



Copyright and You: Copyright Instruction for College Students in the Digital Age



Julia E. Rodriguez*, Katie Greer, Barbara Shipman

Oakland University, 2200 N. Squirrel RD., Rochester, MI 49309, USA

ARTICLE INFO

Article history:

Received 4 April 2014

Accepted 2 June 2014

Available online 25 June 2014

Keywords:

Intellectual property
Information competencies
Information literacy
Higher education
Academic integrity
Copyright education

ABSTRACT

Educators are concerned about the ease with which new digital technologies permit intellectual property to be discovered, re-purposed and shared. What do our students know about copyright compliance and academic integrity and how are these critical information competencies being addressed? Librarians have the authority for copyright-related instruction on campus and can provide both the point-of-need instruction and expertise to ensure that all students are informed about these issues. This article discusses the importance of developing copyright education for students as part of an overall information literacy curriculum by describing the development of a relevant, active learning online course targeting students' competencies as both users of and creators of creative content.

© 2014 Elsevier Inc. All rights reserved.

INTRODUCTION

Today's technology has made it possible for students to create, use, and share media-rich creative content, in both their personal and academic lives. The ease with which intellectual property can be discovered, repurposed and shared is creating concern among educators: what do our students know about copyright compliance and academic integrity? Are they using content ethically, and do they consider their own intellectual property rights? More importantly—are these critical information competencies being addressed? Faculty burden with teaching their courses rarely are able to address the issues of copyright in and out of the classroom, even though students desperately need this information. Librarians, already teaching the tenets of information literacy, can provide both the point-of-need instruction and expertise to ensure that all students are informed about these issues.

Copyright education on college campuses often is decentralized and handled by multiple units. Like many small-to-medium-sized universities, Oakland University (OU) has neither a copyright office nor a designated academic unit that handles copyright education. The task of assisting the campus with copyright-related questions, therefore, has fallen by default to the library. Queries either come to individual liaison librarians or via the multiple help desks. Teaching faculty with questions related to the use of materials in classrooms, especially online, often

direct those inquiries at the academic unit responsible for the learning management system. The library sporadically has offered outreach to faculty by conducting workshops about copyright, fair-use, and author's rights, occasionally in conjunction with the campus' faculty development office, the Center for Excellence in Teaching and Learning. However, most of these measures address only the teaching and research needs of faculty, omitting a crucial group: those of the diverse student population. As such, OU library faculty identified a need to more systematically address students' knowledge of copyright and their rights as original content creators.

This article discusses the importance of including copyright education for students as part of an overall information literacy curriculum by detailing how library faculty at Oakland University created an online course to address the information literacy needs of students as both users of and creators of creative content.

TAKING A PROACTIVE APPROACH: THE RATIONALE FOR THE COURSE

Several factors influenced the decision to develop a copyright course aimed specifically at students. On two separate occasions, faculty members from the department of art and art history approached the liaison librarian regarding students' misinformation about copyright. Students in this subject area can be particularly prone to unknowingly violate copyright as they create mixed media art, and studio artists in general have a great need to understand how copyright applies to their creative work. Rather than addressing this on a class by class basis, the librarian sought a more comprehensive approach, and realized that other department liaisons, responsible for information literacy and instruction for their respective subject areas, may also be interested in developing a

* Corresponding author at: 238 Kresge Library Oakland University, 2200 N. Squirrel Road, Rochester, Michigan 48309, USA.

E-mail addresses: juliar@oakland.edu (J.E. Rodriguez), greer@oakland.edu (K. Greer), bmoore@oakland.edu (B. Shipman).

solution that could be shared across campus. Students in all fields of study create presentations, multi-media projects or original artistic works and would benefit from a more thorough understanding of copyright basics. Although much of what is done for the classroom would fall safely on the side of fair use, given that new technologies make it possible to mix, remix and share creations that might later be publicly presented, broadcast or sold by the student, knowledge about copyright law and creator rights is increasingly important.

CONTEXT

ACADEMIC LIBRARIES' ROLE IN COPYRIGHT EDUCATION ON UNIVERSITY CAMPUSES

Academic libraries have historically been seen as an authority for copyright-related expertise on campus (Bishop, 2011; Colleran, 2013). Mostly this has been passive, providing information about copyright law as it relates to teaching activities, specifically the use of e-reserves. A decade ago, the American Library Association's Association for College and Research Libraries (ACRL) released the *Information Literacy Competency Standards for Higher Education* (ACRL, 2000), which explicitly includes information ethics and copyright in the fifth standard. However, due to the complexity of teaching about such issues in one-shot information literacy sessions these topics are rarely addressed in the classroom (Prilliman, 2012). Rather, librarians' involvement in copyright education has tended to be through the development of online guides and tutorials. These typically relate to instructional use of copyrighted materials by faculty, particularly the use of e-reserves, as Bishop (2011) discovered when investigating twenty-one ARL universities' copyright-related tutorials—only one library in the study had information tailored to different users, including graduate and undergraduate students.

TEACHING ABOUT COPYRIGHT

There are numerous examples of K-12 school librarians' involvement in copyright education for students. This is probably due in part to the American Association of School Librarians' (AASL) *Standards for the 21st Century Learner* which include competencies in standards 1.3.1 and 1.3.5 for respecting copyright and intellectual property rights of creators and producers (AASL, 2007). Since the inception of the AASL standards, school librarians have developed a plethora of best practices for teaching copyright to K-12 students. Tactics range from having students take an active role in the creation of creative multimedia projects (Levin, 2010) to teachers assuming more of a coaching role and using Creative Commons (CC) to put a positive spin on learning copyright law (Fredrick, 2011).

For educators at all levels, the biggest struggle is overcoming the mindset that everything on the Internet is free (Perrott, 2011). Strong advocates for copyright education argue that integrating learning opportunities into the classroom is the most effective method for connecting students with the material (Piechocinski, 2009). Faculty teaching in higher education share the same struggles, and as libraries are now looking to develop more in-depth resources and instruction on these issues the question remains: how can we effectively meet the students' needs?

COPYRIGHT AND UNDERGRADUATES

There is a gap in copyright literature pertaining to the education of students at the college level. Although higher education promotes the use of technology to enhance student learning, fostering students' knowledge on how to use content ethically and responsibly is rarely addressed. Most examples point to copyright education occurring as part of outreach efforts for the entire campus community and diffused by multiple stakeholders: the campus' information technology unit,

the library, the bookstore and other entities, all which have some concern for academic integrity or intellectual property rights compliance (Bishop, 2011). Tied into broader topics, this education is usually delivered through the online tutorials created either by librarians or academic units responsible for copyright (Oldham & Skorina, 2009; Quartey, 2007). Copyright outreach often has been more reactive than proactive, particularly when addressing students' use of music or faculty members' use of copyrighted materials in their teaching (Kleinman, 2008).

The University of Michigan Libraries' campus-wide copyright outreach program, which offers workshops on Creative Commons, provides one example of how academic libraries are shifting the conversation away from just discussing restrictions to more of a respectful use and reuse of intellectual property model (Kleinman, 2008). In this instance, approaching the topic by demonstrating the wealth of free resources available allows the presenters to connect the discussion of copyright to the topic of author's rights and reuse licenses.

There is also growing discussion in the literature about the best pedagogical approach for addressing the current media literacy needs of students with a push toward integrating copyright education into course instruction (Kapitzke, Dezuanni, & Iyer, 2011). An emerging trend is the development of credit-bearing courses for students on copyright. At Indiana State University, a course, *Copyright in the Age of Napster*, was designed for music business students, but open to all university students, with the objective to teach students about copyright law and how copyright "impacts their lives every day as students, music lovers, and consumers" (Piechocinski, 2009, p. 162). The course *Copyright with Web 2.0 Applications*, developed by Ewa McGrail and J. Patrick McGrail, and taught at both Georgia State University and Jacksonville State University is another example of how faculty employ a variety of teaching methods, including multimedia projects, problem-solving scenarios, lectures, and class discussions to teach students about copyright law, the ethical use of others' work, and their rights as content producers. Specifically, the stated course goal was to "prepare [students] for responsible and ethical citizenship and effective participation in the emerging global economy for the future" (McGrail & McGrail, 2010, p. 270).

ONLINE COURSE ON COPYRIGHT

COURSE DEVELOPMENT

A small team of librarians formed a workgroup to develop a course targeted at the copyright information needs of students. The desire was to create a resource that would have greater utility than the traditional library tutorial. Recognizing the trend toward more in-depth course integrated instruction, the librarians started by developing learning objectives for a comprehensive copyright course based on the ACRL *Information Literacy Competency Standards for Higher Education*. To inform the course goals particular attention was given to standard five and its emphasis on understanding "many of the economic, legal, and social issues surrounding the use of information" (Association of College & Research Libraries, 2000, p. 14) and the Art Library Association of North American (ARLIS/NA) *Information Competencies for Students in Design Disciplines*, which focus on the specific needs of visual arts students (Art Libraries Society of North America, 2006).

Copyright in itself is often a very dry subject, thus the working group wanted to focus on relating the content as much as possible to the specific needs of the users. Students are both creators of content and consumers of content, and so it was quickly agreed that both the use of copyrighted materials and the creation of original content were equally important, and a framework was developed that would address both activities.

The librarians based their work on an instructional design model that had recently been used to create the library's popular plagiarism-avoidance course (Greer et al., 2012). Delivered through an installation of Moodle, the campus learning management system (LMS), which

Download English Version:

<https://daneshyari.com/en/article/358308>

Download Persian Version:

<https://daneshyari.com/article/358308>

[Daneshyari.com](https://daneshyari.com)