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Copyright and E-Learning: A guide for practitioners, by Jane Secker with Chris Morrison, 2nd edition, London, Facet Publishing, 2016, xxxi + 270pp., £49.95 (Paperback), ISBN 978-1-78330-060-0

Jane Secker returns with the follow-up to the first edition of *Copyright and E-Learning*, with a new co-author in Chris Morrison and lots of guidance on copyright for staff working with e-learning tools in a variety of contexts. The authors both have experience working in copyright compliance and digital literacy within the Higher Education sector, and are well-known for providing copyright training online and in-person through UK Copyright Literacy (<http://copyrightliteracy.org>). Through my own work in copyright education, I have used the Copyright Card Game they developed as part of my training sessions, and I've found it to be a highly engaging and effective learning tool for what is often seen as a dry, difficult subject. I have looked forward to the publication of this new edition.

The book is well-structured, making it very easy to navigate. The authors begin by providing a concise background on e-learning before moving through common aspects of library and educational practice that copyright can affect. They start with document supply, move through the use of digital content, from video and sound to born digital media in virtual learning environments (VLEs), to considering copyright in the connected digital environment through social media, massively open online courses and personalized learning experiences. The final section of the book concerns copyright education and how risk management and good IPR practice can be embraced and embedded within institutions. The clear structure and comprehensive index allows readers to dip in and out of the book in response to specific questions and enquiries, and the glossary and list of abbreviations and acronyms provide contextual detail.

The book does not cover the nitty-gritty of UK copyright law, apart from some brief discussion of the exceptions available to the general public and librarians; readers would be advised to supplement this book with some of the sources (Padfield, Pedley, and Cornish) cited by the authors in the further resources section. This approach has the benefit of making the book a far more accessible read. Rather than getting bogged down in legislative detail, the authors are able to cover many of the topics of interest relevant to an education audience – licensing, use of social media, lecture capture, producing educational resources in-house – and spend more time on practical considerations than on the law.

They do this through tightly structured chapters and a series of useful case studies exploring different aspects of face-to-face and online learning at different types of educational institutions, outlining the process, policies, strategies and technologies adopted. The information provided ranges from descriptive analysis to rich detail on real-life practice provided in the case studies, to findings taken from surveys of the information profession conducted by the authors of the book.

The book is particularly strong in two areas: licensing, and the use and promotion of open educational resources. The authors reproduce pertinent elements of licensing agreements from publishers and database providers, and terms of use taken from websites commonly used by educators, and then discuss how these contracts interact with common teaching practices and fair dealing exceptions like quotation, criticism and review, and illustration for instruction. This is the clearest practical introduction I have yet seen to an extremely complex and diffuse area of copyright law, and access to scholarly resources in particular.

Rather than write a separate chapter on the open education movement, they provide information about open educational resources throughout the book, which embeds the movement within the various chapters they provide on digitization, document delivery, use of social media, and the effects of licensing. These two topics highlight the conflicted nature of the law and how it interacts with a rapidly evolving digital world. The restrictions that publishers routinely place on digital content through licensing agreements and digital rights management (DRM) technologies restrict innovative teaching practice and can seriously hamper access for students with print disabilities. While the open education movement provides a clear argument for the benefits of openly-licensed content and teaching materials, learners still need access to published sources in a range of accessible formats. As students accessing further and higher education ask for more from their libraries (and by extension, their archives and special collections) the burden falls disproportionately on our shoulders to balance our responsibilities to rights holders with the needs and expectations of our users.

The emphasis Secker and Morrison place on copyright education, literacy and risk management in the final section of the book is welcome in this last respect. They note that in a survey they conducted in 2015 ‘...64% of institutions were found to have a copyright officer or designated person with responsibility for copyright issues in particular. This figure was much lower outside the higher education sector and elsewhere in Europe’ (p. 213). They provide guidance on the knowledge and skills required for a typical copyright officer post and advice and suggestions for running a copyright literacy programme. This section of the book would be useful for both current copyright officers, and those unfortunate enough to end up with responsibility for copyright within their institutions, without support or a role model to follow. Risk management is mentioned throughout the book as a necessary element of any decision-making when providing copyright-protected materials online and within educational institutions. Although they do not go into detail in terms of a risk management process, they provide further resources and links to content online that covers risk management in more detail. They also advise readers to check their website for up-to-date guidance and advice, which brings me to my next point.

I am glad that they make a clear link between the book and their website. While I find the lists of further resources useful, I would be concerned about providing links to online guidance that may end up going out of date quickly – especially where websites are not updated frequently or cease to exist. This sort of information would be better provided online, and more contextual detail about each source would help readers decide on the best places to go for further information on a specific question. My only other area of concern is that the authors cite Cornish as a reference for both ownership and duration information, when I feel Padfield would be a better source for the kind of detail that is often required in this area (p. 16). That may just be the archivist in me, however: Cornish is probably a more recognisable source of copyright expertise for the librarian community.

All those working in education, from primary school through to Higher Education – teachers, classroom assistants, librarians, education technologists, information literacy support, and lecturers - will find the book extremely useful. It also has relevance for staff from galleries, libraries, archives and museums interested in developing online educational resources, or those who contribute to educational initiatives already.

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