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# Library and Information Science Curriculum in a Changing Professional Landscape: The Case of Copyright Education in the United States

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#### **Abstract**

Despite the importance placed on copyright and intellectual property literacy by the American Library Association, as evidenced in the accreditation standards, issues pertaining to copyright education remain marginal in the library and information science (LIS) curriculum and research. Today, copyright intersects with every library and information service in any type of information institution, yet few librarians get copyright training as part of the formal LIS curriculum in library schools. Lack of copyright education leaves many librarians unable to properly identify and address copyright issues in the workplace. This paper offers a critical analysis of LIS programs over the past 10–12 years with a specific focus on trends in the teaching of copyright matters. Employing a qualitative methodology with a mixed-method approach, the authors analyzed the syllabi of courses dedicated to copyright and intellectual property offered at select LIS programs. The goal was to understand what the copyright courses cover, how they are taught, instructional sources and resources, and curriculum changes over time, where applicable. Findings show that the few LIS programs offering copyright courses have rigorous and dynamic copyright curriculum that constantly changes with the evolving copyright environment. The main takeaway and recommendation is that some kind of coordination is needed in the teaching of copyright and that LIS programs may need minimum standards for the core curriculum of copyright courses. The coordinating mechanism will

ensure that periodic review of the core curriculum occurs and takes into account the rapid changes in the different library environments where library students work.

Keywords: Copyright, LIS education, intellectual property, curriculum, librarians

# Library and Information Science Curriculum in a Changing Professional Landscape: The Case of Copyright Education in the United States

#### Introduction

The proliferation of digital content and services has thrust copyright into the mainstream areas of library and information services. From guiding college students who routinely download copyrighted content to faculty research and teaching, librarians play an important role in mitigating copyright infringement while remaining true to their core function of providing access to information. Increasingly librarians are asked about copyright ownership issues and educating faculty and student about copyright (Vesely, 2007; Zerkee, 2016). In the absence of units on campus dedicated to educating students and faculty about copyright and digital content, the university library has become a natural home for copyright-literacy programs aimed at educating the campus community about copyright law (Charbonneau & Priehs, 2014; Quartey, 2007). Faculty use digital content for research and teaching but few have the basic knowledge of the law to make decisions on legally permissible uses. Faculty often solicit librarians' copyright expertise to navigate the complex world of digital resources. Faculty and students' lack of basic literacy of copyright law represents a major risk to the institutions. Since academic libraries are already responsible for the majority of information-literacy instruction, adding copyright to the repertoire of information-literacy topics covered should not be a problem. However, are librarians well versed enough in copyright law, policies, guidelines, best practices, case law, and institutional policies to offer this instruction?

When dealing with library copyright issues, many librarians try to educate themselves about the law. However, identifying resources that provide quality educational information from those that are misleading or blatantly incorrect is a task most busy librarians cannot tackle on their own. Providing librarians with quality copyright education in library and information science (LIS) programs is the most effective and efficient way of preparing future librarians for the ever-changing copyright environment in the workplace. As new copyright laws are passed or court cases are decided, librarians will be better prepared to analyze the related statutory and case law that affects library services.

Today, a lack of basic copyright knowledge can have a major impact on library operations and services offered to patrons. Being unfamiliar with the law can result in library policies and procedures that are in violation of the law, putting the institution at risk of infringement activities. However, the more troubling consequence is that ignorance of copyright law results in librarians limiting services provided to patrons out of fear of violating the law. Librarians who are unfamiliar with copyright law will also have a difficult time advising patrons of their rights and responsibilities when reusing protected works. Librarians with a solid grounding in copyright law are more likely to confidently expand the services they offer to patrons by taking advantage of the rights the law affords libraries and library users. Such librarians will more readily identify copyright issues and work to address them in a manner that places them at minimal risk of copyright infringement. This knowledge can also be used to help patrons better understand their rights and responsibilities when reusing protected works. Copyright permeates every aspect of library service, especially in academic, public, and school library settings. The question is whether LIS programs are training librarians to address these issues.

## Copyright Education and LIS Curricula

Historically, copyright education in LIS programs in North America has been haphazard at best and nonexistent at worst. Many library students graduate without a basic knowledge of the law, often leading to librarians who are unable to identify and properly address copyright questions. A handful of LIS programs have long recognized the need to educate students about copyright law, and they have integrated copyright information into their curricula as topical issues in archival, intellectual freedom, and digitization courses. Others offer courses that focus specifically on US copyright law and its impact on libraries. Given the relevance and importance of copyright law on libraries in the digital age, the trend of providing copyright education needs to become an established pattern across all LIS programs.

LIS programs in the United States have a long history of integrating information policy and legal issues into the curricula; however, the emphasis is on privacy, freedom of access, and government information (Gathegi & Burke, 2008). According to the 2015 American Library Association (ALA) accreditation standards, the teaching of copyright and other legal matters in the field of librarianship is one of the critical areas for imparting the "values necessary for the provision of service in libraries" (2015, p. 5). Likewise, the ALA Core Competences of Librarianship (2009) require that persons

graduating from LIS programs should know and employ "the legal framework within which libraries and information agencies operate. That framework includes laws relating to copyright, privacy, freedom of expression, equal rights (e.g., the Americans with Disabilities Act), and intellectual property" (p. 2).

Dryden (2014) noted that in the digital environment the stakes are too high for librarians not to be literate about the laws that regulate the distribution and use the digital content. For most LIS programs, copyright has not been a core area of this curriculum. Rather, LIS programs responded to the digital revolution by focusing on the technical aspects of creating and preserving content. As digital content and technology becomes pervasive, placing copyright at the core of professional practice, librarians find themselves called upon to assist users with the legal questions associated with the use of digital content. Copyright is so important to practicing librarians that some now consider it a core area of information-literacy instruction (Davis-Kahl & Hensley, 2013).

In a recent article, Kawooya, Veverka, and Lipinski (2016) reported on the advertising trends and needs of librarian positions in academic settings related to copyright. They found a wide range of copyright-related positions in academic libraries, including the following: Copyright and Digital Access Librarian, Director of Scholarly Communications and Copyright, Copyright Liaison Librarian, Copyright Officer/Lead Copyright Officer, Scholarly Communications and Copyright Librarian, Copyright and Licensing Librarian, Copyright and Scholarly Communication Librarian, Director of Copyright and Publishing Resource Center, Licensing, Copyright, and Scholarly Communications Librarian, Copyright Assistance Office, and Director of the Copyright Advisory Office (p. 344). The titles clearly point to the centrality of copyright in the emerging digital and scholarly communication areas of practice. They noted that

knowledge of copyright is expanding to other areas within the library such as access services, electronic resources, scholarly communication and (institutional) repository. For LIS education that means that while future librarians can be trained in the technical or professional aspects of these areas, there is a need for copyright education to supplement or complement the technical or professional skills. (p. 349)

Going forward, Kawooya, Veverka, and Lipinski (2016) concluded that job adverts and hiring data is insufficient to conclusively address some of the research questions tackled in this study. That is why in the next study we will examine the curriculum for MLIS/MLS programs accredited by the American Library Association to determine the nature and scope of copyright education and

whether their curriculum adequately address the hiring or job requirements evident in the current study. It will be our goal to ascertain whether library and information science (MLIS) programs address the skills and competences reflected in the job ads. (p. 349)

If copyright education in LIS programs is a marginal part of the LIS curriculum, research on copyright education is almost nonexistent. In the last decade, only a handful of studies have been conducted on copyright education and librarians' knowledge needed in the workplace. Some scholars have looked at copyright skills and competences needed in the library workforce that are evident in the advertising and hiring trends (Kawooya, Veverka, & Lipinski, 2016). Others looked at the instructional roles of librarians on college campuses (Zerkee, 2016). But only a handful tackled the curriculum issues in LIS programs that prepare future librarians (Gathegi & Burke, 2008; Cross & Edwards, 2011; Dryden, 2011; Schmidt & English, 2015). Even then these studies do course-level analysis focusing on the presence or lack of copyright and intellectual property (IP) courses in the curricula. The Schmidt and English (2015) study looking at copyright education in LIS programs is the most recent known to the authors. Schmidt and English (2015) examined 51 ALA-accredited LIS programs for copyright courses, using the course catalogs and course descriptions as sources of data. While the Schmidt and English (2015) study was an important addition to the literature, their analysis of copyright courses was cursory at best. Their most important contribution was on collating the "views of a variety of library professionals on their perceived demand of copyright/IP law knowledge in the library as well as the amount of training they had received, if any, on the subject" (p. 739).

While Schmidt and English (2015) make an important contribution, it is not a substitute for a course-level analysis of the content, readings, assignments, and other elements of copyright courses offered by LIS programs. This study takes a different approach by using the course as the unit of analysis and paying close attention to the topics covered and other key elements of the copyright syllabi. The syllabus, when available, was the primary data source. Likewise, the search terms, 28 primary terms and 12 secondary, were more expansive than the work done by Schmidt and English (2015), who used only four terms—copyright, intellectual property, legal, and ethic—to find copyright courses they analyzed (p. 738). As a follow-up to Schmidt and English (2015), the search terms used in this current study, discussed under methodology, make this study more comprehensive. Likewise, the number of syllabi collected for review (3,900) is larger than the Schmidt and English (2015) study. The syllabi data for the current study is

not limited to mainstream LIS areas; it also includes allied fields like media studies, digital humanities, and other emerging linked fields. However, for this paper the analysis is narrowly limited to copyright and/or IP-related courses. In the methodology section the authors explain the reason for the narrow focus.

In a study of Canadian library environments, Zerkee (2016) reported that 70.4% of the copyright or copyright-related positions were situated in the library, with the rest located in legal offices and other places on campus. Zerkee (2016) looked at approaches to copyright education by librarians and administrators who were copyright instructors on college campuses. She noted that the copyright librarian position has "become more formalized with the establishment of copyright offices," which has resulted in an "increasing number of librarian positions" whose primary responsibility is copyright education and awareness (p. 1). Zerkee (2016) noted that the copyright librarians and administrators are now the go-to persons on copyright issues on college campuses. While Zerkee's (2016) article focused on the Canadian academic environment, where institutions shifted away from collective rights organizations to managing copyright internally, the general trends show that academic librarians everywhere are increasingly responsible for or regularly interface with services that require some copyright knowledge. Librarians are expected to "confidently use copyright-protected materials in a way that respects the balance between users' rights and those of the rights holder" (Zerkee, 2016, p. 2). Dryden's (2011) study covered legal issues in general, with copyright as one of the areas. Dryden's research reported on only Canadian library science programs with copyright courses. The research did not "drill down" into specific copyright topics covered under each course. That level of granularity is necessary to understand the copyright areas covered and how reflective they are of the changing trends in professional practices. One of the questions Dryden raised that we find relevant is whether "there [is] a need for greater consistency across programs?" (2011, p. 192).

This study is a follow-up to the above studies that attempted to analyze copyright education in LIS programs in North America. This study contributes to a small but growing body of research looking at copyright as a core area of LIS curriculum. As noted above, no study has done a detailed topic-level analysis of individual copyright or intellectual property courses to determine priority areas covered in each course and the curriculum as a whole. That level of analysis is critical to understanding what the courses cover, how current the topics are, and what the courses miss. In this study the authors drill down into that level of analysis to understand what copyright courses offered by LIS programs in North America cover. The authors concerned themselves with only

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copyright or IP-related courses, well aware that copyright is covered in a variety of LIS courses. The authors think that copyright courses will do justice to the wide range of complex legal issues at the intersection between copyright and library services. They also think that copyright should be elevated to the course level in the same way that areas like cataloging, reference, and research services have been afforded visibility in the LIS curriculum. Only then will LIS graduates gain the copyright knowledge and competences needed in the changing workplace. Integrating copyright into other courses is encouraged but cannot be a replacement for standalone courses that intentionally focus on the subject matter.

## Librarian Copyright Literacy

When looking at copyright education, the fundamental questions are what should be covered, at which point in the program, and toward what competencies and learning outcomes? This is arguably an accreditation issue as much as it is an information-literacy question. In a fast-changing information environment, what areas and competencies should the curriculum cover? In their 2013 Association of College Research Libraries (ACRL) report, Common Ground at the Nexus of Information Literacy and Scholarly Communication, Davis-Kahl and Hensley strongly recommended that librarians add copyright and intellectual-property literacy to their skillsets in order to be effective in the ever-changing digital environment. The ACRL Framework for Information Literacy for Higher Education noted that librarians and educators need to nurture "learners who are developing their information literacy abilities" in order to "articulate the purpose and distinguishing characteristics of copyright, fair use, open access, and the public domain" (p. 6). LIS curriculum must prepare future librarians to effectively plan and deliver copyright-related information-literacy training programs for students and faculty. Yet, as Gathegi and Burke (2008) pointed out, "few of our students come to our programs with a good sense of, for example, intellectual property issues, and equally few, perhaps, are well exposed to such issues before their graduation from information studies programs" (p. 2). Gathegi and Burke (2008) recommended that information science schools must provide students with instruction on these issues before they enter the workplace.

Copyright as an information-literacy issue, it is well-documented that a majority of the librarians in academic libraries where copyright literacy is most needed are not well versed in the basics of the law (Charbonneau & Priehs, 2014). Librarians that do have the knowledge are self-trained or attended some kind of continuing education program (Dryden, 2011).

#### A Brief Note on Theory

Research on copyright education is largely atheoretical, which partly explains the disjointed nature of the research and the little effect the research has had on copyright curriculum development. All studies except Gathegi and Burke's (2008) did not include or discuss theory as part of the research. Gathegi and Burke (2008) looked at the integration of law into information studies as a diffusion of innovation, borrowing from Everett Rogers's (2003) Diffusion of Innovation Theory, first published in 1962. Gathegi and Burke (2008) argued that the most dynamic and innovative programs are those that infuse new ideas into the curriculum to meet the needs of the changing workplace. The authors agree with Gathegi and Burke's (2008) theoretical take on legal education in information science programs: Innovation at the program level helps us to see the broad and long-term goals of LIS education. However, for specific areas in the curriculum a certain degree of granularity is needed to understand the emphasis and changes in that particular area. Hence the reason our analysis focuses on the course level, specifically the issues or topics covered in the syllabi. We are interested in understanding the role of the syllabus in the context of curriculum theory.

In the realm of education studies, curriculum theory has had an expansive, long, and, at times, messy history. The authors do not dwell on the different strands and the arguments for or against the different versions of the theory. Elsewhere, Young (2013) has a brief treatise on curriculum theory, its history, and the contemporary state of the theory. Here we focus on the intersection between curriculum theory and the syllabus. Curriculum theory looks at education in different ways: education as process, knowledge transmission, praxis, and end product (Smith, 2013). These are not mutually exclusive. The authors concern themselves with education as knowledge transmission, where the syllabus entails the "body of knowledge to be transmitted" by the curriculum (Smith, 2013). In this case, the syllabus means "a concise statement or table of the heads of a discourse, the contents of a treatise, the subjects of a series of lectures" (Smit, 2013, para. 7). Critics of this approach to curriculum argue that focusing on the syllabus is akin to looking at the particular and not the general. Focusing on the syllabus fails to capture the dynamism and change needed in the curriculum to reflect changes in society on who should benefit from education. The authors think this perception of the syllabus is narrow because syllabus development in LIS programs is reflective of collective efforts and, most important, the accreditation obligations of the programs. Accreditation itself is a function of meeting the goals of the accrediting body as well as the "industry" needs of

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praxis. Looked at from that perspective, the copyright syllabus is a perfectly good place to introduce and reflect on changes taking place in the library workplace. The syllabus cannot and should not always be looked at in isolation.

#### **Research Questions**

In this study the authors focused on the following questions:

- a) What key areas are covered in the LIS copyright courses?
- b) How has the copyright curriculum in LIS programs changed to address the evolving environment?
- c) What major topics are copyright courses not covering or not covering sufficiently?
- d) What would the ideal model for copyright education be in the United States?

#### Methodology

This paper is based on a small sample of copyright syllabi that is part of a larger data set of syllabi collected from LIS programs across the United States. The syllabi were collected over a period of one year starting in fall 2015. This study is based on the analysis of 17 syllabi for copyright courses drawn from the larger pool of 3,900 syllabi collected from LIS program in the United States. The larger pool of syllabi covers topics beyond copyright and IP to areas such as scholarly communication, media studies, digitization, and digital humanities. However, courses were included only if they were part of the curriculum for any of the ALA-accredited programs. For that matter, the authors did not go looking for copyright-related courses in law schools or the media arts. The authors are still developing a mechanism to index the 3,900 syllabi; for now, the process of searching for and finding courses from the database is rudimentary at best.

The authors employed qualitative methodology with a mixed-method approach to data collection. They were interested in discovering the breadth and depth of copyright education currently provided to librarians in ALA-accredited LIS programs located in the United States. They wanted to know the extent to which programs looked at different areas of copyright and IP law that impact library praxis. The authors primarily focused on copyright and related terms as shown in the keywords in Table 1.

#### **Data Sources and Methods**

**Method 1: Online Sources.** The authors used the ALA's Directory of Institutions Offering Accredited Master's Programs to identify accredited LIS programs in the United States. Each school's website was located, and both the website itself and the university's

or school's course catalogs were searched for any mention of copyright education. Many LIS programs have both current and past semester syllabi posted to their websites. Whenever syllabi archives were found, a preliminary review was done to determine if there was a direct or indirect connection to copyright education.

Based on an extensive survey of the literature and past research on librarian copyright training needs, the authors came up with a primary list of keyterms to search the internet, university or school websites, and/or catalogs. The primary keyterm list is made up of terms the authors felt relate to copyright education. In no way is the list exhaustive. Table 1 below shows the primary keyterms.

Table 1. Primary keyterm list.

Primary Keyterms  Primary Keyterms
Copyright (also included any variation, e.g., media and copyright, digital copyright,
etc.)
Intellectual property (IP)
Scholarly communication(s)
Fair use
Transformative
Section 108
Public domain
DMCA/Digital Millennium Copyright Act
TEACH Act/Technology Education and Copyright Harmonization Act
Orphan work(s)
First sale
Permissions
Infringement
Berne
Open access
Creative commons
Patent
Misappropriation
Contract
End user agreement
License/licensing

The authors also created a secondary list of keyterms made up of terms related to the primary list, areas where copyright may be covered, or terms that may be indirectly used to apply to copyright. Table 2 below shows the secondary keyterms.

Table 2. Secondary keyterm list.

Secondary Keyterms
Electronic resources
Information policy
Intellectual freedom
Law/legal/legislative (make sure to discard law librarianship courses)
Repository/repositories (the authors will eventually list-out any variation, e.g.,
digital repositories, institutional repositories)
Relevant uses of the terms digital or digitization
Digital archives
Digital preservation
Digitization
Digital media
Digital library/libraries
Digital information law

Method 2: School Heads. The second part of our research involved emailing the deans or directors of all ALA-accredited LIS programs in the United States to inform them of our project and request their assistance in securing syllabi for their programs. Where the authors were not able to identify courses in the LIS program that included copyright education, they asked that deans/directors double check with their faculty for copies of the syllabi. Where copyright courses existed, the authors provided the dean or

director with a list of the courses of interest to this research in their programs. That enabled the deans/directors to easily find the syllabi.

This paper is based on that small sample of syllabi obtained for copyright or IP-dedicated LIS courses. The 17 copyright courses were selected based on the presence of the term *copyright* in the title of the course, the course objectives or learning outcomes, or the catalog description. The report represents the first step in the long process of analyzing the larger dataset, with the goal of facilitating evidence-based dialog on the future of copyright education in LIS programs. Even with the authors' best effort, it is possible some of the special topic courses that fit that description were missed. A number of courses did not primarily focus on copyright; instead, copyright was one of the key topics covered. These include scholarly communication, digital or digitization, and cultural heritage courses. These were left out of the analysis for this paper although they are part of the 3,900 syllabi in our dataset. This paper is narrowly focused on copyright courses with significant coverage of the copyright subject matter. Also excluded from the data collection were courses on law librarianship and/or legal research classes.

For each syllabus the authors collected data from the following data points:

- a) Course title as found in the course catalog
- b) Course objectives or course catalog description
- c) Weekly or module topics
- d) Course readings/textbooks
- e) Assignments
- f) Semester and year offered

The data was entered into an Excel spreadsheet with fields for institution name, course title, course or catalog description, course objectives or learning outcomes, weekly or module topics, course readings or textbooks, assignments, and the semester and year the course was offered.

### **Findings**

LIS Programs Offering Copyright Courses. Based on the 17 syllabi selected and analyzed for this study, only 13 LIS programs offered copyright-intensive courses (Table 3). The courses offered more than a cursory coverage of copyright issues in the course catalog descriptions, course titles, objectives or learning outcomes, and/or course topics or modules. Each time the course was offered, that course was counted as a standalone course and different from previous offerings. The authors did this to keep track of

changes made to the same course each time it was offered. Table 3 shows the programs that offered copyright courses whose syllabi we were able to collect and analyze.

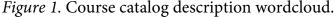
Table 3. Copyright courses.

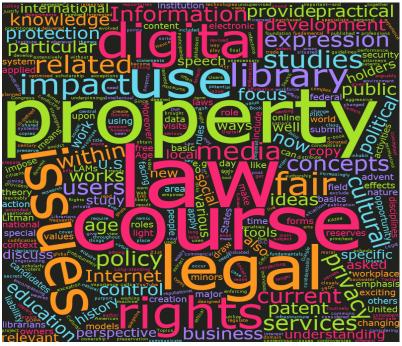
Institution	Course title	Nature of course
Catholic University of	Institute for	Summer Institute, Summer
America	Intellectual Property	2008 and 2009
America	Issues in Libraries	2008 and 2009
	and Information	
T	Centers	71
Emporia State	Introduction to	Elective
University	Copyright and	
	Licensing	
Florida State University	Digital Media:	Generic template
	Concepts and	
	Production	
Indiana University	Copyright Law and	Elective
Bloomington	Licensing for	
	Information	
	Professionals	
North Carolina Central	Intellectual Property	Elective, Fall 2011 and 2012
University		
Syracuse University	Copyright for	Elective
	Information	
	Professionals	
University of Arizona	Introduction to	Elective
·	Copyright	
University of	Intellectual Property	Elective
California, Los Angeles	Law for Librarians	
	and Archivists	
University of Michigan	Intellectual Property	Elective, Fall 2006, 2013, and
	and Information Law	2015
University of Hawai'i	Copyright and	Elective
at Mānoa	Libraries	

University of	Legal Issues in	Elective
Pittsburgh	Information	
	Handling: Copyright	
	and Fair Use in the	
	Digital Age	
University of Texas at	Copyright: Legal and	Elective
Austin	<b>Cultural Perspectives</b>	
University of	Legal Issues for	Elective
Wisconsin-Milwaukee	Library and	
	Information	
	Managers	

Twelve of the 13 programs offered copyright courses as electives with one program, Catholic University of America, offering the course as a summer institute. The latter can be considered an elective since students in the program at Catholic University of America were not required to take the summer institute. Seven courses had *copyright* in their titles with the rest using terms like *legal issues* or *intellectual property law* in the course title. Course titles show the tension between appealing to narrow interests of copyright education, on one hand, and covering the more established legal areas like privacy, free speech, confidentiality, and access issues, on the other. However, courses without the term *copyright* in the title included in this study did not cover copyright issues any less comprehensively than those that carried copyright in the title.

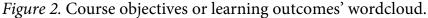
Course Coverage: Catalog Descriptions. Course coverage was determined through three data points or levels: the course catalog description, the course objectives or learning outcomes, and the module or weekly topics. Each data point or level provided more details about the scope of the course, starting with the catalog, which is more abstract, and moving to the weekly topics, which provide more granular details of what is covered. For each level the authors extracted textual data for each course and generated wordclouds to visually show the keyterms or themes used most at each level. Data visualization is a powerful way to show the occurrence of terms, but it takes away the context under which the terms or themes occur. Hence, the wordclouds should be read in conjunction with the description provided to gain a better understanding of the context for some terms as they were used in the catalog, learning outcomes, or weekly topics. Figure 1 below is the aggregated course catalog description wordcloud for the 17 courses.

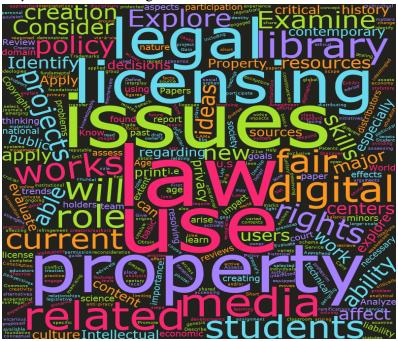




The terms that occurred most frequently in the wordcloud are *copyright*, intellectual property, law, course, digital, legal, licensing, library/libraries, issues, rights, fair, use, technology, and professionals. The next most frequent terms were information, internet, policy, studies, cultural, privacy, policy, dissemination, media, expression, protection, knowledge, information, patent, international, public, business, users, and services. The most frequent terms and second-level terms in the wordcloud show that copyright courses tend to emphasize law, intellectual property, and legal descriptors. While copyright was featured, it was not the most prominent term in the course catalog description. The copyright courses were considered important, but as a marketing tool the catalog descriptions still relied on broad and inclusive language to attract students to the copyright courses. The authors also noted some terms they would consider important in a copyright course did not feature prominently. Examples of these are *United States* and international. Since copyright is jurisdictional, the authors would expect an emphasis on the national jurisdiction within which the courses approach the subject matter. Yet *United States* appears as a tier-three term. Likewise, given the major reforms in the international copyright system since the mid-2000s, many of which affected libraries and librarianship, the authors expected to see a reasonable coverage of international issues. However, the term appears as a tier-three term in the wordcloud.

Course Coverage: Course Objectives or Learning Outcomes. To further drill down into what the courses covered the authors looked at the course objectives or learning outcomes. Figure 2 below represents the most frequent terms in the course objectives or learning outcomes.





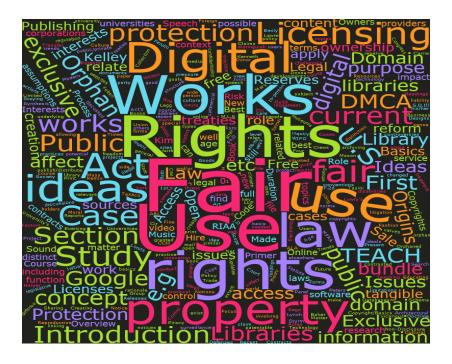
As expected, the course objectives or learning outcomes provided more details about the scope of the course. The authors were able to see what the instructor or the program intended the copyright course to achieve in terms of students' learning outcomes or skillsets at the end of the course. Not surprising, *students*, *examine*, *apply*, and *explore* feature prominently in the course objectives' wordcloud. Most objectives were worded in terms of skills or competencies students must demonstrate at the end of the course. On the subject of copyright, a number of terms that appeared in the catalog descriptions also appeared in the course objectives. However, a new term that featured prominently at the course-objectives or learning-outcomes level is *licensing*. Students were expected to demonstrate knowledge of licensing as it relates to the ownership of copyrighted works, the role of librarians in licensing, the legal framework for licensing, and the standard licensing of copyrighted content. Licensing as a major area of the course objectives or learning outcomes is not surprising since it applies to digital content that forms the core of library services today. One course objective tackled a major licensing

issue facing libraries today. The objective required students to "explore the replacement of public law (copyright) by private law (contract and licensing)." This was the only instance when this issue came up. Given the extent to which licenses have undermined statutory copyright provisions for libraries, it was surprising that other courses did not specifically highlight this issue.

Conspicuously missing in the course objectives with regard to licensing was the coverage of alternative or open licensing as a remedy to the problem of licensing and contracts overriding statutory copyright. However, the prominence of licensing shows that it will continue to be a sticky issue for libraries and, therefore, an important course objective for copyright education in LIS programs.

Course Coverage: Module or Weekly Topics. If the catalog and course objectives offered a cursory treatment of the course scope, the course topics provided even deeper insights on the scope of the course. Topics also provided the ideological approach the instructor may bring to copyright education and the law. For that reason, the topics' wordcloud required even more nuanced reading and understanding of the terms than the previous two. Figure 3 shows the aggregated terms for all 17 course topics.

Figure 3. Course topics' wordcloud.



The copyright courses covered a wide range of topics, primarily focusing on copyright basics and fundamentals as well as areas of the law that directly affect library services. Some of the terms that appeared prominently for the first time were *fair use*, *public*, *orphan [works]*, *DMCA*, *Google*, *Section (108) Study*, and *domain*. All seven topics touch on important areas of the copyright law, statutory or otherwise, that regulates library services in the digital environment. *Google* as a topic primarily covered the Google digitization initiatives and cases associated with the projects. *Orphan works* was often discussed as a standalone topic. In some instances it was presented in specific contexts, such as *orphan works and digitization* and *orphan works and cultural interests. Fair use* was the most prominent topic of the seven. Fair use is a central tenet to the functioning of modern libraries, hence the centrality of this topic to copyright courses. Fair use was discussed alongside topics like *course reserves*, *DMCA* (threats to fair use), *guidelines/checklists*, *risk management and assessment*; and *internet and limitations on exclusive rights*. Finally, all courses covered the public domain, and one specifically highlighted the danger of its enclosure by copyright law.

Responding to Change. Beyond what copyright courses cover in general, the authors explored the extent to which copyright courses changed to reflect the changing needs of librarians' workplace. Based on the 17 syllabi selected and analyzed for this study, three LIS programs provided syllabi for the same course offered at least one semester apart. The institutions were North Carolina Central University, Catholic University of America, and the University of Michigan. The next three tables (Tables 4, 5, and 6) show the changes in the copyright course at each institution.

Table 4.	Course	changes a	ıt North	Carolina	Central	University.

Institution	Course Title	Semester	Topics (weekly/monthly)
North	Intellectual	Fall 2011	Introduction to intellectual
Carolina	Property		property
Central			The US Code and
University			international copyright
			enforcement, copyright
			databases
			International copyright
			issues, the Google Books
			Project, university book

			digitization, and the Authors Guild  The public domain  The Commons and alternatives to copyright
North	Intellectual	Spring 2012	Introduction to intellectual
Carolina	Property		property
Central			The US Copyright Code
University			Limits to copyright and
			"safety valves"
			Introducing copyright
			databases
			Alternatives to copyright
			Modern copyright issues:
			DMCA, RIAA, MPAA

Changes in the copyright course at North Carolina Central University were observed between fall 2011 and fall 2012. Overall the changes were modest but striking. In fall 2011, the course covered international copyright issues and international copyright enforcement. Both topics were dropped for fall 2012 and instead replaced with "Modern copyright issues: DMCA, RIAA, MPAA." Although the DMCA, RIAA, and MPAA are important to librarians, the reason for the shift from international issues to these three topics is unclear. The authors' conjecture is that the instructor rationalized the change as a shift from international to domestic issues.

Table 5. Course changes at Catholic University of America.

Institution	Course Title	Semester	Topics (weekly/monthly)
Catholic	Institute for	Summer	Basics of copyright
University of	Intellectual	2008	Electronic reserves
America	Property		The TEACH Act and author's
	Issues in		rights
	Libraries and		The copyright process at the
	Information		LOC
	Centers		Intellectual property issues: An
			overview

			<ul> <li>Digital rights management</li> <li>Working with fair use</li> <li>Focus on education and libraries</li> <li>Digital information and libraries</li> </ul>
Catholic University of America	Institute for Intellectual Property Issues in Libraries and Information Centers	Summer 2009	<ul> <li>The reach of copyright/basics of copyright</li> <li>Electronic reserves</li> <li>Libraries and the rights of ownership</li> <li>The TEACH Act and author's rights</li> <li>The copyright process at the LOC</li> <li>Digital rights management</li> <li>Working with fair use</li> <li>Focus on education and libraries</li> <li>Digital information and libraries</li> <li>Public domain</li> <li>Fair use</li> <li>Orphan works and roles of librarians in risk assessment</li> <li>Digital rights management</li> </ul>

As previously mentioned, the copyright course at the Catholic University of America is a five-day summer institute and not a standard semester-long course. That notwithstanding, the course offers an excellent example of the kind of responsiveness to the changing copyright environment that copyright courses should have. For summer 2008, the copyright institute covered only nine topics. Possibly as a result of participants' feedback or the program's assessment of the copyright needs of potential participants, the list of topics was expanded to 17 for summer 2009. A close examination reveals that several topics from 2008 were retained. For summer 2009, some of the topics were simply expanded or broken down into smaller topics. Since this is an institute with a number of working sessions, it is possible that some of the "new" topics for 2009 were discussed in 2008. However, the long list of topics for 2009 must have included areas not covered in 2008. Three topics that on paper look new in 2009 were "orphan works and roles of librarians in risk assessment," "trends in pay-per-view," and "scholarly communication."

At the time, the intersection between copyright and the three topics had become are area of significant interest to librarians in academic settings. The interest has only intensified since 2009.

Table 6. Course changes at the University of Michigan

Institution	Course title	Semester	Topics (weekly/module)
University of Michigan	Intellectual Property and Information Law	Fall 2006	<ul> <li>The protection of "ideas and expression"</li> <li>Fundamental principles of free speech and intellectual property</li> <li>Origins and purpose of intellectual property law</li> <li>The bundle of rights involved in copyright</li> <li>US Constitution ("intellectual property" clause; First Amendment)</li> <li>Challenges to anticircumvention provisions of the DMCA</li> <li>Ideas and expression as public goods</li> </ul>
University of Michigan	Intellectual Property and Information Law	Fall 2015	<ul> <li>Introduction and legal foundations</li> <li>The protection of "ideas and expression"</li> <li>Fundamental principles of free speech and intellectual property</li> <li>Copyright law; origins and purpose of intellectual property and law</li> <li>The bundle of rights involved in copyright</li> <li>DMCA's impact on universities</li> <li>Reform needed to best protect free expression and/or innovation</li> <li>Key international conventions or treaties that address copyright</li> </ul>

- Different cultural assumptions and challenges in a global context
- Current discussions at the US and international levels (WIPO) regarding copyright and access for people with print disabilities
- Notions of intellectual property and "traditional knowledge"
- Open dissemination and access to information
- Open access and the business of publishing
- Disseminating university IP; university IP policies, technology, transfer/digital archives

Of the three programs whose course changes we examined, Michigan had the longest interval between course offerings, from fall 2006 to fall 2013 and again in fall 2015. Due to a lack of supplementary qualitative data such as interviews with instructors, the authors cannot explain why there was such a long gap. The authors also analyzed the syllabi for fall 2013 and 2015, and found no change in topics covered in both semesters. Due to the long period between 2006 and 2013, we observed the most dramatic changes in the Michigan course. First, the topics covered expanded dramatically. During that interval the course shifted from a purely domestic copyright course to both domestic and international copyright issues. While it is possible that some international issues such as "key international conventions or treaties that address copyright" were covered in the previous course, new topics such as "different cultural assumptions and challenges in a global context" and "current discussions at the US and international levels (WIPO) regarding copyright and access to people with print disabilities" reflected reform agendas at the World Intellectual Property Organization (WIPO) that could not have been part of the 2006 course. Likewise, topics such as "notions of intellectual property and 'traditional knowledge," "open dissemination and access to information," and "open access and the business of publishing" went mainstream in the mid- to late 2000s. The authors recognize Michigan's efforts to incorporate these topics because most copyright courses they

analyzed did not cover open access, international issues, traditional knowledge as it relates to copyright law, and other emergent copyright issues.

Based on the 17 syllabi selected and analyzed for this study, the authors examined courses from other institutions beyond Michigan, NCCU, and Catholic University for changes in topics. In this case they were not tracking changes in a single course at an institution but changes across all courses. The authors used the arbitrary date of fall 2010 and looked at topics before and after it. The two tables for before and after are provided in the appendix (Tables A1 and A2). Overall, the same trends we observed at Michigan held true for courses at the other institutions. For instance, the Florida State University fall 2015 course included "Creative Commons" as a topic. Likewise, Indiana University's fall 2015 course covered "scholarly communication and new forms of publishing agreements," "legal release agreements," and "donor agreements." The University of Pittsburgh's fall 2014 course went beyond Creative Commons to best practices (in alternative/open licensing) and the entire open access movement. While these courses still covered copyright basics or fundamentals, they also recognized that openness and a flexible copyright regime is at the core of library services, especially in academic environments. Not covering those topics with copyright courses would be a disservice to the future copyright librarians or librarians whose work will intersect with copyright and open access issues.

Course Assignments. Assignments are an important pedagogical and assessment tool. All copyright courses relied heavily on assignments to teach the fundamental issues as well as developments in the area of copyright for librarians. All courses used a mix of short and research papers, presentations, participation and discussions, quizzes, and examinations. Since this is an area of law greatly affected by case law, a significant number of courses involved real case analysis and hypothetical case scenarios. Both real and hypothetical cases were effectively deployed by a majority of the courses to cover almost all imaginable copyright scenarios. However, one course assignment involving a "Copyright Training Plan for a Public or Academic Library" from Syracuse University stood out for us. The assignment required students to develop a plan for "Educating Your Colleagues and Users" on copyright issues. The authors thought this assignment best prepared librarians in academic environments who are involved in copyright training or literacy on college campuses. This is the only course that specifically prepared librarians as copyright educators and gave them the tools to carry out copyright education upon graduating from the LIS program.

**Reading Materials.** Reading materials are fundamental to a good copyright course. Because LIS programs must approach the subject matter from the library perspective, there are only a handful of high-quality resources on copyright in libraries or copyright for librarians. However, in the analysis of reading materials assigned for the 17 courses we analyzed, the following materials quickly emerged as the most used for the copyright courses:

- Crews, K. (2012). *Copyright Law for Librarians and Educators: Creative Strategies and Practical Solutions.* Chicago: American Library Association.
- Lipinski, A. T. (2012). *The Librarian's Legal Companion for Licensing Information Resources and Services*. Chicago: Neal-Schuman Publishers, Inc.
- Lipinski, A. T. (2006). *The Complete Copyright Liability Handbook for Librarians and Educators*. Chicago: Neal-Schuman Publishers, Inc.
- Russell, C. (2004). *Complete Copyright: An Everyday Guide for Librarians*. Chicago: American Library Association.

Almost all copyright issues for libraries and librarians are covered among the four books. Although Creative Commons and open licensing is a fast-changing area, Lipinski's book *The Librarian's Legal Companion for Licensing Information Resources and Services* provides a solid foundation for the open and flexible license regime. Given the fast-changing nature of copyright in library environments and beyond, all courses analyzed provided additional readings to supplement the main books. The majority of the additional readings were in the forms of cases, journal articles, and a few books from outside LIS by experts such as James Boyle (public domain) and Patricia Aufderheide and Peter Jaszi (fair use). Otherwise, if copyright educators were to coalesce around a core curriculum and a set of instruction materials to support that curriculum, the four books mentioned above will certainly meet the requirements for the majority of topics covered by the copyright courses. Of course, the books will only be useful if frequently revised and updated to cover emerging issues.

#### Discussion

To recap, this study set out to answer the following research questions:

- a) What key areas are covered in the LIS copyright courses?
- b) How has the copyright curriculum in LIS programs changed to address the evolving environment?
- c) What major topics are copyright courses not covering or not covering sufficiently?

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d) What would the ideal model for copyright education be in the United States? To answer the research questions the authors went beyond the cursory programlevel analysis of copyright courses, as was the case with Schmidt and English (2015). The analysis was based on a course-level review of key elements such as the learning outcomes, course or catalog descriptions, and others. Based on the analysis of the 17 copyright courses, the authors' findings show that copyright education in LIS programs in the United States is broad and dynamic. Courses cover a number of key areas ranging from copyright fundamentals to international copyright issues. As was noted by Bailey (2010), programs strive to keep abreast of developments in the area of copyright. However, most copyright courses do not change quickly enough or are not comprehensive enough to cover all topics important to librarians in the workplace. Since the majority of the changes are technology driven, many courses struggle to keep up with the changes in the law or praxis. While some programs strived to make changes, some of the changes defied logic; the changes seemed more arbitrary than thoughtful, evidencebased decisions informed by thorough analysis of the copyright worlds in which the programs' graduates would work. One program shifted from international issues to domestic, yet a recent study showed that librarians were more familiar with local or national copyright issues than they were with international copyright issues or organizations (Estell & Saunders, 2016). Librarians must be aware of the work of international organizations currently involved in reforming the international copyright system, like WIPO. In addition, librarians need to be aware of international instruments, such as conventions or treaties, that often influence national copyright legislation and policy. Overall, all programs strive to introduce changes from time to time. It was not clear to the authors whether the changes were a result of careful, evidence-based, coordinated efforts within the programs. Beyond ALA's accreditation statement on the teaching of legal issues, we saw no evidence of coordinated copyright curriculum development among LIS programs.

Copyright and scholarly communication is one area most LIS copyright courses lacked. Copyright is an important part of the scholarly communication ecosystem, affecting scholarly initiatives like institutional repositories, open access, and open education resources' initiatives. Librarians aspiring to scholarly communication positions must, as a matter of priority, be well versed in copyright. Scholarly communication librarians should be familiar with the entire open access movement and how copyright affects open access initiatives for student and faculty research output. Traditionally these

were not primarily copyright issues; however, the digitization of content and services has rendered most library activities in these areas subject to copyright law.

Most copyright librarians or copyright officers on campuses gained knowledge through personal initiatives (Quartey, 2007). That is an important attribute. However, librarians should not graduate from master of library and information science/master of library science programs without copyright basics or fundamentals. Therefore, copyright education in LIS programs should include a component like Syracuse's "Copyright Training Plan for a Public or Academic Library." The resources developed as part of that training will form the core of their own copyright literacy and awareness curriculum.

In regards to what the ideal model for copyright education in the United States would be, the authors still need to build a strong body of evidence to be able to recommend a model or models for copyright education there or elsewhere in the world. The authors believe that analysis of all 3,900 course syllabi in the dataset coupled with interviews with copyright instructors at LIS programs will reveal the basic tenets of an ideal copyright education model. However, based on the evidence from the 17 courses analyzed, a few basic tenets will likely be part of the model the authors will eventually build. First, the idea of incorporating and introducing library students to copyright basics or fundamentals, including copyright theory, is an essential ingredient to copyright education that prepares future librarians for lifelong learning. Lifelong learning in this case means that copyright librarians, or librarians whose work interfaces with copyright, will be in a position to educate themselves whenever new changes come along in the statute, case law, or digital services in the workplace. The librarian will be able to attend to the routine questions that, from time to time, may require learning about the unique areas of the law affected by the questions. But copyright resources like checklists, guidelines, best practices, copyright first responders, and continuing education programs cannot make up for a solid grounding in the basics as part of the graduate LIS education program (Schmidt & English, 2015; Estell & Saunders, 2016; Fernández-Molina, Moraes, & Guimarães, 2017).

The second basic tenet of the copyright education model is experiential learning. Whether through development of a "Copyright Training Plan for a Public or Academic Library," scenario building, or analysis of copyright cases, it was evident in the copyright courses that students must experience some of the real-world copyright situations they will grapple with in the workplace.

#### **Conclusions and Recommendations**

This study is preliminary but also instructive on the nature and scope of copyright education in the United States. The authors will learn more about copyright education in LIS programs as more data is collected and analyzed alongside the data already collected. However, preliminary observations point to the need for some kind of coordination of curriculum development, assessment, or other activities that bring LIS copyright educators together to share experiences and best practices. Coordination in this case is voluntary and informal with no expectation for any LIS program to meet external standards for each program. However, one possible outcome of the coordination is the strong recommendation for greater integration of copyright education into LIS curriculum as envisaged by ALA accreditation standards. At the moment there are far too few copyright-intensive courses to prepare future librarians for a world where copyright is part of their daily routine in the workplace.

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# Appendix: Tables for Courses Before and After 2010

*Table A.1.* Course topics prior to 2010

Institution	e topics prior to 2  Course title	Semester	Topics (weekly/module)
University of Michigan	Intellectual Property and Information Law	Fall 2006	<ul> <li>The protection of "ideas and expression"</li> <li>Fundamental principles of free speech and intellectual property</li> <li>Origins and purpose of intellectual property law</li> <li>The bundle of rights involved in copyright</li> <li>US Constitution ("intellectual property" clause; First Amendment)</li> <li>Challenge to anticircumvention provisions of the DMCA</li> <li>Ideas and expression as public goods</li> </ul>
University of Hawai'i at Mānoa	Copyright and Libraries	Summer 2007	<ul> <li>The current copyright landscape in the United States</li> <li>The publisher's view panel: Publishers</li> <li>Copyright/digital rights management</li> <li>Establishing policies (fair use; reserve readings; document delivery)</li> <li>Copyright for information service providers</li> <li>Copyright/digital rights management/licensing</li> </ul>

Catholic University of America	Institute for Intellectual Property Issues in	Summer 2008	<ul> <li>The international copyright and intellectual property landscape</li> <li>Information professionals' role</li> <li>Five-minute presentation by each student on his/her formal paper</li> <li>The reach of copyright/basics of copyright</li> <li>Electronic reserves</li> </ul>
	Libraries and Information Centers		<ul> <li>Libraries and the rights of ownership</li> <li>The TEACH Act and authors' rights</li> <li>The copyright process at</li> </ul>

Catholic	Institute for	Summer 2009	•	Digital rights management Working with fair use Focus on education and libraries Digital information and libraries The reach of
University of	Intellectual			copyright/basics of
America	Property			copyright
	Issues in		•	Electronic reserves
	Libraries and			Libraries and the rights
	Information			of ownership
	Centers			The TEACH Act and
				authors' rights The copyright process at
				the LOC
				Digital rights
				management
				Working with fair use
				Focus on education and
				libraries
			•	Digital information and
				libraries
			•	Public domain
				Fair use
			•	Orphan works and roles
				of librarians in risk
				assessment
				Digital rights
				management Tranda in pay par view
				Trends in pay-per-view
				Libraries and the special provisions of copyright
				provisions of copyright

Copyright and ALA's
role
Alternatives for scholarly
communication; role of
SPARC
Special features and
licensing: Kim Kelley

Table A.2. Course topics after 2010

Institution	Course title	Semester	Topics (weekly/module)
University of Wisconsin- Milwaukee	Legal Issues for Library and Information Managers	Fall 2015	<ul> <li>Copyright basics and fair use</li> <li>Copyright: Section 108, 110, and other applications</li> <li>Digital issues: DMCA and licensing</li> </ul>
Indiana University	Copyright Law and Licensing	Fall 2015	Overview of the American legal system and courts
Bloomington	for Information Professionals		<ul> <li>Copyright law basics (history, theories, scope of protection, duration, renewal, exclusive rights)</li> <li>International copyright protection</li> <li>Moral rights</li> <li>DMCA</li> <li>Copyright notice and registration; infringement and penalties</li> <li>Orphan works</li> <li>Traditional publishing agreements; termination of copyright transfers; authors' rights</li> </ul>

Florida State University	Digital Media: Concepts and Production	Fall 2015	<ul> <li>Scholarly communication and new forms of publishing agreements; legal release agreements; donor agreements</li> <li>Limitations on exclusive rights of copyright owners</li> <li>TEACH Act</li> <li>Fair use (recent developments; FU checklists; guidelines and best practices)</li> <li>Permissions; identifying rights holders</li> <li>Licenses and licensing (Creative Commons, music licensing, image licensing)</li> <li>Introduction to the course</li> <li>Multimedia copyright</li> <li>Copyright: Creative Commons</li> <li>Copyright: Fair use</li> <li>Online video copyright</li> <li>Additional topics on media production, etc.</li> </ul>
University of Michigan	Intellectual Property and Information Law	Fall 2013	<ul> <li>Introduction and legal foundations</li> <li>The protection of "ideas and expression"</li> <li>Fundamental principles of free speech and intellectual property</li> <li>Copyright law; origins and purpose of intellectual property and law</li> </ul>

	Information Law		
University of Pittsburgh	Legal Issues in Information Handling: Copyright and Fair Use in the Digital Age	Fall 2014	<ul> <li>Intellectual property overview: patents, trademarks, and trade secrets</li> <li>Origins of copyright and fair use</li> <li>Copyright's balance:         <ul> <li>Copyright and cultural interests</li> </ul> </li> <li>Case study on orphan works</li> <li>Copyright and economic interests</li> <li>Case study on Google Book Search</li> <li>First sale doctrine case</li> <li>Copyright and the public domain</li> <li>Copyright, digital rights management, and remix culture</li> <li>Case study on peer-to-peer music file sharing</li> <li>Digitization's challenges and opportunities</li> <li>Case study on the US         <ul> <li>Copyright Act's Section 108 and the Section 108 Study</li> <li>Group</li> <li>Alternative copyright schema</li> <li>Case study on Creative</li> <li>Commons, best practices, and open access movement</li> </ul> </li> </ul>

			<ul> <li>Intellectual property piracy and international copyright:         Issues, policies, and treaties</li> <li>Works made for hire, licensing, assignment and transfer, TEACH Act of 2002, copyright policy</li> <li>Copyright and fair use management for library and information professionals</li> <li>Course synthesis: Present and future trends for copyright and fair use; copyright and fair use resources</li> </ul>
Syracuse University	Copyright for Information Professionals	Fall 2014	<ul> <li>What is copyright and why should we care?</li> <li>Copyright basics</li> <li>Orphaned works</li> <li>Limitations on exclusive rights: Fair use</li> <li>Limitations on exclusive rights: Reproduction by libraries and archives, and other limitations</li> <li>International copyright; copyright of government works</li> <li>Teaching and the TEACH Act</li> <li>Digital Millennium Copyright Act</li> <li>Permissions process; creating lesson plans</li> </ul>

				Exerting your copy rights: Copyright court cases (e.g., American Geophysical Union v. Texaco, New York Times Co. v. Tasini, Lowry's Reports v. Legg Mason, CCH v. Law Society, Google) Copyright and sound recordings Archives, risk, and case study Licensing Educating your colleagues and users (including library notices), and staying up-to-date
North	Intellectual	Fall 2011	•	Introduction to intellectual
Carolina	Property			property: Primer
Central			•	The US Code and
University				international copyright
				enforcement, copyright databases
			•	International copyright
				issues, Google Books
				Project, university book
				digitization, and the
				authors guild
			•	The public domain
			•	The Commons and
IImirronaite of	Intellectual	Fall 2014		alternatives to copyright
University of California,	Property Law	raii 2014	•	Introduction to intellectual
	Troperty Law			property law
Los Angeles				

	for Librarians and Archivists		<ul> <li>Copyright basics: Exclusive rights, duration, public domain, publication, moral/author rights, international issues, and foreign works</li> <li>Copyright exceptions: Fair use</li> <li>Copyright exceptions: Libraries and archives exceptions, first sale, and the TEACH Act</li> <li>Infringement claims, defenses, statute of limitations; orphan works</li> <li>Sound recordings, audiovisual works, architectural works, and fashion designs</li> <li>Contracts, permissions, licenses, releases, nondisclosure agreements, and the fine art of negotiation</li> <li>Intellectual property rights</li> </ul>
			negotiation  • Intellectual property rights and collection development
University of Arizona	Introduction to Copyright	Spring 2010	Topics not in syllabus
North Carolina Central University	Intellectual Property	Spring 2012	<ul> <li>Readings: Introduction to intellectual property—primer</li> <li>The US Copyright Code</li> <li>Limits to copyright and "safety valves"</li> </ul>

			<ul> <li>Introducing copyright         databases</li> <li>Alternatives to copyright</li> <li>Modern copyright issues:         DMCA, RIAA, MPAA</li> </ul>
University of	Copyright:	Spring 2011	• Introduction to the concept of
Texas at	Legal and		"intellectual property"
Austin	Cultural Perspectives		<ul> <li>The exclusive rights of rights holders</li> <li>Exceptions to these exclusive rights</li> <li>Origins of US copyright law</li> <li>Selected cases—fair use</li> <li>The construction of authorship</li> <li>Selected cases—vicarious liability</li> <li>Considering the Commons</li> <li>International copyright treaties and conventions/indigenous people's interests</li> <li>Copyright treaties and conventions/indigenous people's interests</li> <li>The public domain and its enclosure</li> <li>The Digital Millennium Copyright Act—anticircumvention as threat to fair use and other statutory exemptions, surveillance, and legislative history</li> </ul>

• Empori	• Introdu	• Fall	Introductions: Determine the
a State	ction to	2011	extent of your current
		2011	•
Univers	Copyrig		knowledge
ity	ht and		Basics: Origin and purpose of
	Licensi		copyright law; requirements
	ng		for copyright protection;
			registration; what can and
			cannot be copyrighted;
			duration; unpublished works;
			public domain; exclusive
			rights; copyright ownership;
			related US laws; impact of
			worldwide copyright laws on
			US law
			• Exemptions and exceptions to
			copyright law: First sale; fair
			use; fair use guidelines; and
			other statutory exemptions
			EXCEPT for the Section 108
			exemptions for libraries and
			archives
			Digital copyright and
			licensing: Digital Millennium
			Copyright Act; copyright
			protection and management
			systems; licensing of digital
			content; digital rights
			management; websites; digital
			copies; linking; electronic
			mail, blogs, discussion lists;
			peer-to-peer file sharing and
			related topics
			• Section 108; orphan works;
			Google Book settlement,
			permission to use copyrighted

	works; copyright infringement
	and enforcement; policies;
	librarians' role, copyright
	reform proposals, and other
	current issues not previously
	discussed.