the first Telephone Exchange of Budapest (54-56 Nagymező Street) which currently serves as the headquarters of the company Prezi, we talked about the 'telephone herald' patent of Tivadar Puskás from 1892. This service was organized to provide news and entertainment over telephone lines to subscribers. This was the most ambitious attempt made to develop a distributed audio service prior to the rise of radio broadcasting. A Hungarian poet, József Kiss sued the Telephone Herald company, because it communicated his work to the subscribers of the telephone service. The Hungarian Supreme Court ruled in 1903 (!) that this type of use is part of the author's exclusive rights, therefore, licence must be obtained.

In the original daylight photography studio of the Hungarian House of Photography – Mai Mano House (20 Nagymező Street) we mentioned a legal dispute involving a hairdresser and a photographer. The hairdresser Sándor Gaal invented an electronic "curling device" which was patented in 1930. The next year his hairstyle won the 1st national permanent wave ('perm') competition by using his own invention.

The proud hairdresser asked the neighbouring business owner, the photographer Mr. Izso Foldes to take a picture of the winning model. The hairdresser sent the picture to the magazine called 'Theatre Life' with an announcement, but the Magazine forgot to indicate the photographer's name. The photographer sued the magazine for infringement of his right to attribution.

Nagymező Street is home to many theatres which brings up the topic of dramatico-musical works, plays, sound recording and filming. The first cases regarding cinematographic works dealt with the questions whether adaptation of a play for screen infringes the writer's right or is it necessary to indicate every authors' name on a movie poster. The Supreme Court ruled that the right of cinematographic reproduction, which became a new mode of representation of plays in the 1910s, belongs to the writers. And in the latter case the judgement provided that a simple advertisement of a movie contains only the name of those who have the greatest role in the creation of a film.

What kind of knowledge did participants get while—for instance—walking? At the first stop they learnt about the right of communication to the public, protection of software and graphical user interface (GUI). At the House of Photography, the participants got acquainted with patent protection, moral rights at the threshold of originality. At the end of the walk the participants were familiar with right to adaptation, public performance of music, collective management of rights, and the role of courts in the interpretation of the law. During the walks the guide can talk about facades of the houses, the design protection of street furniture and vehicles, and interesting stories and juicy gossip of the age can also be mentioned.

Certainly every bigger town has interesting copyright or industrial property cases or cases borrowed from other cities can be illustrated by the local built environment. I encourage everyone to think of a 'copyright related case map' of his or her own city. This kind of non-formal education can strengthen local pride, tourism and copyright literacy as well.

Play your Cards Right

Summary

This page will go over the background, development and eventual output of the electronic version of the Copyright Card game, developed by Greg Walters, in collaboration with Chris Morrison and Jane Secker.

Background

I promise the title will be the only bad joke or pun you'll find over what I hope is an informative and fun page. We'll do a brief 'David Copperfield' and provide a brief bit of history regarding how I came to develop the electronic version of the Copyright Card Game in collaboration with Jane and Chris along with my interest in game based learning. My interest in game based learning can be traced back to my passion for gaming (both videogames and board games) and my professional practice as a Learning Technologist. I incorporated my love of games and keen interest of copyright into my MSc dissertation during 2018, where my research focused on analysing both academic and professional staffs attitude to copyright literacy being taught through game based learning. It was during my literature review that I first encountered the work of both Jane and Chris and their excellent work with the copyright card game they developed. The game employed the use of cards to generate discussion around; risk, copyright exceptions, licenses, and usages. This method of teaching resonated with me as I felt it offered an engaging and interactive method of teaching a complex subject area. After completing my MSc dissertation, I began to apply the findings of my research into my professional practice by developing online learning objects which incorporated game-based elements into the learning.

If you would like further insight into my game-based research, please scan the QR code below to view my online MSc dissertation
QR code titled: 'MSc dissertation OR code' goes here

Chance meeting and development

During September 2017, I had the opportunity to meet Jane online, during this meeting I asked her if she and Chris would be interested in collaborating to develop an electronic version of the Copyright Card game.

The electronic version of the Copyright Card Game was developed over a six-month period (when time permitted during my working day), using Articulate Storyline. This software was chosen due to its HTML5 output, which means it can be viewed on desktop computers, mobile devices, e.g. tablets and smart phones. I produced a rough version of the copyright game using

Articulate Storyline and gave Jane and Chris access to it via an online link – we then discussed the game and their feedback via an online Skype session during October 2017.

Based on our online discussion, the following areas were going to be refined and developed:

- ◇ Develop look and feel to reflect card environment
- ◇ Include objects that can be examined and viewed from different perspectives for use in 'works' round
- ◇ Expand on scenarios to provide additional context as a facilitator or teacher won't be available to provide this information

I produced an updated version of the electronic card game which incorporated the above feedback and presented it at the ICEPOPs 2018 event. Going forward I intend to develop more freely available electronic and print based resources to aid the Higher Education sector in applying good practice in relation to copyright.

The Game

The copyright card game can be played either individually or in groups and can beach round can be played sequentially or in a non-linear fashion.

Based on feedback from Chris and Jane, 'points' are not associated with the scenarios and instead feedback offers suggested alternatives to what you might have chosen. Like the original face-to-face card game, the purpose of the electronic version is to generate discussion which is conveyed through anonymous Padlet boards in an asynchronous fashion.



To learn more about the development of the game and background, please scan the QR code below to view a blog entry I wrote which goes over the process in more detail.

Free stuff

The electronic version of the card game and other free copyright based online eLearning resources I've created can be accessed by scanning the QR code below

Any feedback regarding the copyright card game or other online resources I've developed would be appreciated, to access a brief series of anonymous online questionnaire please scan the QR code.

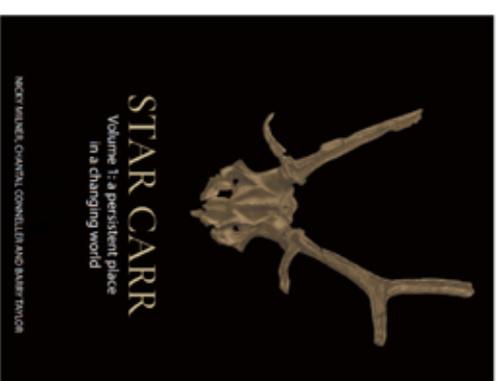




The removal of antler tines with a flint blade
(Copyright Airmée Little, CC BY-NC 4.0)



Third-Party Copyright Decision Tree for Authors.
© Kirstyn Radford, 2018.



<https://doi.org/10.22599/book1>

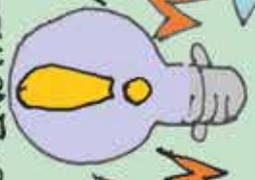
COPYRIGHT

DON'T CARE!
 TOO BUSY
 GO AWAY!
 IT'S BORING!
 IT'S COMPLEX!
 IN THE BEGINNINGS--
 MARION NO MATES...

THEN--
 AN IDEA!


FAQ'S
 FAQS PAGE


RASINGS
 APATHY!

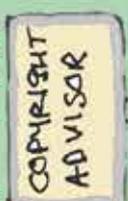

SO-ANOTHER IDEA--
 EASY!
 EASY!
 ONLINE
 GET A!


GET A TEAM!
 GET A PLAN!
 DESIGN TOGETHER!
 FLANCHER
 SCRIPT
 BLAH
 BLAH
 BLAH
 BLAH



NOW BUILD IT!
 SURE!
 TAP!
 TAP!
 TAP!
 (hp)
 PING!
 SPEED!


THEN--
 TESTING AND
 PROOFREADING


PROTOTYPE!
 TA-RA!
 COPYRIGHT
 ADVISOR


THEN--PENNIES
 FROM HEAVEN!
 £
 €
 SLIC
 GRANT


COMING
 SOON
 HTML5
 OER
 AFTER
 CHRISTMAS!


DOMICS

CONTACT: COPYRIGHT@SCU.AC.UK
 TRY IT: [HTTPS://EDSHARE.SCU.AC.UK/3608/2/INDEX.HTML](https://edshare.scu.ac.uk/3608/2/index.html)
 DOWNLOAD IT FREE! CC-BY

Rules of (Copyright) Engagement

Getting people interested in copyright can seem like a hard sell, but it doesn't have to be. Here are three ways you can ditch long, technical PDFs and PowerPoints and stretch your creative muscles (but not necessarily your budget) instead!



Videos

Offer someone ten pages of text or a three minute video on a new topic and the video tends to win out. The combination of length, more informal tone, and simplicity is a big draw.

If you're feeling extravagant, you could hire an agency to create your video for you. This will be pricey, but you'll be rewarded with great results so it's worth considering if the topic is really critical. If you've got some creative flair and free time, though, deft use of PowerPoint and screencapture software can make you a nicely animated video to get you started.

Remember: keep your videos short, light in tone and try to tell a story using the basics of the topic. This keeps it as informative as it is engaging!

Target audience: Beginner to intermediate



Webinars

Unlike a video, webinars offer immediate communication. If you have an important topic that you anticipate viewers might have questions on, a webinar is ideal. Webinars are also recorded, so you can send it out as a video later on to make sure it stays fresh for your viewers.

Regular webinars need planning, but their digital nature means you avoid certain hassles like finding a meeting space and time that suits everyone. The key to a good webinar is an engaging script and presentation to go with it, keeping your audience interested for a longer amount of time.

Remember: Webinars are time-consuming, so commit to a schedule you can maintain!

Target audience: Intermediate to advanced



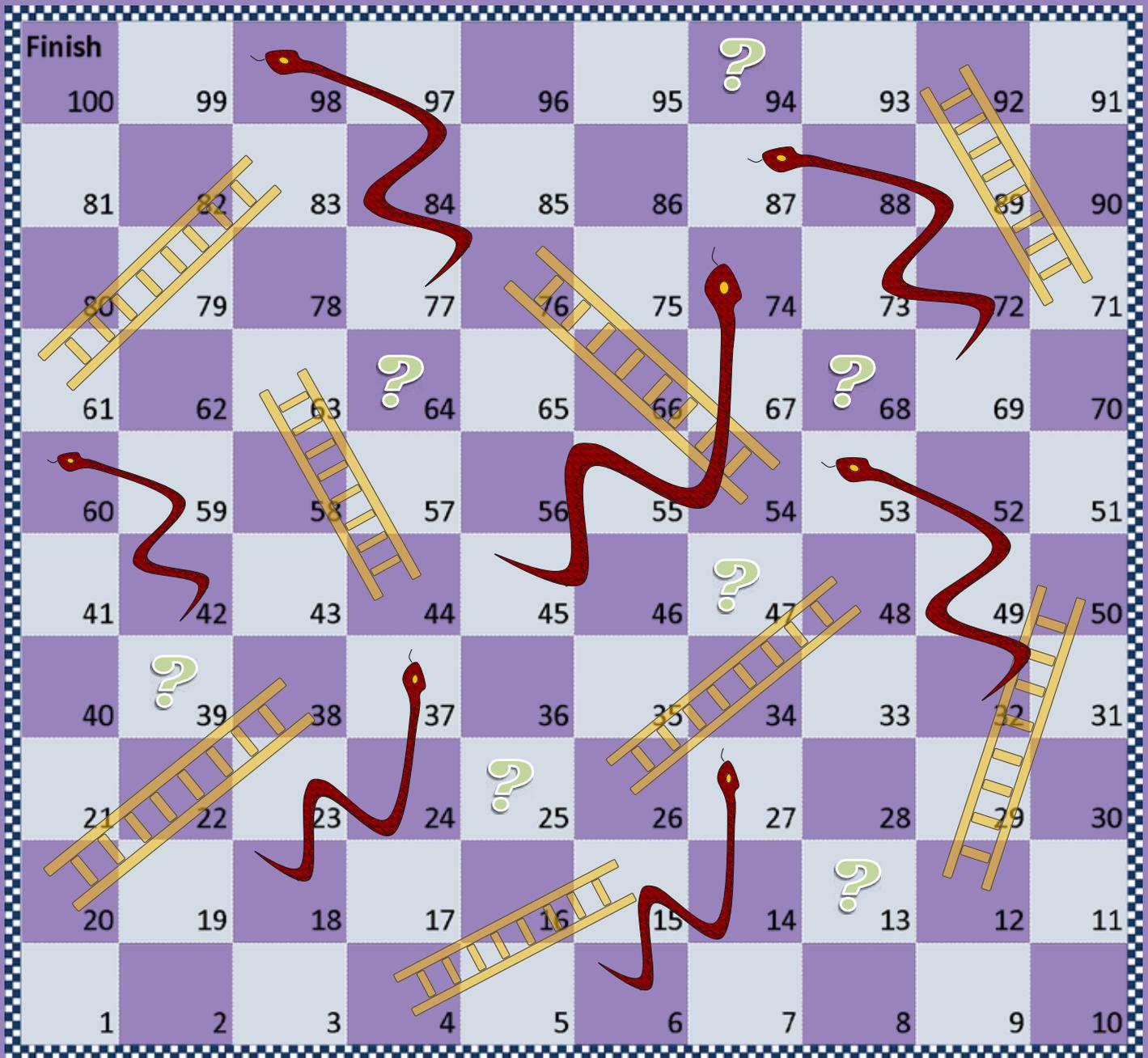
Blogs

Blogs are easy to set up and great if you're a confident writer on a topic. A good blog needs to stay fresh; your posts should be a healthy mix of information, news, opinion pieces, and even some fun, relaxed stuff.

Generally, we seek out blogs on topics we're already interested in and familiar with. This is worth bearing in mind when considering what your audience would like. At the same time, though, being too technical might be off-putting to new readers so you do need a balance.

Like webinars, blogs take time to plan and create. They also need to be published regularly to keep audiences engaged. Start small and then build it up as the blog is established.

Target audience: Generally more advanced



Tied Up in Copyright Knots?

The Snakes and Ladders OER for basic copyright training

There once was a librarian from Sheffield
 To whom copyright more than appealed
 She set snakes and ladders
 With questions and adders
 To give valuable skills to wield.

Delivered by Ruth Mallalieu, Icepops 2018

The game was originally created by Annette Moore and released under a CC BY-NC-SA licence in 2014. The updated (2018) game and resources can be downloaded from the UK Copyright Literacy website at: <https://copyrightliteracy.org/2018/06/11/tied-up-in-copyright-knots-the-snakes-and-ladders-oer-for-basic-copyright-training/>

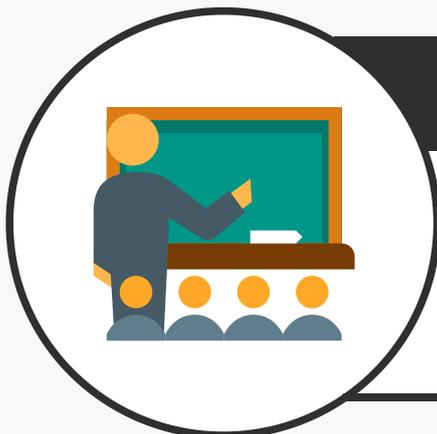


Stephen's



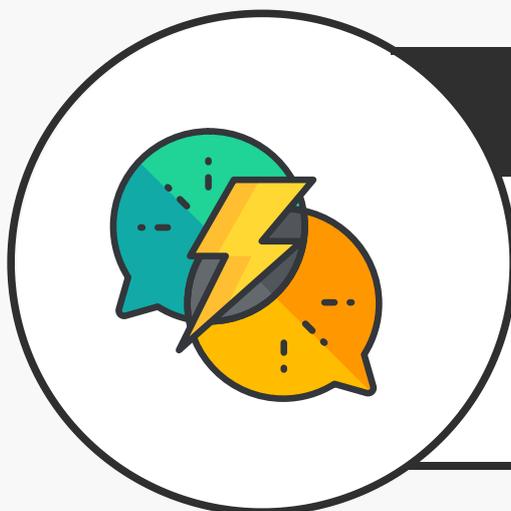
Top Five Tips

for making copyright instructional videos



SETTINGS

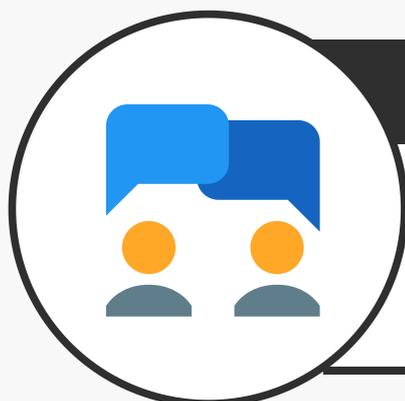
Try different backgrounds: lecture hall, classroom, library, office. This helps to convey that copyright is relevant to everyone in an academic environment.



DELIVERY

Voiceover with slides: If not confident with voiceover, find someone who is either experienced at this or has natural talent for it, meaning they will be particularly engaging.

Speaking to camera: look directly at the camera (memorise words if necessary), appear confident, smile, and try to relax!



INVOLVE OTHERS

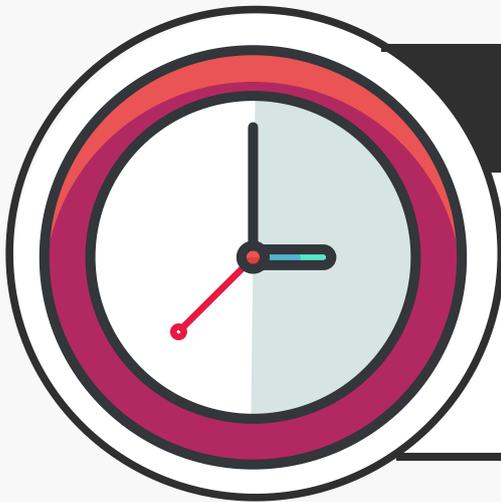
Lecturers, students: have conversations (scripted if necessary), questions and answers, discussion.

Source: www.ppcoaching.net



RESOURCES

Free online tools are available to help you create an interactive video. 'Powtoon' (1) enables animations to be created, and H5P (2) allows interventions to be inserted into a video, e.g., questions to test understanding.



'BREVITY IS THE SOUL OF WIT'

Keep it short and snappy. Your average academic or student will not be willing to devote much time to learning about copyright.

Rather than trying to include everything, provide signposts to information (refer to your institution's copyright guide and other copyright resources, give your email and phone so you can be contacted).

To come up with these tips, I watched a number of copyright videos from institutions around the world. Clearly all institutions are different in the way information like this is communicated, and the way individuals like to receive it, and this is reflected in the range of approaches used in the videos. There is no one right way to do this, and the information above reflects just my own preferences.

Stephen Penton
Copyright Librarian
City, University of London

Footnotes

(1) Powtoon: <https://www.powtoon.com/home/>?

(2) H5P: <https://h5p.org/>

Both accessed 13/12/18

FUN KIDS & INTELLECTUAL PROPERTY OFFICE

PRESENT

NANCY AND THE MEERKATS

MUSICAL BOX



OFFICIAL

TOUR GUIDE

Nancy and the Meerkat's Musical Box - Official Tour Guide

Nancy and the Meerkats tells the story of pop pup Nancy and her backing band the Meerkats - one of the coolest dog and meerkat combos currently around. On their rise to the top, Nancy has had to overcome a lot of intellectual property issues caused by her nemesis Kitty Perry. The band are now international superstars and helping fan Ed Shearling start his own group.



Nancy is the star of the show! She's a French Bulldog and a singing sensation!



Big Joe is the band's manager. He's able to explain what's what in the music business!



Ed Shearling is a sheep who dreams of making it as a big popstar like his idol, Nancy!



Kitty Perry is Nancy's nemesis! This mean puss is always causing trouble for the band.



The Meerkats play the drums, keys and guitar in the band! These three love a good giggle!



Justin Beaver is one of the world's most famous singers and Nancy's inspiration!

Nancy and the Meerkats is produced by Fun Kids Radio and Intellectual Property Office. Discover more at crackingideas.com



THE NAME GAME

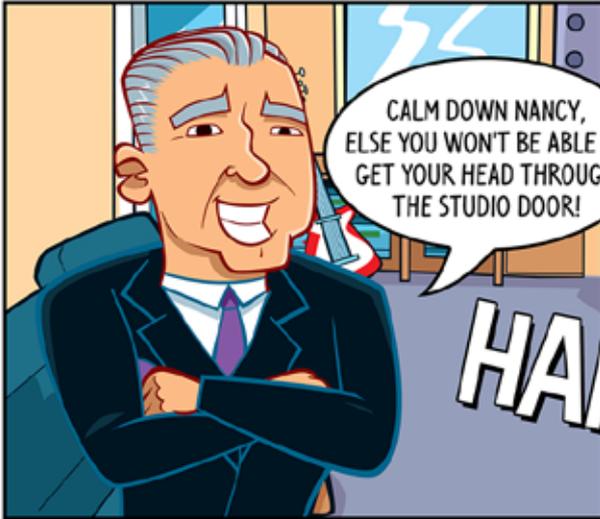
SUPERFAN ED SHEARLING HAS WON A COMPETITION TO WATCH THE GIRLS RECORD TRACKS FOR THEIR NEW ALBUM...



BAA-RILLIANT! I CAN'T BELIEVE I'M WATCHING NANCY & THE MEERKATS! I'M YOUR BIGGEST FAN!



WELL YES, IT MUST BE QUITE AN HONOUR TO BE IN OUR PRESENCE! RIGHT, BIG JOE?



CALM DOWN NANCY, ELSE YOU WON'T BE ABLE TO GET YOUR HEAD THROUGH THE STUDIO DOOR!



HAHA!

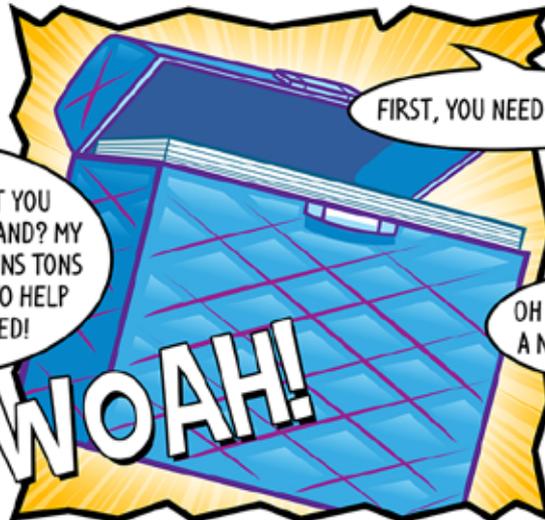
HAHA!



I'D LOVE TO BE IN A BAND! ME AND MY FRIENDS ARE ALWAYS COMING UP WITH NEW TUNES!



WELL, WHY DON'T YOU SET UP YOUR OWN BAND? MY MUSICAL BOX CONTAINS TONS OF USEFUL STUFF TO HELP YOU GET STARTED!



FIRST, YOU NEED A NAME!

WOAH!



OH THAT'S EASY, I'VE GOT A NAME! ED SHEARLING!



I KNOW, BUT I *THINK* THERE'S ANOTHER SINGER WHOSE NAME IS A BIT SIMILAR TO THAT...



THAT'D BE AMAZING! PEOPLE MIGHT BUY MY SONG THINKING IT'S HIS!

YOU'RE NOT ALLOWED TO USE SOMEONE ELSE'S NAME LIKE THAT. IT'S ALL TO DO WITH INTELLECTUAL PROPERTY...

INTELLECTUAL PROPERTY

Intellectual property is something unique that you physically create.

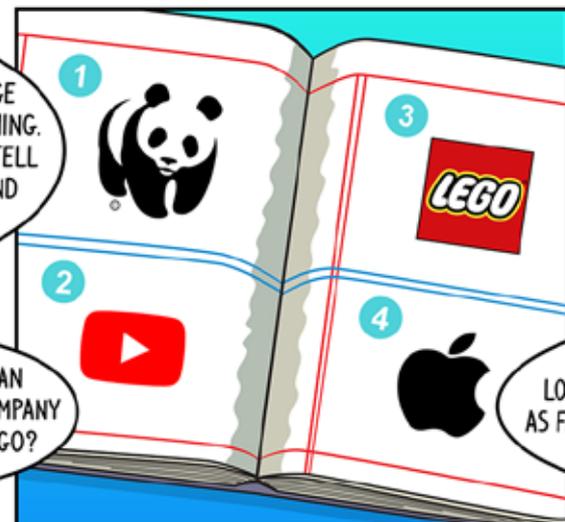
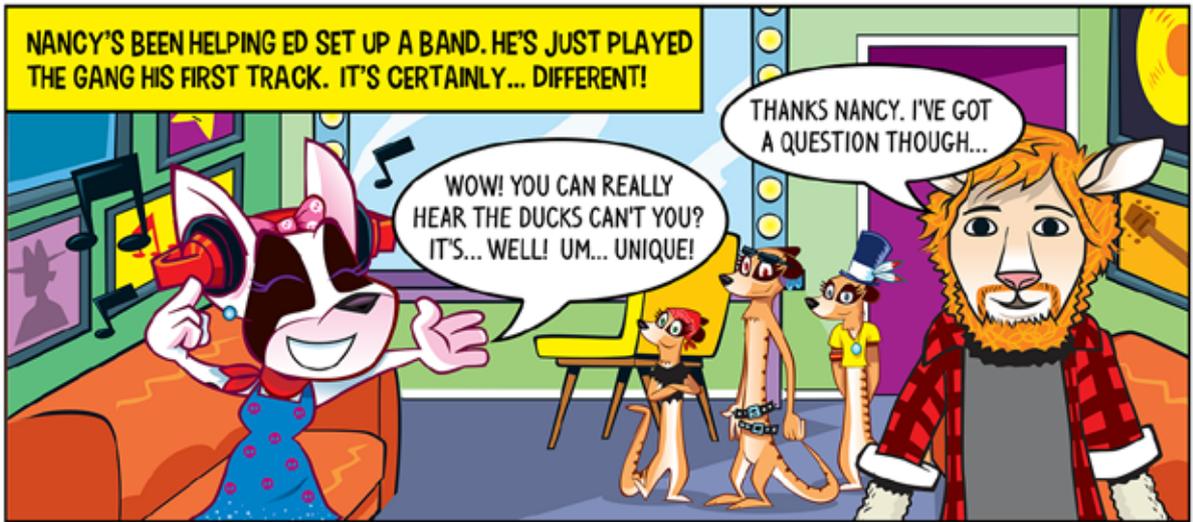
An idea is not intellectual property until it has been written down or recorded in some way.

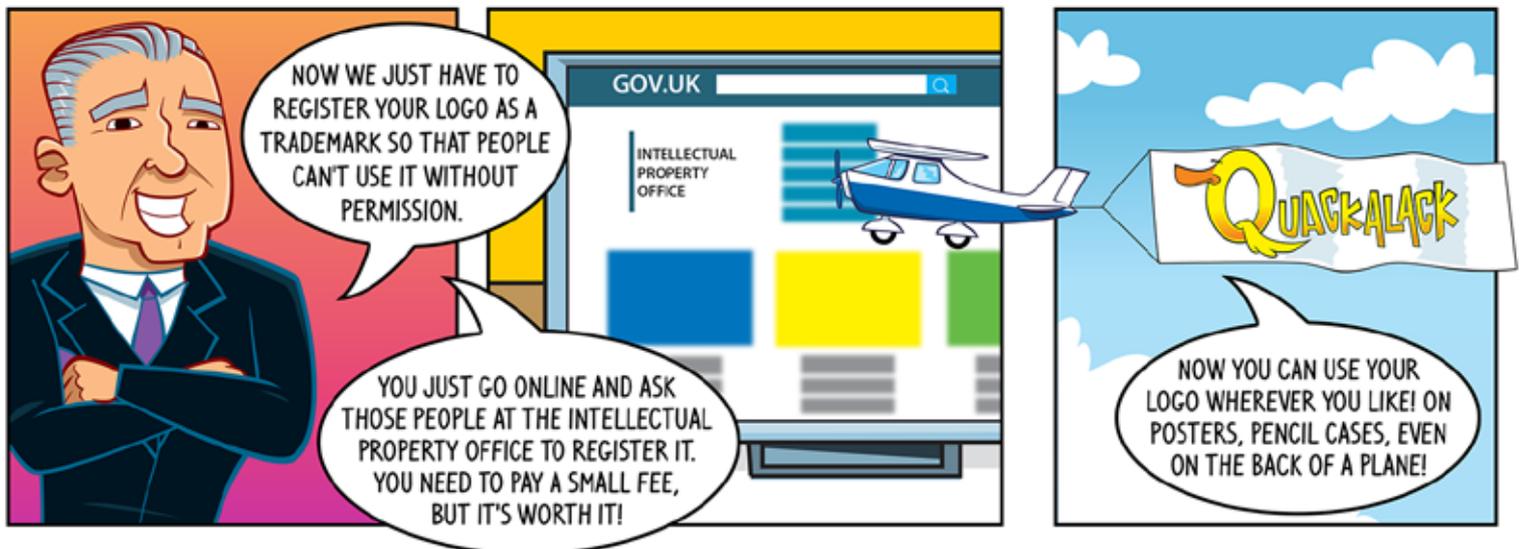
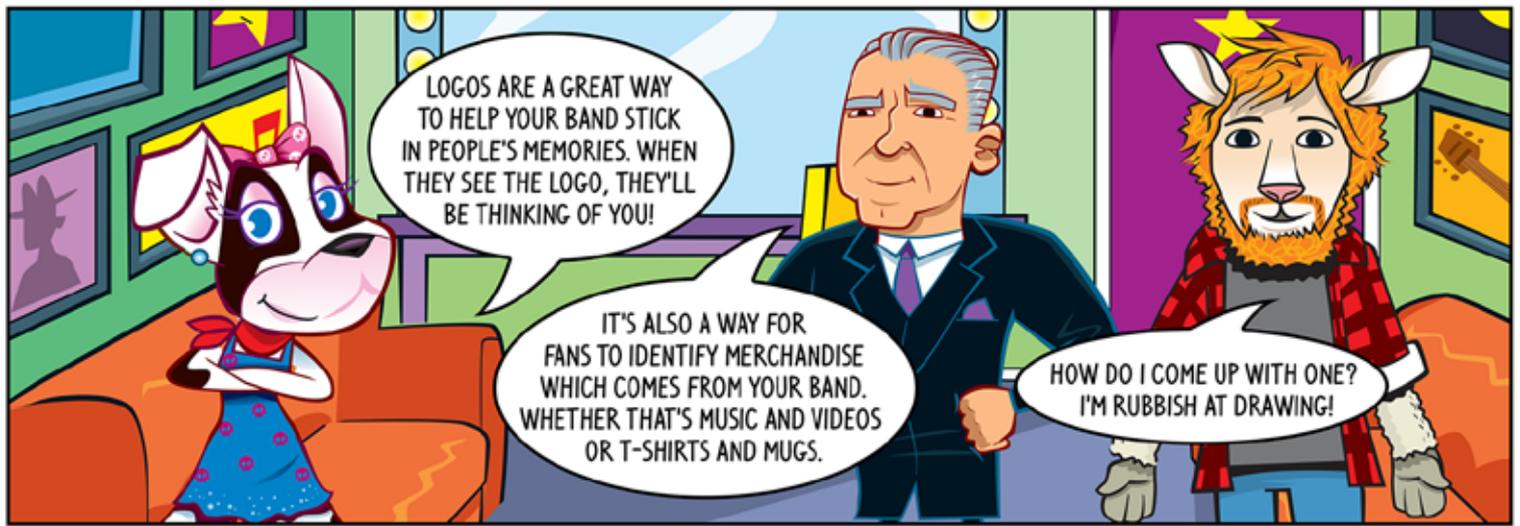
You own intellectual property if:

- you created something
- you bought intellectual property rights from the creator or a previous owner
- you have a brand that could be a trade mark.



LOGO MANIA





TRADEMARKING

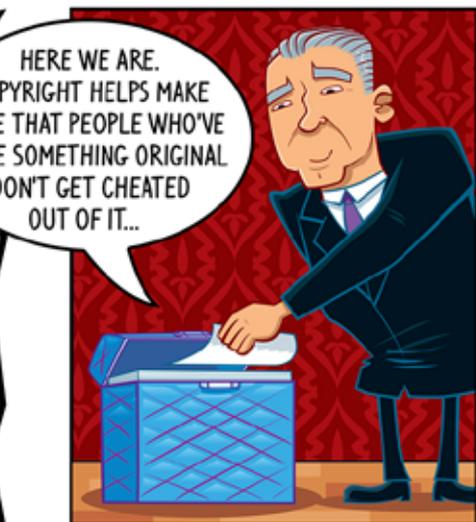
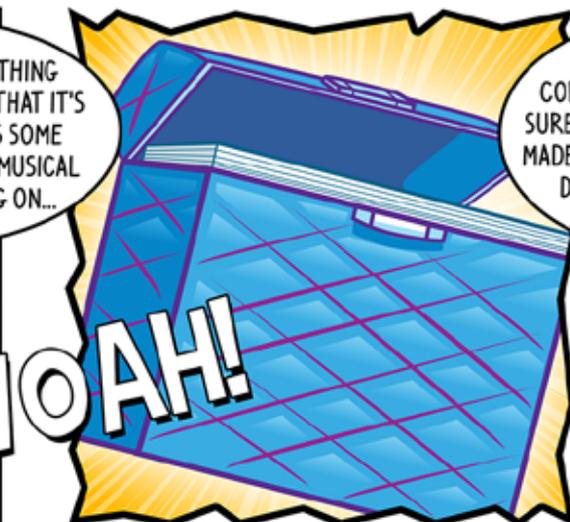
A trade mark is a badge of origin or a brand name.

Trade marks can be just words, pictures, or both. When a trade mark is registered with the Intellectual Property Office the owner/creator can use the ® symbol next to it, which tells other people that it has been registered, so they cannot copy or use it for anything else.

Registering a trade mark will help people to recognise your work or your business and prevent others from using it without your permission.

TRACK ATTACK

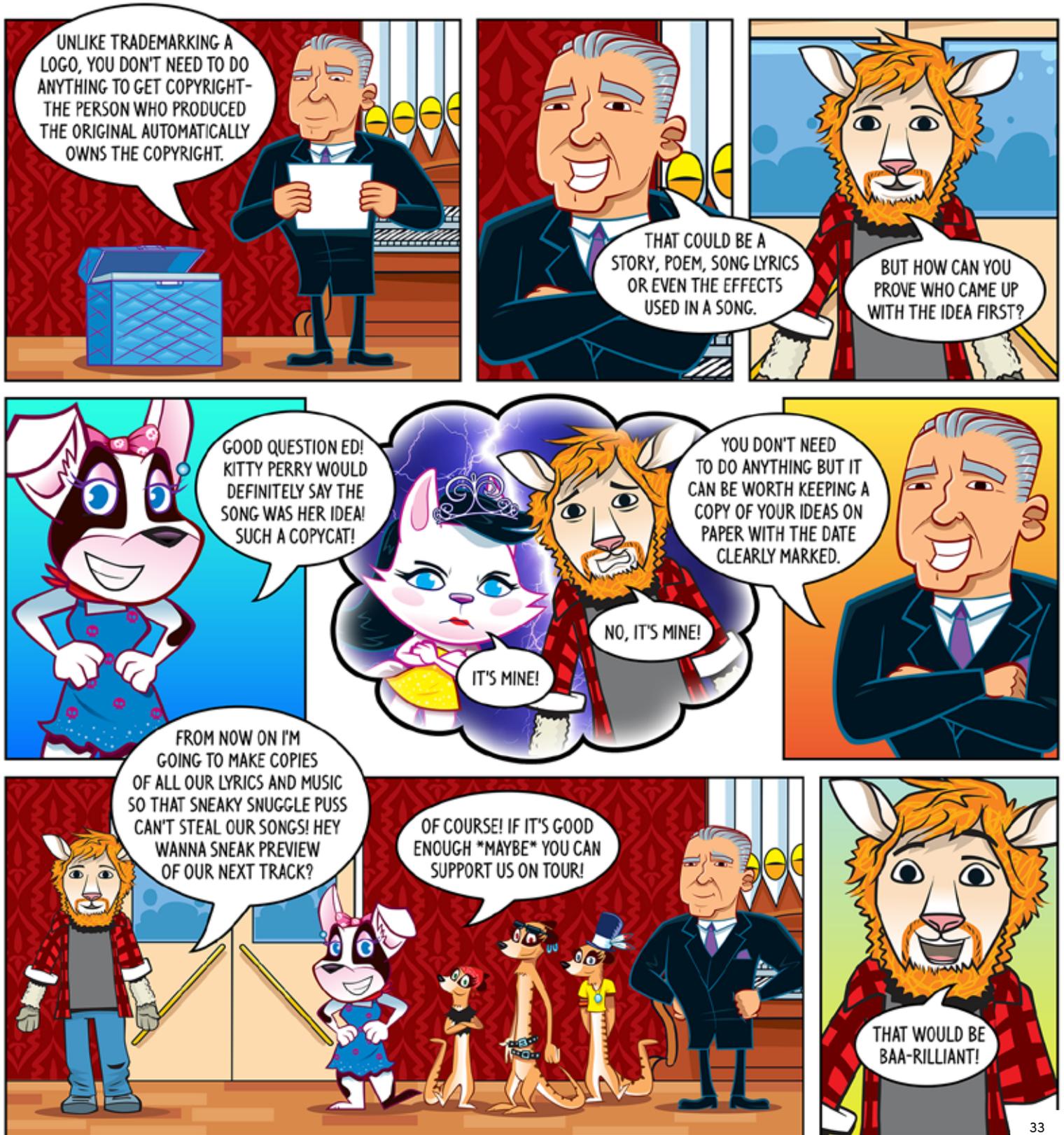
THINGS HAVE BEEN GOING REALLY WELL FOR QUACKALACK. UNTIL THEY HIT A PROBLEM...



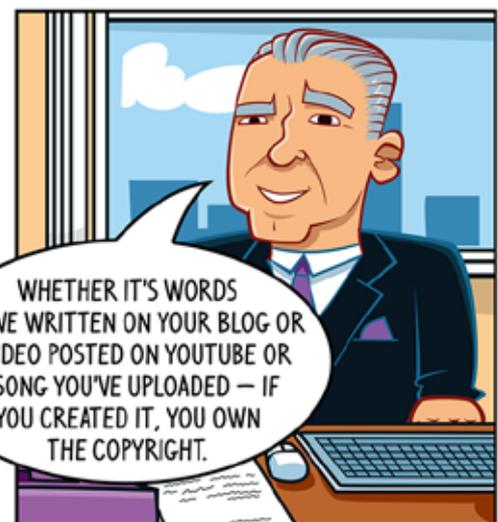
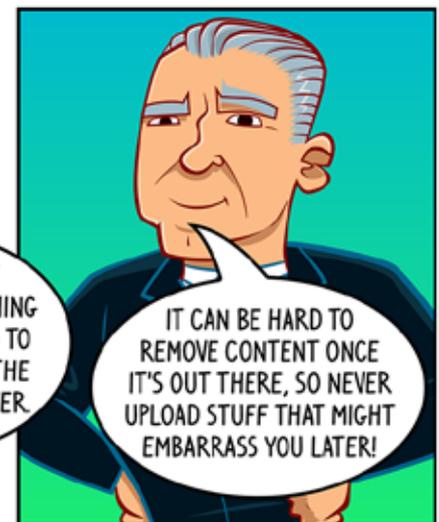
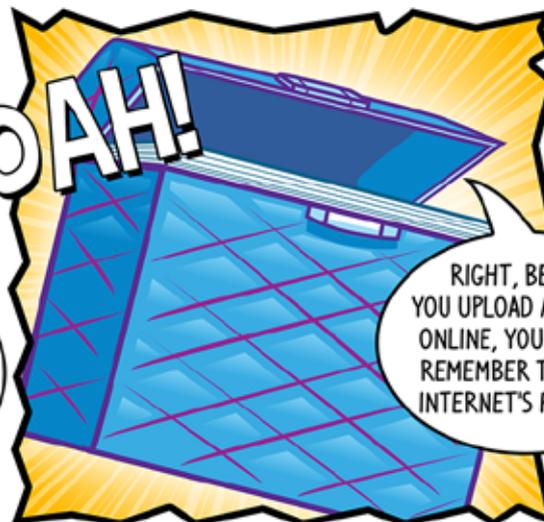
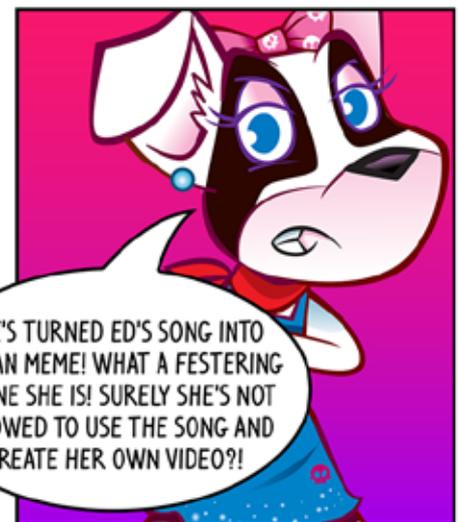
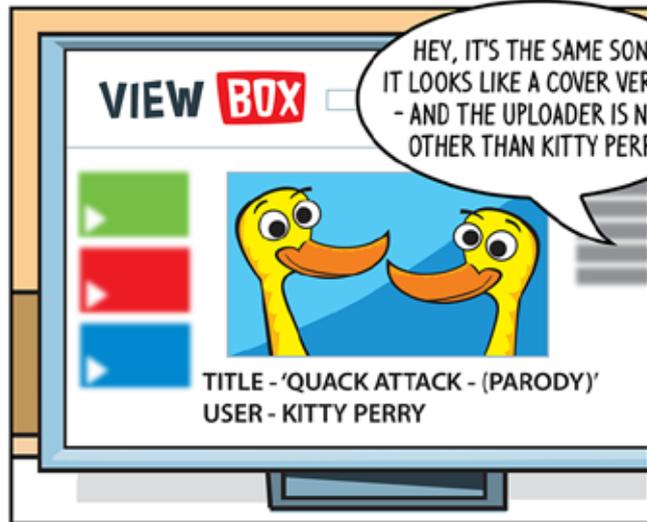
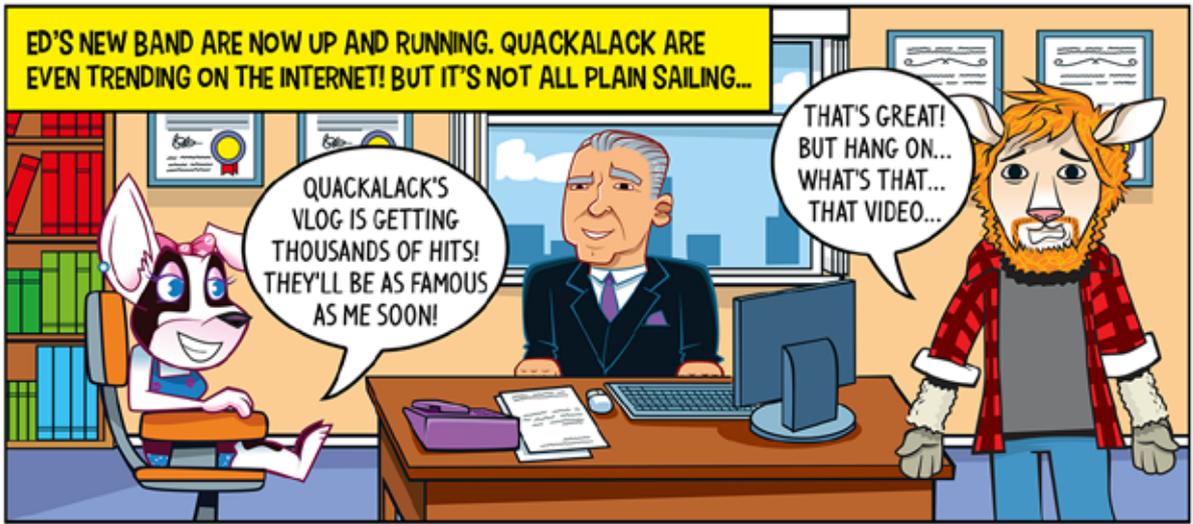
COPYRIGHT

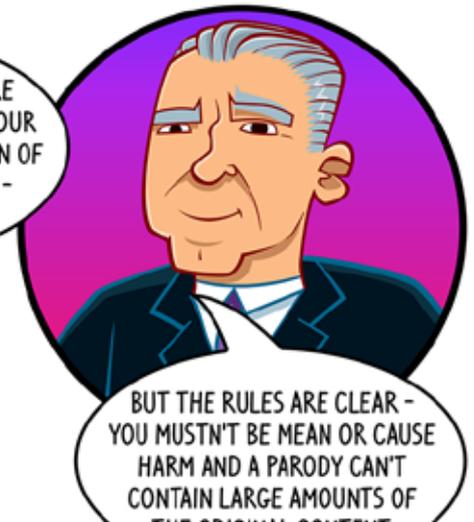
Copyright is the automatic right and ownership which protects things like books, art, music and films, as soon as they are written down or recorded.

This means that other people need permission to use something that you have written, whether that is the whole thing or just a small part. Creators, authors and composers can use the © symbol to show that the work is copyrighted.



MEAN MEME





PARODY

The word parody is used to describe a situation where someone is deliberately making fun of something by imitating the style of a particular writer, artist, or genre but exaggerating it for comic effect.

If you've ever replaced the words of 'Happy Birthday' with silly ones, that's an example of parody.

Parody example

Happy Birthday to You
You live in a zoo
You look like a monkey
And you smell like one too.

COPY CAT

THE BAND HAVE BEEN DOING WARM UP GIGS AROUND TOWN. QUACKALACK HAVE BEEN INVITED ALONG AS SPECIAL GUESTS...



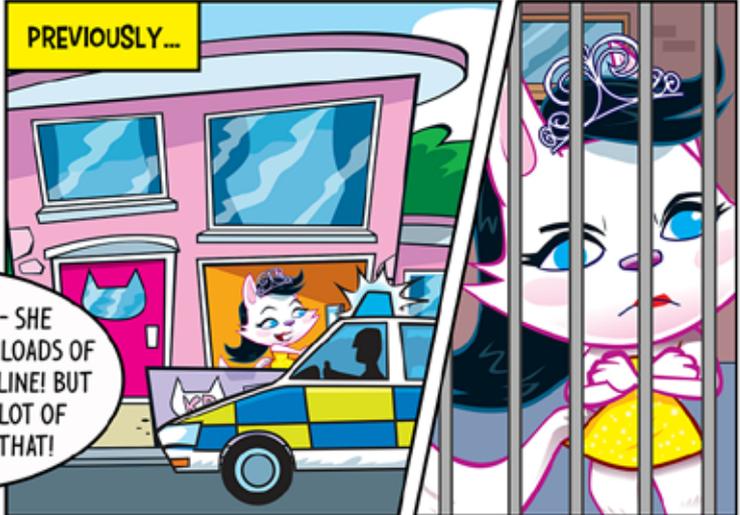
THAT WAS BAAA-RILLIANT! BUT NANCY, AREN'T YOU WORRIED ABOUT ALL THE PEOPLE TAKING VIDEOS OF THE GIG ON THEIR PHONES. WHAT IF THEY UPLOAD THEM TO MEW TUBE?



I'M PRETTY SURE THAT ISN'T ALLOWED... ALTHOUGH IT SOUNDS JUST LIKE THE KIND OF THING KITTY PERRY WOULD DO!



DID YOU KNOW - SHE WAS SELLING DOWNLOADS OF OUR LAST TOUR ONLINE! BUT SHE GOT IN TO A LOT OF TROUBLE OVER THAT!

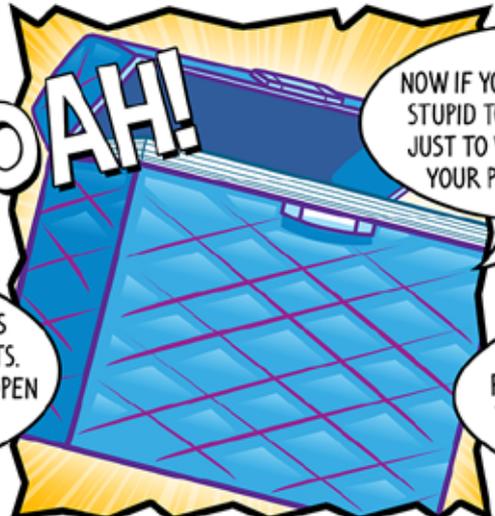


PREVIOUSLY...



THERE'S A BUNCH OF RULES ABOUT RECORDING CONCERTS. LET'S GET THE MUSICAL BOX OPEN AND FIND OUT THE RULES.

WOAH!



NOW IF YOU ASK ME, IT'S A BIT STUPID TO GO TO A CONCERT JUST TO WATCH IT THROUGH YOUR PHONE'S CAMERA.



YOU MIGHT BLOCK THE VIEW FOR PEOPLE BEHIND YOU TOO! I HATE TO THINK OF MY FANS NOT BEING ABLE TO SEE MY FABULOUSNESS.



GIG TICKETS HAVE TERMS AND CONDITIONS ON THE BACK WHICH SAY IT'S NOT PERMITTED TO TAKE PHOTOS OR VIDEOS OF THE SHOW.



ERR... I DEFINITELY SAW SOME PEOPLE DOING IT!

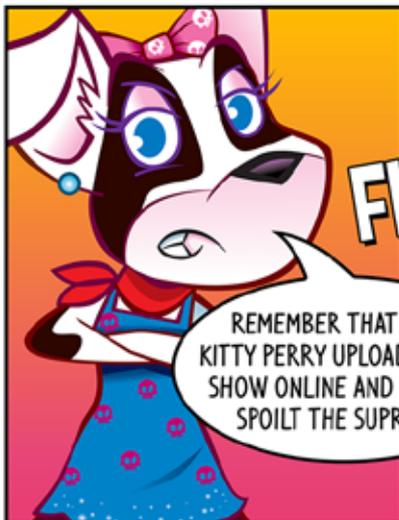
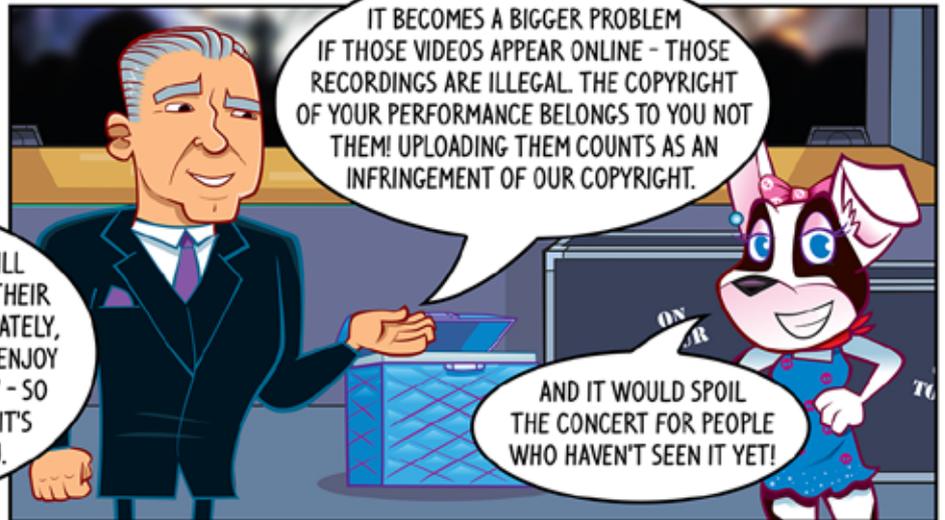
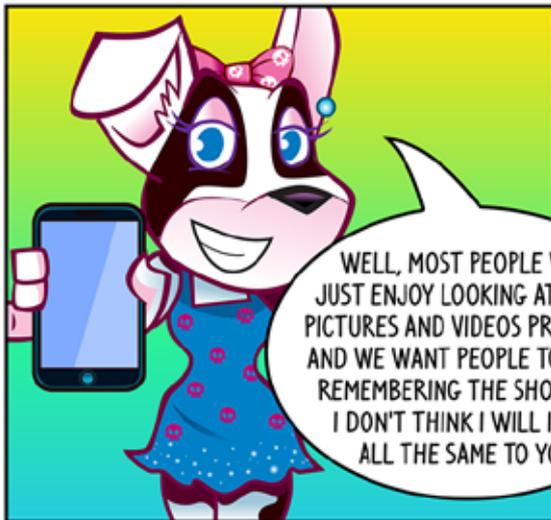


I KNOW, IT DOES HAPPEN. BUT IF NANCY WANTED TO, SHE COULD DEMAND THAT EVERY RECORDING WAS DESTROYED.

COPYRIGHT INFRINGEMENT

Copyright infringement is wrong.

Anyone who uses or copies work protected by copyright without permission is breaking the law. The copyright holder has the right to recover damages in money from anyone using, producing or distributing their work without permission. This can be hundreds or even millions of pounds.



NANCY AND THE MEERKATS

ON TOUR

WITH SUPPORT FROM

QUACKALACK



WATCH NANCY'S VIDEOS
AND HEAR THE SERIES AT
FUNKIDSLIVE.COM/NANCY



Intellectual
Property
Office

The official government body responsible for intellectual property (IP) rights, including patents, designs, trade marks and copyright. Visit crackingideas.com to discover videos and activities explaining more about what IP is, why protecting it matters and how you can protect it.

Fun Kids

We're the UK's children's radio station. Listen on DAB Digital Radio across the UK, online at funkidslive.com, on the Fun Kids app or by saying "play Fun Kids" to your smart speaker. There's the biggest tunes, amazing competitions, funny stories and celebrity guests all day long!



Don't worry about copyright!

Mark Walford, SAGE Publishing

This is the cover of the Jon Spencer Blues explosion album 'Now I got Worry' from 1996. I've just downloaded it from the internet (from the band's website). I am sure it is copyrighted, and I have not asked for permission to use it, nor have I included any copyright information. I have also altered it to produce the picture below:

I changed Jon Spencer Blues Explosion to Charles Oppenheim Risk Equation* because it sounds similar. And because that's what I'm writing about. And because this article is about not worrying about copyright. I'm sure he won't mind me saying it, but Charles Oppenheim's Risk Equation is not as loud as the JSBE but almost as much fun. And it's much more useful in my day to day life as a publisher.



Q: What does the Charles Oppenheim Risk Equation do?

A: It takes a lot of the worry out of copyright risk. Not all of it, But a lot.

How does it do it? By focusing your mind on what the actual risk is, rather than on a right versus wrong, all or nothing legal/illegal split.

It takes four risk factors, giving each a notional value between 0 and 1. Multiplying them together gives you a number between 0 and 1, which is a measure of the probability of an adverse outcome. It's an indicative number, but it gives you a sense of the actual risk, rather than being blinded by the theoretical risk that comes from realising that you've broken copyright law.

Having downloaded a copyrighted image from the internet illegally, I'm now going to apply the risk equation to my own behaviour and see how it turns out.

*C. Oppenheim, *Legal issues for information professionals VIII: understanding the recent changes to the law*, *Serials*, 2005, 18 (3), 186-191.

Factor 1: How Illegal was the Use?

Undoubtedly it's illegal for me to publish a copyrighted image without permission, unless it's an immaterial amount (which a whole album cover obviously isn't) or there's a fair dealing defence. I could perhaps argue criticism and review, though record companies don't usually get that one. Under US copyright law I could perhaps argue transformative use, but I'm not in the US, and if I failed there could be statutory damages. I'm going to give this a score of 0.95.

Factor 2: How Likely is it to be Discovered?

I'm writing this in order to make it public and I hope that everyone will want to read it. It's amazing how many people don't get that 'publishing' means 'making public'. The reality is that the Icepops Annual is specialist and it's unlikely that the record company would discover this on their own. But someone might point it out to them. Pretty unlikely, I think. I'll give it a score of just 0.05.

Factor 3: How Likely is the Record Company to Sue?

This is a difficult one to judge generally. They may have a policy (that I don't know about) which says they always sue. They may have learned the lessons of the music industry that suing teenagers** for illegal downloads doesn't go down well. Hopefully, if the record company was thinking of suing, they would do some sort of cost-benefit analysis. That might include the fact that I work for a company, which may have money to pay a damages award, but may also have legal resources to contest it. I hope they would also look at the damage caused (and I hope a court would if it came to it). That's the next point. But for this question I'm going to give a low score of 0.1.

Factor 4: How (Potentially) Damaging is its Use?

Am I damaging the sales of the record? Am I damaging the reputation of the record company? Am I making money out of this image that should go to the record company? The answer to all of those is probably no. Am I costing the record company money by not getting permission? Possibly - they might have tried to charge me something for using the image, in which case I would probably have used something else instead, perhaps from the public domain. I'm going to give this a score of 0.2.

Conclusion

If I'd used something from the public domain, then I'd have removed all risk. But using this image which I know to be copyrighted, I'm taking a risk. The chance of something bad happening to me is $0.95 \times 0.05 \times 0.1 \times 0.2 = 0.00095$, or about one in a 1,000. That's a tiny risk.

The Icepops conference was a real eye-opener for me in showing how worried people can be about copyright infringement, and the risks of not knowing if you can use something. I'm not advocating willy-nilly copyright infringement, but there are more factors to take into account than just the copyright status. Often those factors make a massive difference. Thanks to Charles Oppenheim, I don't got worry about copyright.

**to be clear, I'm not saying that this specific record company sued anyone for illegal downloads - just that the industry got a lot of bad press for it. I don't want to get sued for libel.

Copyright Compliance BINGO

A game designed by the EPFL Library
[Swiss Federal Institute of Technology Library]
Presented by **Caroline Salamin, teaching librarian**

OBJECTIVE This game aims to teach how to reuse images, and graphs in various contexts avoiding plagiarism, or copyright fraud in higher education.

LEARNING OUTCOMES The participant will learn how to:

- deal with copyright when reusing images/graphs;
- reuse images/graphs from different sources (published or not);
- use alternative solutions to be compliant with rules/laws.

IN PRACTICE

Target audience	Undergraduate, Master, or PhD students
Number of players	2/4 (can also be played individually)
Number of rounds	2
Duration	30 mins including initial instructions, game play, and debriefing with participants

PLAYING...

1st round: Fill all the board squares with the correct answer using the Yes/No cards.

2nd round: According to the answers given during the 1st round, fill all the board squares with the Reasons/Alternative cards.

Variants of the game are possible: speed contest or number of rounds. The game can be adapted to the audience level and size.

DEBRIEFING...

It is important to take a few minutes at the end of the game to display the correct combination to the classroom, and to make sure the key concepts are well understood:

- an image/graph cannot be reused the same way as a text;
- the final goal (publishing or not), and the origin of the image/graph determine under which condition it can be reused;
- Creative Commons licenses;
- the educational purpose clause.



Icepops 2018, by Jane Secker, CC BY-NC, <https://flic.kr/p/J3Jg1Y>

The Copyright Compliance Bingo is inspired by Bingo, a well-known game of chance that went through generations.

RULES OF THE GAME

1. Fill your card.
2. When finished, call out BINGO!
3. Win prizes.



A lady playing Bingo, Montreux, Switzerland, January 1995, courtesy of Edouard Curchod, photographer.

Copyright Compliance Bingo

TIME MACHINE

Copyright Compliance Bingo

presented by EPFL Library
TEACHING TEAM

2013 During our training sessions for PhDs, we noticed that the participants did not master the copyright rules to reuse graphs and images.

2014 We decided to include an activity about this very question of reusing illustrations. We wanted to develop a playful activity. The idea of the Copyright Compliance Bingo was born!

2015 The first version of the game enabled PhDs to work more in-depth on these issues. However, multiple adaptations were necessary to make the game more relevant and reach our final version.

2016 When we analysed data collected during training sessions for Undergraduate and Master students, we noticed that questions about copyright always brought incorrect answers. Therefore, we started to use the Copyright Compliance Bingo in class with these students as well.

2018 We shared the game on GitHub so that it is freely available for download, and adaptable to any context. Be aware that our game complies with the Swiss Federal Act on Copyright and Related Rights. If you wish to reuse the game, make sure that it complies with your own legislation.

SHARING...

It's your turn to play!

Download the game:
go.epfl.ch/CCB

More information about
EPFL Library training offer:

library.epfl.ch/training
library@epfl.ch

Copyright most “tricky” question BINGO

After the **Copyright Compliance Bingo** designed for students and available on go.epfl.ch/CCB, here is the **Copyright most “tricky” question Bingo**, specially designed for copyright advisors! Play, and then use your students’ questions to build your own version!

Does “CC” mean “double copyright”?	If I zoom in on an image found in a book, may I publish the zoom in a paper without mentioning the author?	If the author died last year, am I free to reuse one of his illustrations in my publication without crediting him?	Can I take a picture of a picture and use the picture I took in my thesis?
May I reuse a graph found in an article if I change the color of one line?		How much do I have to pay to copyright my pictures?	Can I use a picture in my semester report if I cite the photographer?
All images that I found on Google are freely reusable because they are on Google, aren't they?	Since it is for educational purpose, why do I need to ask for an authorization to reuse a picture in a MOOC?	When I reuse a picture from Google Images, is it sufficient to indicate the image URL in my bibliography?	If I use a picture that I made in my article, do I need to mention my name?

ACADEMIC RIGHTS & SHARING OF KNOWLEDGE

BY INGA-LILL NILSSON, KARLSTAD UNIVERSITY LIBRARY, SWEDEN



*Nobody puts
Baby in a
corner*

ONCE UPON A TIME, THERE WAS A SMALL UNIVERSITY IN THE DEEP WOODS OF SWEDEN. THEY HAD A GOOD REPUTATION BUT THEY WANTED TO GET EVEN BETTER



THE LIBRARY STRUGGLED TO AFFORD JOURNAL SUBSCRIPTIONS AND WANTED TO RAISE AWARENESS ABOUT OPEN ACCESS AND COPYRIGHT



I'M NOT SURE, HE DID NOT SAY MUCH...

JOE HAD A COPYRIGHT CLASS YESTERDAY, LAW STUDENTS

HOW DID IT GO?

THEY ORGANIZED LECTURES AND WORKSHOPS FOR FACULTY AND STUDENTS



DID YOU SCAN THAT ARTICLE FROM THE LIBRARY? I WILL NEED IT BY TOMORROW

NO, LET'S SKIP THIS CLASS! WHO NEEDS TO KNOW ABOUT COPYRIGHT ANYWAY?

NEVERTHELESS, A COMMON ATTITUDE THEY MET WAS THIS...



GOOD LUCK WITH YOUR PRESENTATION!

HOWEVER, TIMES ARE CHANGING. RESEARCHERS AT THE UNIVERSITY CONTINUE TO WORK HARD AND TRAVEL AROUND THE WORLD, MUCH MORE AWARE OF THEIR RIGHTS TO SHARE PUBLICATIONS



HI THERE! CAN YOU HELP ME WITH THESE BOOKS? I'M WRITING AN ARTICLE FOR JMRTWMO

THAT LOOKS HEAVY! I HOPE YOU REALIZE THAT VERY FEW OF THOSE RESOURCES WILL BE ACCESSABLE TO OTHERS

FURTHERMORE THE NUMBER OF RESEARCH PROJECTS INCREASES AND RESEARCHERS PUBLISH MORE AND MORE IN PRESTIGIOUS OPEN ACCESS JOURNALS



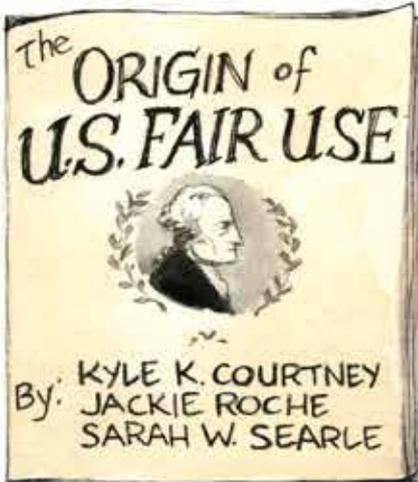
HEY, LOOK! OUR PROFESSOR PUBLISHED A NEW ARTICLE THIS WEEK. DO YOU WANT TO LISTEN? IT IS ADDED TO OUR READING LIST

CAN YOU CHOOSE THE "KAREN-VOICE" I LIKE HER AUSTRALIAN ACCENT

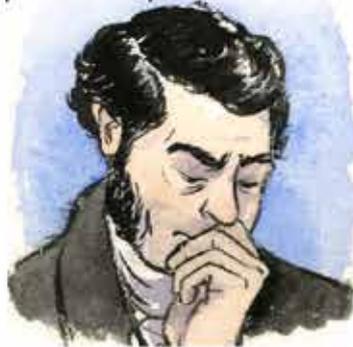
... AND MAKE THEIR PUBLICATIONS AVAILABLE VIA THE UNIVERSITY REPOSITORY



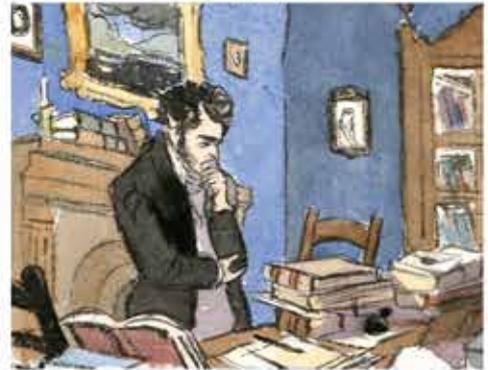
AND THE WINNER OF THE INTERNATIONAL ICEPOPS COMPETITION IS.... LIBRARIANS, STUDENTS AND FACULTY, WORKING TOGETHER!!! WITH SOME HELP FROM JANE & CHRIS, OF COURSE!



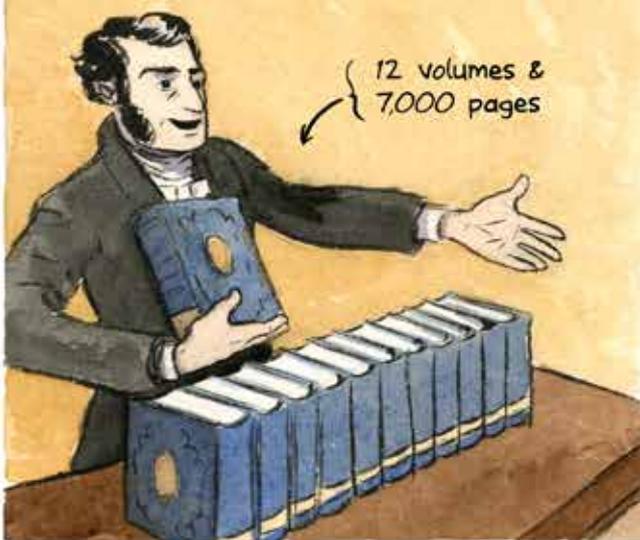
Jared Sparks, Harvard historian, was the proprietor of President Washington's public and private letters.



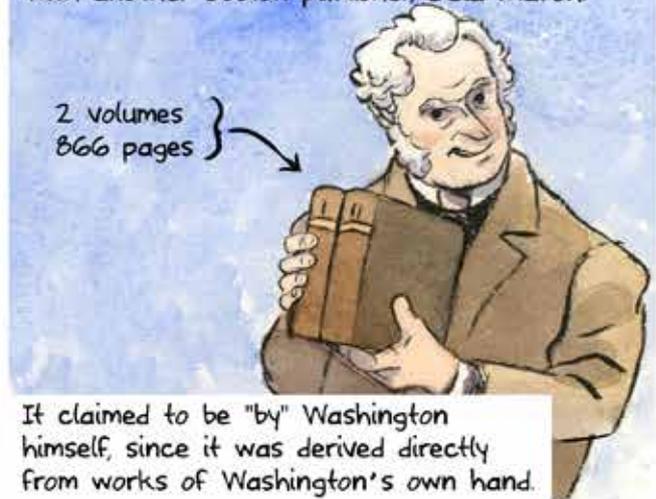
In 1837, he edited these letters and added notes, illustrations, and an original biography.



Charles Folsom, former Harvard Librarian, then published *The Writings of George Washington*.

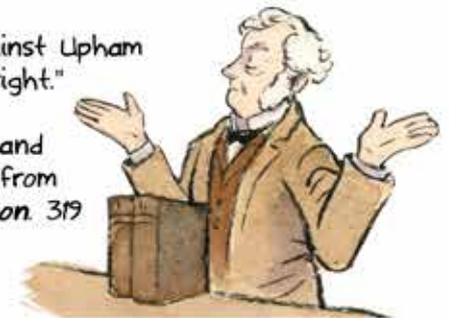


In 1841, Rev. Charles Upham, another Harvard historian, published a work entitled *The Life of Washington in the Form of an Autobiography* with another Boston publisher, Bela Marsh.

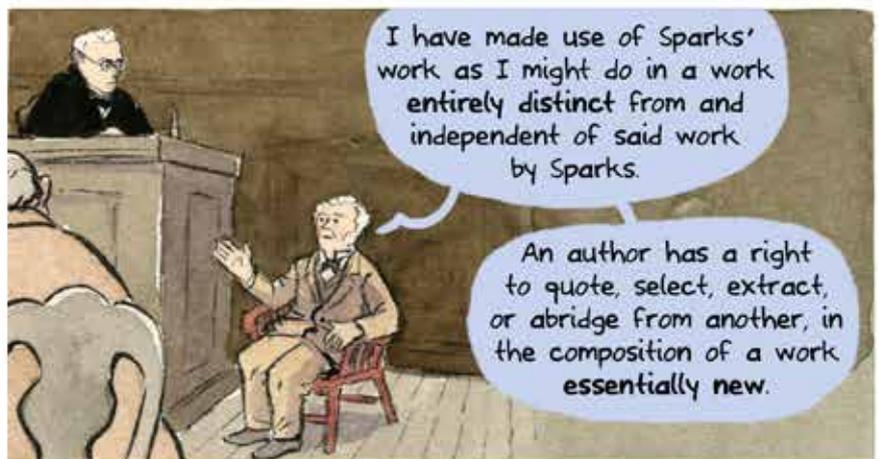


Sparks and Folsom brought suit against Upham and Marsh for "piracy of the copyright."

Court inquiries proved that Upham and Marsh copied 353 pages verbatim from *The Writings of George Washington*. 319 of the copied pages had not been published before Sparks' work.



Folsom v. Marsh ended up in front of Justice Joseph Story, then Justice of the Supreme Court, Circuit Court judge for Massachusetts, Harvard Law professor, and already a legendary jurist in American law.





This defense is the real hinge of the controversy. From its peculiar nature and character, it is not easy to arrive at any satisfactory conclusion, or to lay down any general principles applicable to all cases.

Copyrights approach, nearer than any other class of cases belonging to forensic discussions, to what may be called the metaphysics of law, where the distances are very subtle and refined, and sometimes almost evanescent.

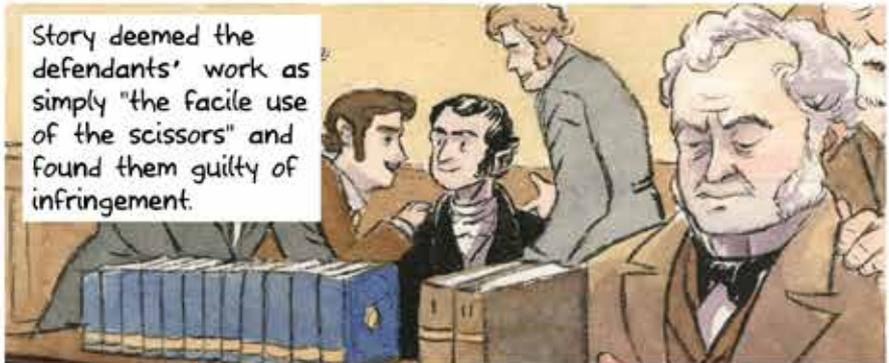


In short, we must look to the nature of the selections made, the quantity and value of the materials used, and the degree in which the use may prejudice the sale, diminish the profits, or supersede the objects of the original work.

His exact language foreshadowed the four factor method adopted for fair use, embodied in the modern section 107 of the Copyright Act.

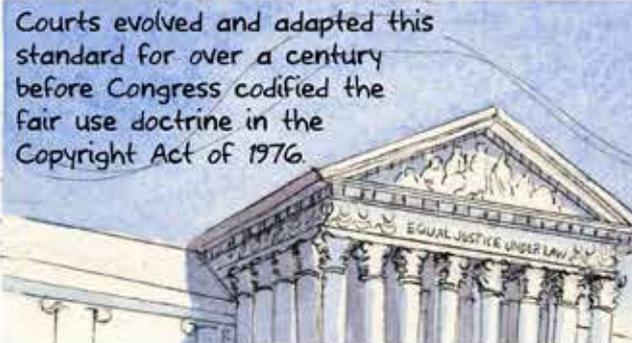


Story deemed the defendants' work as simply "the facile use of the scissors" and found them guilty of infringement.



This was despite his appreciation of the "very meritorious labors of the defendants, in their great undertaking of a series of work adapted to school libraries."

Courts evolved and adapted this standard for over a century before Congress codified the fair use doctrine in the Copyright Act of 1976.



In 1994, the Supreme Court decided a case titled *Cambell v. Acuff-Rose Music Inc.*, which officially established Story's decision in *Folsom v. Marsh* as the foundation of the modern fair use doctrine.

Fair use is important to artists, teachers, news reporters, musicians, writers, students, scholars, and our entire economy.

In a study commissioned by the Computer and Communications Industry Association, industries depending upon fair use generated revenue averaging \$4.6 trillion, contributed \$2.4 trillion in value-add to the U.S. economy (roughly one-sixth of total U.S. GDP), and aids the work of approximately 1 in 8 U.S. workers!

Thank you Justice Story!



Notes

Case information and testimony from *Folsom v. Marsh*, 9 F. Cas. 342 (C.C.D. Mass. 1841).

(1) <http://www.cciainet.org/wp-content/uploads/library/CCIA-FairUseintheUSEconomy-2011.pdf>

Public Art and Policy:

Educating Library Users and Accidental Recidivists in Copyright Literacy

Karolina Andersdotter
Uppsala University Library

At Icepops 2018 I held a short presentation on a copyright literacy/art map project which had the initial purpose to educate library users and accidental recidivists in copyright literacy. While library users were the first target group (due to the public library event for which I created the map prototypes), the target group could most certainly be extended to the general public. It should be noted that the practice of taking photographs in an outdoor environment is not limited to lovers of public art.

The project takes the form of art maps published online with clear markings on whether the art object (statue, sculpture etc.) is selfie safe; i.e. whether it is possible to take a photograph which depicts the public art piece and then publish it in a database online (e.g. through social media).

The origin of the project: playful art maps to map out a serious flaw in copyright legislation

As part of Kista Library's Welcome Refugee Days on 17-20 June I arranged a couple of activities to teach the public library users about copyright in everyday life. One of the activities were printed copyright art maps of the areas surrounding the Kista Library. While copyright might seem like a difficult and dull topic of interest only to a select few (mainly creators and lawyers), it is actual one of the most urgent topics of media and information literacy (MIL).

In the 2013 publication Media and Information Literacy: Policy and Strategy Guidelines, UNESCO gives "a full recognition that copyright is essential for enhancing individual creativity, for the advancement of knowledge and cultural expressions, and for the promotion of cultural diversity", while underlining that there is a difference between protectionism and empowerment when advocating for ethical use of media and information. A protectionist policy would e.g. be "focus[sing] on copyright of scientific and educational resources", while an empowering policy would be "advocacy through MIL for open education resources and open access to scientific information."

Marika Alneng describes copyright as one of eight common denominators for the MIL teaching practices of public libraries in Sweden. She notes that teaching copyright literacy to librarians (who in turn will teach the library users) could be done on a more positive note. To focus on what you can do, instead of what you can't do would be much more beneficial for the creativity and innovation that the European Union strives for (cf. ⁽⁴⁾ in the InfoSoc Directive (2001/29/EC)). Such an empowerment focus should also aim to increase the legal confidence of librarians; a greatly desired skill, as librarians are the citizens' go-to-persons for all things digital in the information society.

The Public Art Conundrum of Sweden

According to Swedish copyright law, publishing pictures of public art online is not allowed. This was decided after four year long legal proceedings by the Visual Arts Copyright Society in Sweden (BUS) against Wikimedia Sweden, regarding the web page offentligkonst.se (offentlig konst 'public art'). Offentligkonst.se was a webpage containing a map which was enriched with metadata (location, links, descriptions) of public works of art in Sweden. By following the link in the map, one would get access to a photograph of the artwork published at the Wikimedia Commons webpage.

In April 2016, the Swedish Supreme Court ruled in favour of BUS against Wikimedia Sweden, arguing that while individuals were permitted to photograph artwork on display in public spaces, it was a different matter to make the photographs available in a database for free and unlimited use.



The making available in a database is an interesting argument as basically everything online is a database. As Oxford Dictionaries puts it, a database is "[a] structured set of data held in a computer, especially one that is accessible in various ways." So, basically Instagram or Twitter.

The final decision in the case was made by Sweden's Patent and Market Court in July 2017. The court's ruling questioned the legality of linking. The court was in particular concerned that artists had not given their consent to Wikimedia Swedish publishing links to photographs of their public art works in the Wikimedia Commons database.

1. "Media and Information Literacy: Policy and Strategy Guidelines | United Nations Educational, Scientific and Cultural Organization," accessed January 2, 2019, <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/media-and-information-literacy-policy-and-strategy-guidelines/>.
2. Marika Alneng, *Folkbibliotek i Förändring : Navigera Med Medie- Och Informationskunnighet* (Lund: BTJ Förlag, 2017).
3. "InfoSoc Directive (2001/29/EC)," accessed April 2, 2015, <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32001L0029&from=EN>.
4. "Högsta domstolen avgör tvist om internetbilder av konstverk - Högsta domstolen," Text, April 4, 2016, <http://www.hogstadomstolen.se/Om-Hogsta-domstolen/Nyheter-fran-Hogsta-domstolen/Hogsta-domstolen-avgor-tvist-om-internetbilder-av-konstverk/>.

The Supreme Court's ruling means posting pictures of public art in Sweden online (whether it is on a tourist selfie or on a Wikipedia page) is copyright infringement. The Patent and Market Court's ruling means linking to online posted pictures of public art in Sweden (whether it is sharing a tourist selfie on someone else's page or linking to a Wikipedia page) is copyright infringement.

To summarise, it is quite difficult to follow the various turns in this case.

While BUS suggests in a newspaper opinion piece published in April 2016 that they do not have an interest in pursuing law suits against individuals online, and that their sole focus has been acquiring license agreements with "large, professional online actors", an individual cannot assume that BUS' current interests and the interpretation and application of copyright law will perfectly coincide. If there is a possibility that anyone, at anytime, can press charges against online publishing of photographs of public art, it also means that everyone, every time they post a public art selfie in Sweden, must make a risk assessment. That no one is presently pressing charges against you, does not mean you are acting lawfully or that they would not press charges against you in future.

Staying Selfie Safe in a City Tour of Public Art

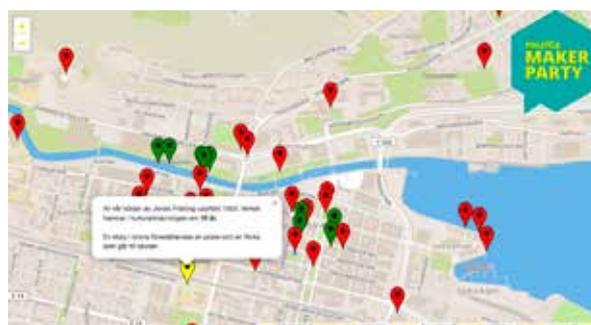
Cameras ready! and back to the event at Kista Library: I constructed a city tour of public art, where the library users were given a map pointing out public art in the vicinity of the library. They were invited to walk this tour and learn a bit more about the works of art, and by doing so also learning about their local society, its history and the cultural landscaping of the city. It may enhance one's morning commute experience to know that the colourful pillars at the metro station in Kista is an artistic interpretation of the transition between rest and dynamic movement by Lars Erik Falk.

The maps were made as pdf files and disseminated as printed A4 sheets. Two versions were available: one marking out the works of art with location markers, and another where the markers had been replaced with either a red x (meaning the work could not be photographed and shared in a digital format) or a green check (meaning the work could be photographed and shared in a digital format). As the Swedish copyright law states that copyright expires 70 years after the author's death, any public work of art made by an artist who died 1946 or earlier is in the public domain and can therefore be photographed and shared freely online. Good news for old kings, bad news for Lars Erik Falk's metro station art piece.

Expansion Pack: Interactive Maps

The second version of the art maps were the online maps. These were not restricted to a specific walk, but aimed to map any or all works of art on a city map. On these maps, three categories of markers were used: green for works in the public domain, red for works still in copyright, and yellow for works still in copyright but due to fall into the public domain within ten years.

The online art maps were co-created with Amelia Andersdotter and made available at my web page. Amelia Andersdotter also contributed to the customised code for the interactive maps, which were based on Leaflet and OpenStreetMap, while I created the web page code and design.



A lot of the metadata was extracted from Wikipedia lists of public art in specific cities and/or municipalities, e.g. Lista över offentlig konst i Uppsala.

I would recommend the readers of this text to keep tabs on (or just keep the tabs open with) the art map webpage (links below), where any future updates will happen. The webpage also contains the source code which is useful if you want to create your own art map.

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The Guru's!



Your copyright fortune?



Dressed to Impress!



Hand it out!

Create a buzz
Be colourful and engaging
Positive empowering message
Simple, clear message



Spreading the word!



Geek is Chic
Credit other peoples work
#copyrightawareness

Smile!

**On the road
taking the
copyright message
on Tour!**



We ♥ copyright education

TRY IT YOURSELF

An Active Lesson in
• Fair Use •

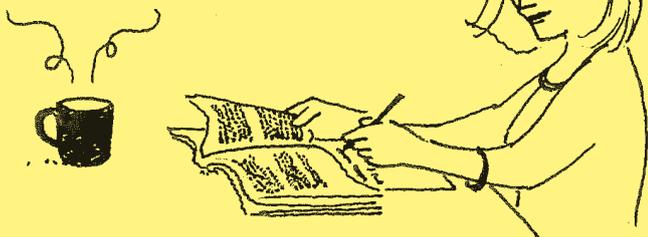
The US has a large body of case law interpreting fair use. Although each country has its own precedents you might be able to adapt this lesson to your jurisdiction. You will need:

- one (or more) fair use case to study
- enough participants for two teams
- 30-45 minutes per case
- a whiteboard

• PREPARATION •

Research fair use cases that align with your audience's interests, for example art or journalism.

2. Summarize the events leading to the dispute: arguments for infringement, arguments for fair use, and the court's reasoning in its decision.



Learning Objectives
Participants will analyze and argue a fair use case in order to:

1. learn the fair use factors
2. understand how courts have interpreted the fair use factors
3. compare their reasoning to lawyers' arguments
4. think through fair use in their daily work.

DURING YOUR WORKSHOP

1. Briefly review copyright and fair use.
2. Give your audience the facts from the case you selected.

Continued

Submitted by Maryam Fakouri
University of Washington

DURING YOUR WORKSHOP...

3. Divide participants into two teams: one for plaintiff and one for defendant.

4. Give teams time to analyze the fair use factors. Consider sharing a checklist as a guide.*

FACTOR	PLAINTIFF	DEFENDANT	COURT
• Purpose of use			
• Nature of work			
• Amount used			
• Effect on market for work			



5. Lead teams as they explain their reasoning, factor by factor. First plaintiff, then defendant. It helps to list arguments on a whiteboard, as illustrated above.

6. Once all arguments have been made, explain the judge's analysis and the outcome of the dispute.

7. Debrief and assess. Did participants agree with the position they argued? Did they make the same arguments as the parties in the dispute? It may help to remind participants that losing arguments may be well reasoned...they just did not persuade the judge(s) who decided the case. If participants thought through the fair use factors and made sound arguments they did well.

* The Fair Use Checklist by Kenneth Crews and Dwayne K. Butler is a helpful tool for thinking about US law. It's online and licensed with a CC BY license.

You Cheeky Monkey

– By Neil Sprunt

Hi there, my name is Neil Sprunt and amongst other things I do copyright stuff at the University of Manchester. Now copyright in the wrong hands can be a rather dry and frustrating subject area, particularly in education, but it doesn't have to be that way, just get a monkey involved!

Back story – Selfie Monkey

Once upon a time...a British photographer, David Slater, set up a photo shoot in the Indonesian rain forest, leaving a camera set up for a group of 'Celebes crested macaques' to enable them to take photographs themselves. The results were some amazing and somewhat comical 'monkey selfies', and I expected Slater was delighted with the results.

However, in 2013 Wikipedia posted one of the images on their website claiming it was in the public domain, and the photographer in question took them to court. Unfortunately for Slater, he lost the case as the court agreed with Wikipedia that there could be no copyright owner in such a work, since the photographer hadn't taken the images himself, and copyright law does not apply to monkeys, although this didn't stop animal rights group PETA getting involved in a separate dispute, claiming copyright on the behalf

of the monkey. But despite PETA 'taking the flower by the thorns' it was always clear that in this particular case they were 'feeding a fed horse' so to speak, and the case was thrown out with the court confirming that monkeys (or any animal) cannot legally hold copyright.

Anyway, in 2014 I had only been in the copyright game for about a year. I had already decided that I had to make copyright training and guidance more engaging as well as enabling, as it was such a dry topic for many people. So after seeing this image and reading the details of the dispute, I thought it would be a playful and interesting element to introduce into my training to fight the four emotions that academic staff in particular have when talking about copyright in education, namely:

Boredom
Confusion
Fear
Anger

Note: No monkeys or librarians were harmed in the writing of this article.

Therefore, I began to use 'selfie monkey' in my presentations to staff as a kind of visual aid to discuss copyright ownership and public domain works. I even designed an online resource for students using the infamous image.

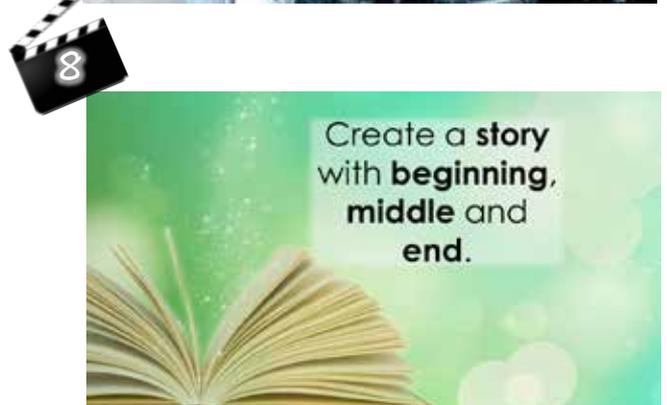
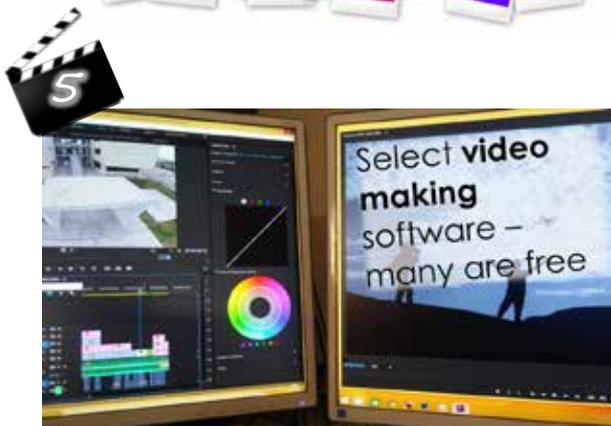


Selfie Monkey helped me a lot when I first started to talk about copyright literacy at the University of Manchester. It also made me realise that there were loads of other quirky copyright related stories out there that could use in my training. So thank you Naruto, you cheeky monkey you!

Making Videos - Picture Sequence

At the ICEPOPS conference I presented on how easy it is to create helpful videos to explain copyright. The pictures here show the important stages in creating a video, but they have been mixed up. Put the pictures in the correct order.

8



By Rachel Scanlon

Free Image Websites Rachel Scanlon

e k a n p p f t t y f c c r v j d b l b y
u h m v e l i l h u x t t u z b h a z r h
r i j c i w k x a g s c i f g k y b e v c
o f g c h r o m a t i k . l a b s l f k s
p m k u b i x l o b l f r a t m l u k c n
e r v s n c c c d i a t p o l a d n o o o
a y v d c g k a b s i y j m g s j s o t m
n k o n p s w r g s t e t d o v b p b s m
a k w w n w e t p o l o n x k c t l e e o
h c r a e s s n o m m o c e v i t a e r c
z i p n t e z g r c m u p k n o b s f u a
l g o o g l e i m a g e s e a r c h f t i
g m c x u i z p i t u t y e x m r w o a d
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i w a m d e e f s e i d o o f m l k l e m
s t a r t u p s t o c k p h o t o s e e i
c x q o l g w n q l g m e u d b s f v r k
t u m b b r e d n i f n o c i e v f a f i
y d e v f o n t g z d k y v a v i s r r w
i h q e n m k i o f i n d a . p h o t o t
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New Old Stock
Free Nature Stock
Finda.photo
Flickr
Pexels
Libreshot
Startupstockphotos
Google Image Search

Tineye
Unsplash
Stocksnap
Wikimedia Commons
The Blue Diamond Gallery
Europeana
Compfight
Travelcoffeebook

Foodiesfeed
LibreStock
Morguefile
Pixabay
Creative Commons Search
Chicago Museum of Art
Chromatik.labs
Iconfinder

The Game Jam Approach

I blame it all on my mother. She was my kindergarten teacher you see, and this meant that I was provided with all the fun activities at home as well as in school. Learning was always approached from a perspective of playfulness and it has influenced my own approach towards the education and training of others.

The term 'lusory attitude' was coined by Bernard Suits in 1978 (Salen, 2003, pp. 97-99) and refers to the mindset we enter in order to accept the arbitrary rules of a playful space in order to engage with play activities or thoughts. I've found that by creating a lusory attitude or environment, staff and students are more willing to experiment and learn new technologies and skills with much less fear and apprehension.



PG Design Informatics students, Board Game Jam workshop 2017.

Applying a teaching strategy of learning by making and doing, and incorporating a lusory attitude, I use a game jam format to teach copyright and licensing to higher educational staff and students in a very hands-on workshop.

A game jam is an organised event where a group of people work together to create a full game - from conception to completion - in a pre-determined, period of time.

The session uses the framework of small groups working together to create a game. To do so they need to actively identify licensed resources that they can use in the ways required for their game creation, and then collaborate to create a game that is openly licensed and shared online for further re-mixing and re-sharing. They need to consider any new works they may create for the game and how they wish to handle their own copyright ownership of that content and the implications for re-use of their game.

Since its launch in February '16, demand for the workshop has continued to grow, and it's easily adapted for a variety of subject

areas, education levels, and training purposes. Depending on the level of learning required it can, and has been, run in only 30 minutes, and as a day-long workshop. In order to confirm whether or not the playful approach was meeting my own goal of educating and improving the copyright and open licence literacy of staff and students, I contacted a colleague in the School of Psychology, Dr Eva Murzyn, in early 2017, and together we undertook research on the effectiveness of the OER Board Game workshop. We conducted a series of focus group interviews with past and current attendees, and the recordings were transcribed and analysed using the Thematic Analysis approach, considered an excellent technique for in-depth investigation of people's experiences and informing quantitative investigation or interventions (Braun & Clarke, 2006). In particular we wanted to identify if the playful learning activity has:

- engaged an audience who would otherwise not attend this type of training
- facilitated engagement with the topic material
- distracted from engagement with the topic material
- assisted with retention of the topic material
- led to practical implementation of the topic material

The resulting data revealed that there were a variety of motivations to attend, most of which were not directly related to the copyright content of the sessions. The desire to experience playful learning, and see how it could be applied to teaching practice were the key reasons for attending. So, it appears that the sessions were reaching an audience that would otherwise have not participated in copyright and licensing training.

When participants were asked

how they applied their knowledge, some said that their understanding of copyright use had improved, but this was not a universal sentiment. Most participants were inspired by and focused on the playful learning aspect of the session, with many going on to create their own subject-specific learning games after attending the workshop.

Medieval Mayhem game - created by Katie, Lucky, Edson, Yan, and Xinwei. 2016 CC BY

Rice (2009) states that "playful approaches in education may require activity and sensation, but experience alone is not sufficient for learning always to be achieved, there must be some critical reflection to turn the experience into learning", and I think that perhaps this is where the sessions were being thrown off track. The critical reflection processes were all focused around the game design, and although the copyright and licensing content was embedded throughout, additional reflection and discussion are required at the close of the session in order to ensure that the learning becomes embedded. Since undertaking this research, the Board Game Jam workshop format has been improved to include focused reflection on the application of copyright and licensing in the creation of games and implications for use in other areas of practice.

The OER Board Game Jam workshop lesson plans, slides, games, and materials are all openly licensed and available for re-use. You can find them and more information on the jams, including the digital OER Adventure Story game jam using Twine, on the Open.Ed website: <http://open.ed.ac.uk/oer-game-jams/>

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WHERE'S WALLY: finding copyright! MELANIE JOHNSON
Heera Kim Designer

JOHN'S SCULPTURE

Copyright
Myths

Scan the QR code below to
hear about.....



Augmented reality is defined as "An enhanced version of reality where live direct or indirect views of physical real-world environments are augmented with superimposed computer-generated images over a user's view of the real-world, thus enhancing one's current perception of reality."¹

Using augmented reality provides an opportunity for busy staff and students to learn about copyright without having to take time out to come to a workshop or seminar and without having to wade through information dense content on websites. We used a combination of "Beacon" technology and QR codes to develop the idea.

Beacon technology, is a positioning system that delivers contextual experiences. "Aurasma", now "HP Reveal", uses this technology. It works by connecting to beacons strategically placed in an environment. The beacons connect to a participant's Bluetooth enabled smartphone application. Pointing the phone at the object or image, which has a beacon embedded in it, opens a short audio visual clip, PowerPoint, or graphic that could be used to explain an aspect of copyright associated with the object. There are a number of different applications, which work on a similar principle. For example: "My Tours" could be used as the basis for developing copyright tours with strategically placed exhibits, which can be used to explain aspects of copyright associated with the exhibits.

Similar effects can be obtained by using QR codes. This is a well-developed application and many are likely to already have QR readers on their mobile phones. QR codes can be placed on or adjacent to any object.

These smart phone applications give viewers access to information in their own time outside the classroom space. The applications are also a useful adjunct to the traditional workshop or seminar.

For Icepops, I used QR codes to link to videos uploaded into the University's media store, but they can link to any online content you want your students to use. In the case of the image of the Kiwi, I have linked to the Tohatoha website which features a kiwi explaining Creative Commons licences.

I also used images as the trigger to launch AR media, using HP Reveal.

The QR codes, images and the "Copyright Myths" text banner can be viewed using HP Reveal. To view the video,

1. Download the HP Reveal app to your phone.
2. Search for and follow Heera
3. Scan the image using HP Reveal by positioning the image under the circling dots.

Mindfulness in Education

Dr Hayleigh Boshier, Brunel University London

Teaching copyright meaningfully involves discussing ideas, opening minds to different perspectives, interpretations and arguments together with the evidence you bring to support them. That is what makes teaching copyright law so fun and why it is so important to be taught as lesson in critical thinking, debate and creative problem-solving. One way to cultivate a positive, productive and creative space in your classroom is to utilise mindfulness as a foundation of your teaching practice. Mindfulness is all about paying attention, awareness, inquiry, discernment, wisdom, listening, attentive reflection, tapping into imagination and creativity.

In relation to teaching specifically, mindfulness has been shown to have a positive on academic achievement, improve learning and cognitive and performance skills, students pay greater attention in class, think in more innovative ways use existing knowledge, improve working memory, enhanced planning, problem solving and reasoning.

There are no adverse effects reported, those practicing long-term showed the most improvement, but research showed development in those practicing after a few weeks.

What is mindfulness meditation and how do you do it?

Some understand mindfulness as a tool to achieve all the benefits mentions, others consider it a path or way of life, to cultivate state of happiness. Either way, mindfulness is a practice of awareness, of paying attention. Some practices include mindful breathing or meditation, mindful eating, mindful movement, mindful walking, mindful colouring... but you can also mindfully take a shower, or mindfully brush your teeth.

It is a common misconception that meditation means trying to clear your mind. At a retreat I once attended a monk explained to me “relax without *make* relax”. If you are *trying* you are trying too hard. The aim to not to be doing, you are simply being. It is a practice of calming the mind, and of course your mind will wander, but with practice you will notice it more often and bring your focus back to the meditation quicker. Mindfulness meditation focuses on awareness. You are not trying to control your thoughts, or stop your thoughts, or judge your thoughts. You simply notice them and come back to focusing on your breathing.

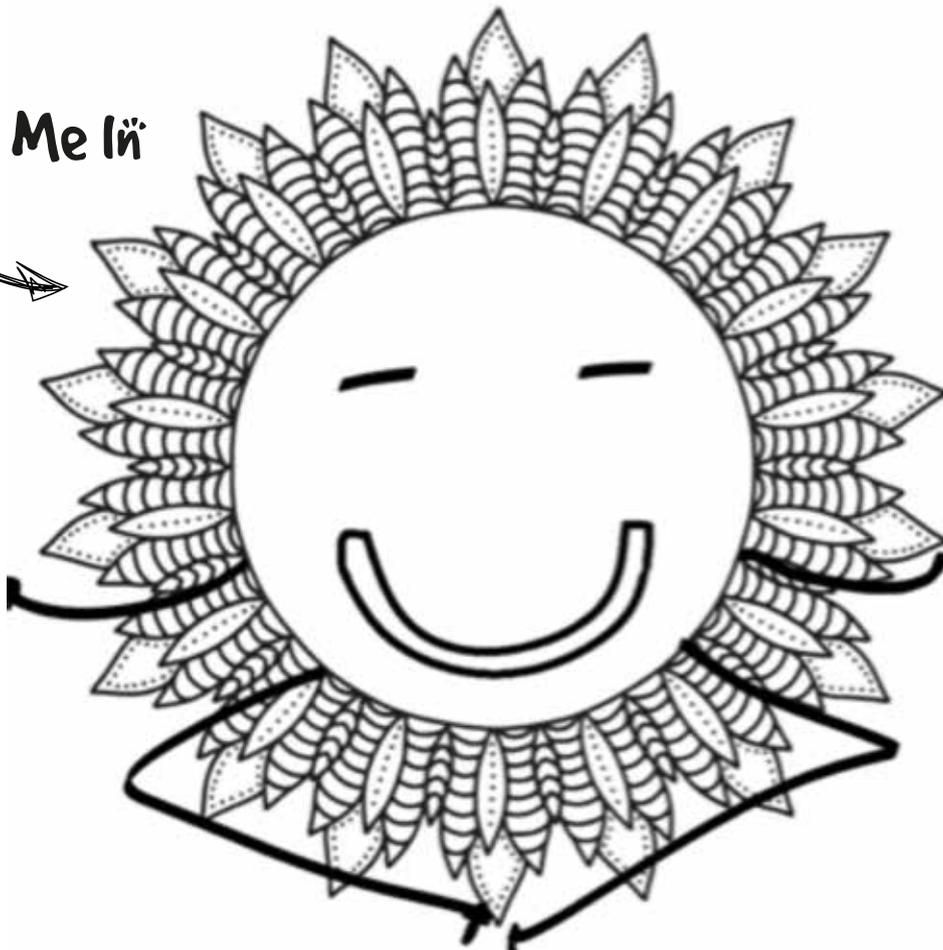
Mantras can be helpful for assisting in meditation, helps to remain focused, let go of other thoughts and repetition results in your body associating them with calm. A mantra is simply a word or a few words that you repeat to yourself during your meditation to help you remain with your breath. Thich Nhat Hanh teaches a simple breathing mantra: “I am breathing in and I know I am breathing in, I am breathing out and I know I am breathing out.”

¹ See; Thich Nhat Hanh and Katherine Weare, *Happy Teachers Change the World, a Guide for Cultivating Mindfulness in Education* (Parallax Press, 2017).

Try This Exercise

1. Get comfortable. If you are sat on a chair place your feet flat on the floor, gently straighten your back, maybe you want to roll your shoulders up and back a few times. Close your eyes or soften your gaze to the floor
2. Start to become aware of your breath. No need to change it or control it. Just notice that you are breathing.
3. Start to follow your breath, in through your nose, down into your lungs and back out.
4. You may wish to introduce the mantra, I am breathing in and I know I am breathing in, as you inhale. I am breathing out and I know I am breathing out, as you exhale.
5. If you become distracted and lost in thought, it's okay, just notice that this has happened, and gently bring your attention back to your breath.
6. You can place a hand on your belly and become aware of its gentle rising with your breath in and falling as you breathe out. You might like to image your breath is like the waves of the ocean, softly rising and falling with the sound of your breath. As you breathe in following your breath, inhaling belly rises like a big wave, exhale the wave falls and your hand floats in.
7. Keep it going on your own for a few more breathes. Following your inhale – I am breathing in. Notice transition to exhale – I am breathing out.
8. When you are ready open your eyes.

colour Me in



looking for Play in dark places



[CC-BY-SA]
Alex
Moseley

As a game researcher, my favourite definition of a game comes from Bernard Suits: "Voluntarily overcoming unnecessary obstacles"



It struck me that this could apply to copyright literacy too - by adding a set of parentheses...

"Voluntarily overcoming (un)necessary obstacles"

Academic life #1 :
(un)necessary obstacles

Do you have the publisher's permission for that?

You can't share those slides online I'm afraid

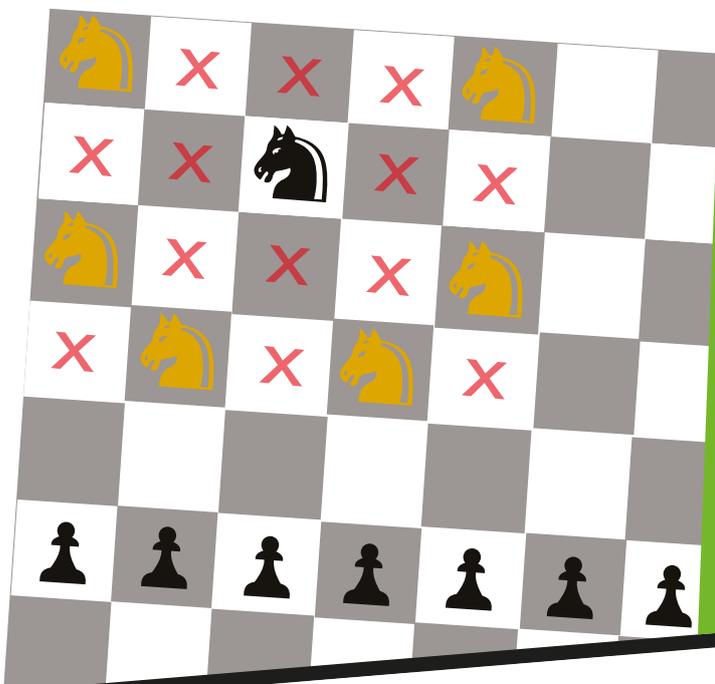
Can I amend that diagram with my own text and pictures?

Game design also uses constraints and risk to create problem solving or tension

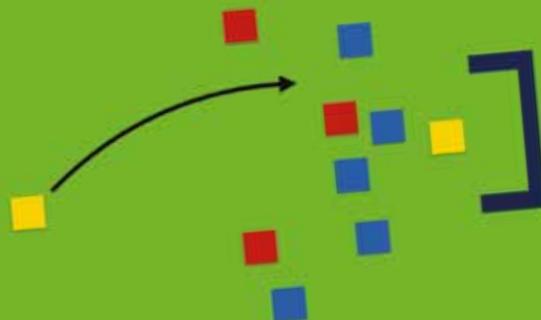


constraints

Chess piece moves



90:00 +5

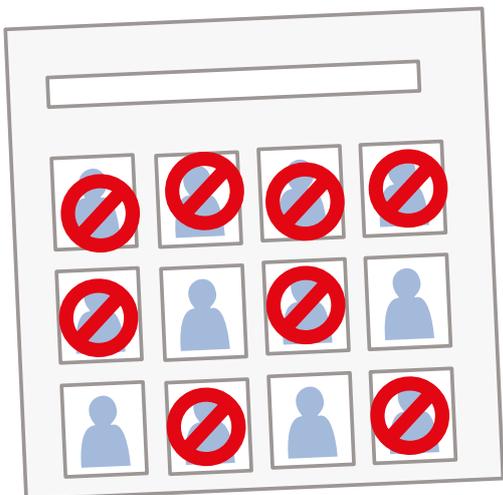


risk

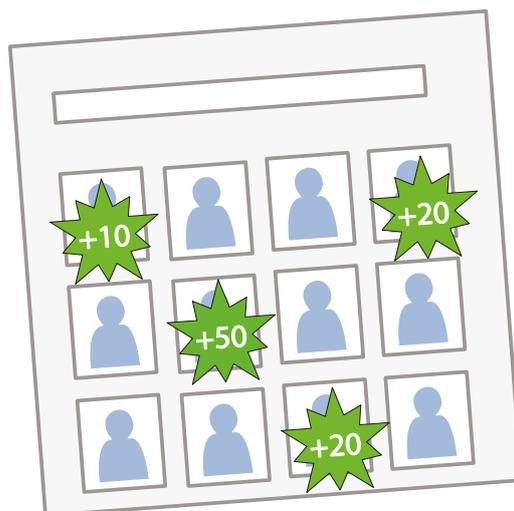
In football, goalkeepers sometimes take a calculated risk and rush forward in the last minutes of a game

So why not apply this approach to copyright literacy?

Academic life #2 : voluntarily approaching (un)necessary obstacles



Instead of seeing blockages and problems...



...see constraints that you need to solve, and try taking calculated risks!*

*see Ronan Deazley's work

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copyrightliteracy.org