

Webpages on copyright in Canadian academic libraries

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Abstract

Academic libraries value the web as being a vital channel for communicating information and policies to their user community. Designing a webpage on copyright is a challenging task that requires a consideration of the medium and the message. This article proposes a conceptual model and proactive approach for integrating policy objectives and goals into the development of a copyright webpage, based on key elements of the library's mission in the academic environment. To complement this theoretical approach, an analysis of Canadian academic library websites was conducted in order to gage the effectiveness of copyright webpages, in the Canadian legal context, as well as related design issues of visibility and access.

Keywords

Copyright; academic libraries; Canada; Web; policies; education

Introduction

Everyone today recognizes the importance of copyright in the post-secondary environment. Whether it be photocopying print books, downloading digital journal articles, requesting interlibrary loans, using e-reserves or print reserves, accessing materials in different media or using resources for distance learning, copyright and intellectual property issues are ever-present. Peggy Hoon notes that "Libraries are inextricably entwined with it; their most basic activities are authorized by copyright law, and they routinely interact with it in meaningful and challenging ways." [30] Although the Web is not the only mode for delivering copyright information, it is now an integral and highly visible medium in the life of academia. Being globally available 24/7 and accessible from a range of connected devices, the web offers distributed delivery on a need-to-know basis that complements other strategies, e.g. in-person assistance, information literacy programs, and printed information. This paper will examine the many challenges in creating a copyright webpage in academic libraries. It is structured in two parts: the first will consider design and content issues, and present a structural and conceptual model to express the goals and objectives of a copyright webpage; the second will present an analysis of existing Canadian copyright webpages in academic libraries (conducted in August 2008) to highlight issues and trends. The two parts closely inform each other.

Copyright presents a formidable challenge to anyone in academia designing a web page. Copyright is a complex topic that is notoriously difficult to explain, due to the layered intricacy of the legislation and the nuances of interpretation depending upon the

type of work and the intended use. There are many grey areas of use and reproduction relating to digital technologies for which the law does not have clear guidelines. Brett Waytuck notes that "it is this combination of legislative factors (ownership of copyright, terms of protection, fair and appropriate use, and controls on copying technologies) and how they are (or can be) applied in any one situation that ultimately leads to the confusion that many librarians feel when faced with a question of copyright." [15] Shachaf and Rubinstein analyzed academic library websites in the United States, Israel, and Russia, and concluded that "there is no consensus at all as to their responsibility over copyright and intellectual property issues. One approach that is common across all three countries is to be passive and reactive." [104]

It is also an emotional topic as many people have strong views on what is right or wrong with current copyright legislation, since it now affects people in their daily activities such as using music, video, and mixed media content of all sorts. The prevalence of piracy discourse in the mainstream media is a serious issue for many individuals and groups - the challenges to determine acceptable use are never far from the surface. In the participatory web culture we now inhabit, this raises fundamental issues as to how we engage fairly with our culture and our community, how one uses existing works for self-expression and creativity, and how one negotiates the balance between copyright owners' interests and users' rights.

With respect to the web, writing needs to be simple, succinct, accessible and easily navigable; scannable, concise and objective writing improves the effectiveness of web pages [Morkes and Neilsen]. Internet culture brings new expectations of style for facilitating quick solutions to issues or needs, via segmented and discrete pieces of information that allow the person to easily identify, in simple language, what they require. A Pennsylvania State University study found that web readers prefer visual organizational devices such as headers, numbered sections, and short, factual paragraphs that allow easy access to the information desired [Pennsylvania State University]. The traditional linear, textual approach is viewed as ineffectual and inappropriate by today's standards of digital communication. Shu Liu observes that in the Web 2.0 world, libraries need to "design a seamless, one-stop information environment that minimizes users' way-finding effort and nurtures the formation and dissemination of knowledge, ideas, and experiences" [9]. The textual terrain of copyright, with its dense matrix of principles, rights and rules, is difficult to translate to the web environment; the digital medium and the complex intellectual message are challenging to reconcile.

Literature review

A literature search for items dealing with copyright in Canadian libraries was conducted using several well-known commercial databases: Canadian Periodical Index, CBCA, Repere, Library and Information Science Abstracts (LISA), and Library Literature and Information Full Text. About two hundred and fifty references were obtained. These cover a very wide range of issues, as can be expected. These can be arranged into the following categories for the purposes of an overview: new legislation [e.g. Morton,

Rushton]; interpretation of current legislation [e.g. Harris, Stuart-Stubbs]; impact of court decisions [e.g. Rimmer, Larivière, Thomson] ; position statements [eg CLA, ACMLA] ; impact on specific library sectors, such as public libraries, health libraries, music libraries and map libraries [e.g. Beckett, Fazekas]; discussion of library exceptions [e.g. Barbeau, McAnanama]; scholarly communication and digital technologies [e.g. Shearer, Whitney, Field]; intellectual property issues [eg Wilkinson,]; conferences and workshop addresses [e.g. Kharouka, Trosow, Moore]; the impact on specific services such as interlibrary loans, e-reserves and for persons with disabilities [e.g. Dalton, Tiessen, Wees]; comparative perspectives [e.g. Wilkinson, Harris]; specific libraries such Library and Archives Canada [e.g. Delsey, Blair] ; book reviews [e.g. James, Bannerman]; and checklists [e.g. Johnson]. As copyright is a very broad conceptual net, these issues can easily overlap. Moreover, some of these articles discuss copyright in the context of issues such as academic freedom, plagiarism and the use of the Internet. While this literature covers much territory in the vast landscape of copyright, there don't appear to be any studies that address the web as an educational vehicle for communicating this complex issue to users, particularly in the academic environment.

University context

The university context needs to be conveyed in order to make sense of how copyright affects different formats, different uses, and in particular, the impact of digital communication technologies. Descriptions of the purpose, duration and scope of copyright; the scope of infringement; the types of intellectual property; the public domain; the idea/expression dichotomy; fair dealing; and substantial copying are essential for providing a conceptual understanding of the landscape. This needs to be integrated with an overview of collective societies and the university's license with such collectives, eg AccessCopyright, Copibec, Criterion, etc. The different categories of works need to be explained; the various rules, permissions and exceptions need to be outlined; and the procedures for obtaining clearance need to be presented. Thus copyright doesn't lend itself to easy treatment on a web page, and the longer the page becomes, the less is the chance that someone will have the patience to scroll down to find the particular information they need. Moreover, some users will arrive at the page with preconceived notions about copyright that could range from very conservative to quite liberal; the information one provides will be filtered against this inner screen of attitudes and values. The problems therefore exist on several levels - conceptual, pragmatic, and social. There is clearly the political dimension as well, since there are many stances that a university can take vis-a-vis copyright, and this stance will shape the content and tone of the page. Is the university taking a progressive or potentially risky approach to copyright issues, e.g. in relation to e-reserves policy, or is it following a more cautious consensus in the post-secondary community? This will have a tangible impact on how information is selected and presented. There needs to be a coherent narrative in order for the reader to see the logic of how the different pieces of the puzzle fit together. This paper will offer a range of observations and ideas for developing a copyright webpage for the library.

Part 1 - Conceptual model

At the outset, it is essential to consider one's policy objectives for the page. This will depend on the culture of the university, i.e. the degree of conservatism or liberalism on intellectual property issues, its involvement in scholarly communication issues and its approach to risk analysis. The majority of Canadian schools have taken a safe, conservative approach and this is reflected in the tone and content of their web pages on copyright.

A conceptual approach to design and content allows libraries to articulate high-level mission objectives communicated via the web. I am proposing a model representing four spheres of involvement: the library's legal obligations; the university community's diverse interests; the library's educational role; and the library's external involvement. These can be expressed respectively in terms of the following four objectives:

- 1 -- Legal obligations: The need to emphasize the library's respect for copyright law and intellectual property;
- 2 -- The university community's diverse interests: The need to promote a balanced and informed approach between the interests of creators, owners, and users;
- 3 -- Educational role: The need to promote the library's role as educator and facilitator in using copyrighted works for teaching, research, and learning;
- 4 -- External context: The interest in raising awareness of copyright reform issues that are being put forward in various forums by public and private organizations.

These four objectives are frequently woven together in different combinations, with different emphases and activities depending upon what is deemed to be important and feasible within the constraints of the library. As a whole, they constitute the internal and external orientations to copyright, driven both by values and logistics.

Each of these in turn can be articulated on a webpage using various means. Here is a representative illustration:

Objective #1 -- To emphasize the library's respect for copyright and intellectual property:

- Reference and links to university policies on intellectual property, whether it be copyright, academic integrity and plagiarism, or patents and technology transfer;
- Reference and links to national legislation, as well as to specific departments (such as the Ministry of Heritage and the Canadian Intellectual Property Office) and to publicly-available case law on copyright cases;
- Reference and links to international agreements, such as the Berne Convention, the WIPO Copyright Treaty, and the TRIPS agreement;

- Reference to services or initiatives that embody copyright issues, such as institutional repositories, e-reserves, interlibrary loans, and technology-enhanced learning.

Objective #2 -- To promote a balanced approach between the interests of copyright creators, owners and the needs of users:

- An explanation of how the university's educational and research activities intimately involve copyright from the creators', owners' and users' perspectives, and that the library strives to ensure an informed balance of interests;
- An overview of key concepts of intellectual property such as definitions of copyrights, patents and trademarks; duration and extent of owner's rights, fair dealing, public domain, substantial copying and educational exceptions;
- An overview of the purpose of collective societies, the coverage and scope of the university's license with a copyright collective (eg AccessCopyright, Copibec, Criterion, etc); specific permissions and procedures for obtaining clearance;
- Discussing the importance of retaining author rights as appropriate in commercial publications via copyright transfer agreements, and providing information and resources on this issue;
- An overview of information on the use of licensed electronic resources and an explanation of the contractual obligations such as conditions of use, as being distinct from the provisions of copyright law;
- Provide links to resources that can help in understanding the permissions and archiving policies of publishers, e.g. SHERPA.

Objective #3 - To explain the library's role as educator and facilitator in using copyrighted works for teaching, research and learning:

- Provision of learning aids such as flowcharts, decision-trees, quizzes, or tutorials that can effectively communicate basic ideas and concepts;
- 'How to' information such as procedures for requesting clearance of rights, an FAQ on copying issues and questions; model letters for requesting copying permission (if appropriate);
- Information on specific books and other resources; links to catalogue subject headings;
- An overview of the challenges of using works in digital formats and technologies, e.g. moving content from one format to another;
- An overview of copyright myths, e.g. that everything on the Internet can be copied without permission for education purposes;
- A description of copyright cues -- how to consider the nature of a work and its intended use to help determine whether a use is permitted;
- Information on who to contact for specific issues.

Objective #4 -- The interest in raising awareness of copyright reform issues that are being put forward in various forums by public and private organizations:

- Presenting the impact of new technology on the availability of intellectual works for education and research, e.g. digital rights management technology, anti-circumvention provisions;
- Presenting an overview of recent legislation, national and international, in the context of recent expansion of owners' intellectual property rights;
- Discussing the impact of copyright on the availability of our cultural and intellectual heritage, in the context of broader scholarly communication issues, such as open access, author rights, and the nature of publishing;
- Discussing recent Supreme Court decisions reflecting on copyright issues such as the CCH and Th  berge cases, and their impact on the concept of fair dealing and the public domain;
- Providing information and links to organizations that promote these issues, such as library, educational and artists' groups, copyright blogs.

The above is not intended as an exhaustive listing of strategies, but is rather a reflection of the challenges in dealing with the complexity of copyright in an academic environment. This needs to be viewed in relation to the various objectives that are appropriate for an academic library, and the degree to which a library will espouse these objectives. It is important for academic libraries designing a copyright webpage to consciously discuss these issues and to come to an understanding as to which are to be articulated and the reasons for doing so. This will depend upon several factors: the size of the university; the type (undergraduate to post-doctoral); the corporate stance of the university on copyright and intellectual property; prioritization in the library's workplan; and staff availability or constraints. As there is a very wide range of circumstances and resources in Canadian public universities, there is in consequence no single pattern or template that can be recommended in relation to a webpage on copyright issues. What is more important is that the discussion about objectives and goals takes place, in order to arrive at a reasoned understanding of what is to be achieved and to what purposes.

Process for creation

Responsibility in the library for copyright issues varies enormously from school to school, therefore the librarian considered appropriate for the preparation of this page will vary as well. It could be the Copyright Officer; the Head of Access Services; the Head of Collections; the Electronic Resources Librarian; the Associate University Librarian; or the Interlibrary Loans Librarian. Regardless of who is designated, it is important that there be a process of consultation that involves all stakeholders in the library, which would include public services, circulation & reserve, distance education, electronic resources coordination, and other sectors. This process would then become part of a larger strategy with regards to copyright communication and education, as the web page is only one approach to this issue. Raising awareness among these groups would ensure feedback and lead to a more coordinated and holistic approach. It would also be wise to consult various stakeholders in the university community, particularly legal counsel and various support services such as distance learning, reprography, and media services. The end result would greatly

benefit from the input and experience of these diverse players. The process will be iterative and evolutionary, as selection of content and design elements are seen from various perspectives, and different ideas are considered or put aside. It should be understood that the creation of the page will require a certain amount of time, and that the timelines be realistic and manageable. It is essential that the library administration be involved in the process at one stage or another, as the administration represents the library to both the university and the community.

Content and visibility

One needs to carefully consider presentation issues. This involves several aspects. To begin with, it is valuable to provide a concise statement of purpose at the top of the page to let users know what to expect on such a daunting topic. First impressions are especially important here. Simplicity of language (as much as possible!) throughout the page will ensure that users won't drown in the terminology and concepts. Using a reassuring tone sends a message that you are there to help them navigate this issue. Providing a disclaimer that this is not legal advice is important as well. If you clearly identify who is to be contacted for which types of questions (e.g. print copying, e-reserves, audiovisual material, interlibrary loans) this will save time and ensure that the user can quickly determine who to contact.

As copyright is dense and multi-faceted, the architecture of the page needs to be carefully considered. It is preferable to develop a site with content on multiple pages, rather than everything on a single page, as this will allow for better navigation and segmentation of information on different topics. Considering the importance of usability for the web, it makes more sense to provide a short to moderate length main page, with specific information on other issues grouped thematically and available as separate links via tabs or a side menu. Requiring the reader to scroll down a very lengthy page of text to find the information he or she needs is a barrier to effective communication. The main page could provide the statement of purpose, contact information and links or tabs to the other pages for further information, such as copying and use guidelines for different types of works, legislative information and guides such as tutorials or quizzes. Using this approach would enhance navigation and usability of the site. It would also be perceived as more user-friendly and less intimidating than the single lengthy page.

Balancing viewpoints is an important matter for a controversial issue like copyright. For example, providing a link to a copyright tutorial by AccessCopyright without providing a comparable resource from the academic institution's perspective is not providing a balanced approach. There are libraries that give a very large percentage of real estate on their copyright page to describing the license arrangements with collective societies without providing much in the way of education about copyright basics, or guides on how to apply copyright issues in various research and writing situations. In so doing, we are not fulfilling our key academic role in providing a balanced, proactive approach to copyright education to our user community. Creating the page through the lens of the conceptual model outlined above would

focus the process on objectives and goals; the content would be developed as a result of this decision-making.

The sequencing of topics needs to be considered. This will reflect the prioritization of issues. Which issues are essential to communicate at the top of the page? Which ones can be included later in the page? The sequencing will have an impact on how the information is presented and will provide the reader with clues as to the degree of importance of various issues. Starting the page with a definition of copyright and various key concepts in understanding copyright will signal to the reader that it is valuable for the specific, contextual information that follows.

The use of links is another important consideration. There are copyright web pages in academic libraries that present a variety of internal links, (i.e. within the university) to copyright collective agreements, university policies and procedures, specific services, and contact departments and names and almost no external links (i.e. outside the university) to government agencies and legislation; organizations; international agreements; and teaching tools. In terms of internal links, agreements and policies serve a dual purpose - they define the position taken by the university and they anchor this in the mission of the university. The links to specific services and contact names provide practical information. There are some libraries where the page emphasizes external links to associations, treaties, legislation, and government departments, with very few internal links. The balance between internal and external links needs to be considered in light of the objectives and the organization of the page. There doesn't need to be a scrupulously even balance between internal and external links, but there does need to be an adequate representation of both in order to do justice to the many sides of the topic.

Visibility is an important issue as well. Will the page be easily accessible from the library homepage? Is there a search box on the library homepage and if one types in the word 'copyright', does it prominently provide access in the search results? Is it the first or second hit? Alternatively, how many clicks away from the homepage will this page be located? One, two, or three? The fewer clicks, the better for access and visibility. Moreover, will you link to the copyright page from various existing service pages, both inside and outside the library? As copyright touches upon so many library and university issues, it is worth reviewing the site map of the library and university to determine where linkages are useful and appropriate. There will likely be numerous pages touching upon research, teaching and specific services where a link to the copyright page would be valuable, such as Graduate Studies, Reprography, Media Services, Teaching Services, Distance Education, and Technology Enhanced Learning.

There are many academic library sites where copyright is given brief mention within the page of a specific service, e.g. reserves, interlibrary loans, or theses and special collections. This is contextual information on copying and uses of specific materials for specific purposes, and as such it is quite important. However this should be seen as complementary to a copyright web page rather than replacing it altogether. There

is no replacement for a comprehensive, well-designed information page that can serve as a point of departure for copyright awareness.

Integration

It's also important to consider the copyright page in the context of the overall strategy for copyright communication - how will the content of this page be reflected, or not reflected, in printed information? Will it be extracted for printed brochures? What portions will be used? How will the page be used in information literacy classes? The page should be an element of a larger strategy involving copyright education given by public services. One needs to draw upon the experience of public services staff to understand the range of questions and challenges that students and faculty are facing every day. Input from public services is essential in developing a comprehensive approach for a copyright education strategy.

Incorporating copyright into an introductory session for first year undergraduates, or a third year specialized course, or a graduate students' research workshop, entails very different approaches. While the basic message is the same -- respect for copyright in how material is used and copied as well as appropriate uses -- the elaboration and extent of the discussion can vary enormously according to the degree of involvement in research and publishing activities. Pitching this to first year undergraduates will entail a very different approach than to a group of graduate students. Time constraints will certainly provide a practical boundary to what can be covered, and the interests or perspective of the professor can have an impact as well. Using practical examples and soliciting input is very important to turn the abstraction of copyright into a tangible and relevant reality. This can involve issues such as scanning a book chapter, downloading a song, the use of personal recording devices and sharing journal articles with persons not affiliated with the university. Narrative and story-telling can be a highly effective way of engaging students in a tangible, meaningful way on this abstract topic.

Two critical areas that are linked to copyright are licensed electronic resources and the scholarly communications system. It is important to communicate how copyright law and contractual obligations together inform the terms and conditions of use of electronic resources such as databases and ejournal collections. Many students could mistakenly think that copyright law is the sole legal support on which this service rests. Explaining that licensed electronic resources are provided as a result of contractual agreements, and that the conditions of use are determined by those agreements, is important. While one cannot explain the vagaries of each and every agreement, e.g. printing, downloading, coursepack and course management system provisions, one can provide a baseline of what types of uses are generally permitted, with a proviso to check with library staff regarding any specific issue for a particular resource. Similarly, the importance of copyright law to the discourse on scholarly communication can't be underestimated; it is witnessed in the approaches endorsed by organizations such as SPARC, CARL, ALA, and others. There is a natural synergy between scholarly communication and copyright education; the one without

the other is incomplete. Many schools have incorporated this into their outreach and awareness strategies with faculty and students.

Miscellaneous issues

There are various library copyright pages that recommend and point to documents created by other libraries; these are typically user guides in the form of an FAQ or a more extensive discussion of how research and course assignments, projects, or theses are impacted by copyright exigencies. This is a practice to be encouraged, since it saves time and effort and provides recognition to the school responsible for the creation of the guide. This is a nice example of how libraries can benefit from collaboration and resource-sharing, while giving credit where credit is due.

Reviewing and updating the page on an annual basis (or more frequently if there is a change in university policy or legislation) is important. There may be dead links or information that needs to be modified or rearranged to be more logical and effective. As copyright is a dynamic issue that is rapidly evolving in relation to political, economic, social and legal drivers, the information provided needs to be reviewed on a cyclical basis to make any changes that are appropriate.

There are some universities where the library does not provide a copyright web page; this is offered on another university page, be it the central administration, or teaching services, or media services. This may be functional but it is not ideal, since the library doesn't have ownership or control of this page. There may be a political culture in which it is not feasible for the library to have its own page, or where the staff resources aren't available, or where other priorities have taken precedence. In such a situation, the library needs to maintain open channels of communication and provide as much feedback as possible to ensure that the web page reflects library issues and information on scholarly communication. Pointing to the external page from key library service pages is a useful way of ensuring that the information is visible and accessible.

Part 2 - Analysis of copyright webpages

To determine the set of universities to be analyzed, the membership of the four regional academic library consortia in Canada (COPPUL, OCUL, CREPUQ and CAUL) was examined. It was found that there were seventy-five universities in total. All of these library websites were examined for the purposes of this study. It was found that forty three out of seventy five libraries provided a copyright page; this represents 57.3% of libraries (see Tables 1, 2 and 3). Of the remaining thirty-two institutions, seven offered a copyright page or site outside the library and twenty-three did not offer any copyright page on their websites. Below is a breakdown of this data by institutional size.

Table 1: Libraries providing a copyright page

Institution size	Number of institutions	Libraries providing copyright page	%
0-9,999 FTE	42	19	45.2
10,000 -- 24,999 FTE	18	13	72.2
25,000 + FTE	15	11	73.3

Table 2: Universities providing a copyright page other than via the library

Institution size	Number of institutions	Universities providing copyright page other than via the library	%
0-9,999 FTE	42	2	4.7
10,000- 24,999 FTE	18	3	16.6
25,000 + FTE	15	2	13.3

Table 3: Universities not providing any copyright page

Institution size	Number of institutions	Universities not providing any copyright page	%
0-9,999 FTE	42	21	50%
10,000 -- 24,999 FTE	18	2	11.1%
25,000+FTE	15	2	13.3%

NB -- in these cases, information about specific library services on the library site will include copyright issues, such as interlibrary loans and reserves.

As mentioned above, it is greatly preferable for the library to have its own page in order to maintain control of the content, design, and accessibility. This analysis will focus on the forty-three academic libraries that offer a copyright page or site.

The accessibility of the page is an important consideration. This was examined from two angles- 1) the number of clicks from the library homepage to the copyright page;

and 2) the searchability of the page from the library homepage. Below are the results.

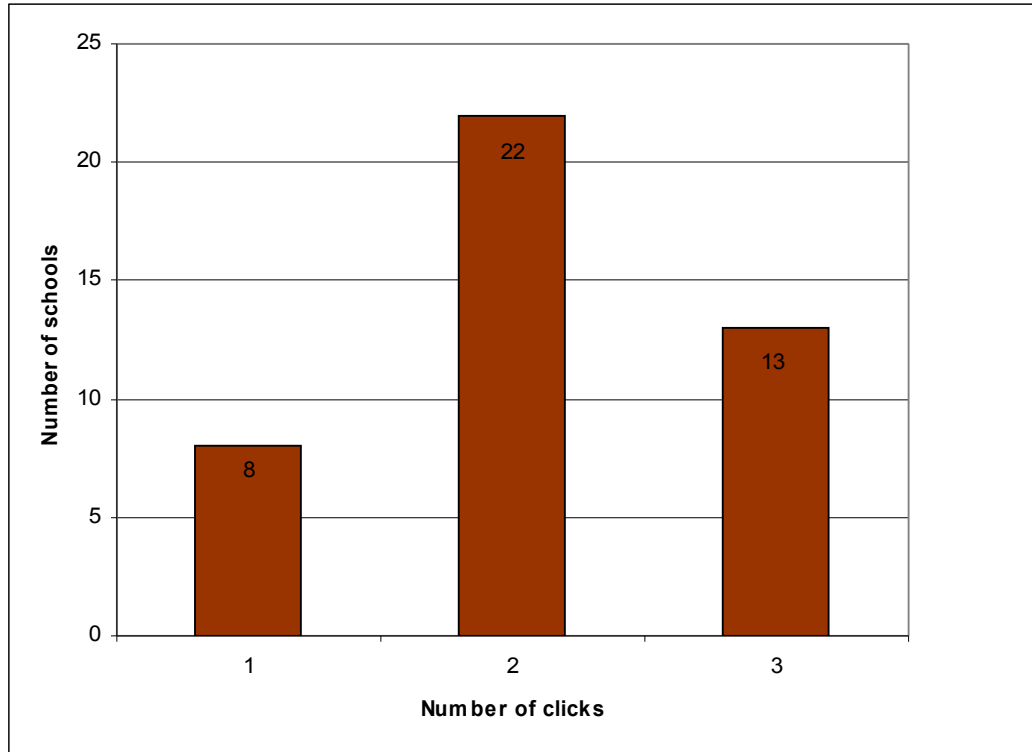


Figure 1: Number of clicks from library homepage to copyright page

It can be seen that about half of the pages are two clicks away from the library homepage, while some are one click and others are three clicks away. Those that are a single click are immediately available from the homepage, and will therefore offer greater visibility and accessibility of copyright information.

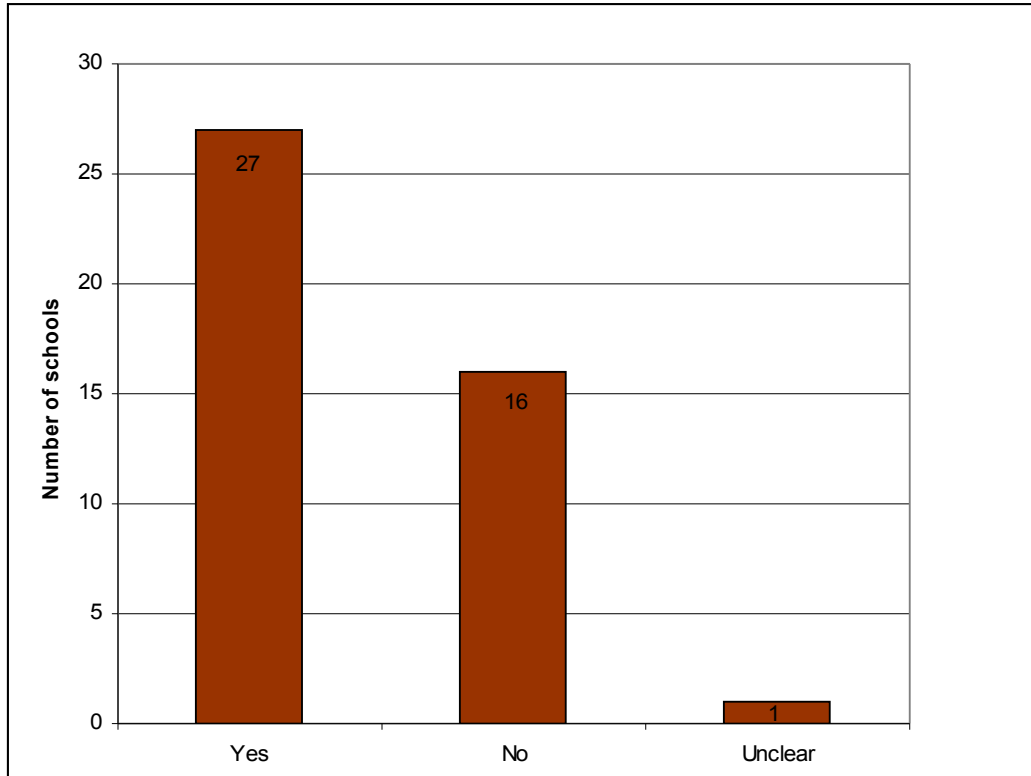


Figure 2: Can the copyright page be searched via the library homepage?

As can be seen from Figure 2, more than half of the pages can be accessed via a search engine on the library homepage. Unfortunately there are a significant number of libraries that don't offer this option; this is unfortunate since using a search engine to navigate a site and locate information is a natural reflex for web users. Those libraries that provide a search engine are implicitly promoting greater access and visibility of copyright knowledge to their user community.

The number of internal and external links is a useful barometer of how the copyright page is conceived and oriented. Is it more focused on university policies, procedures and agreements with copyright collectives, or on copyright education in a wider context, or is it a balanced approach? Figures 5 and 6 below provide a snapshot of the distribution of internal and external links.

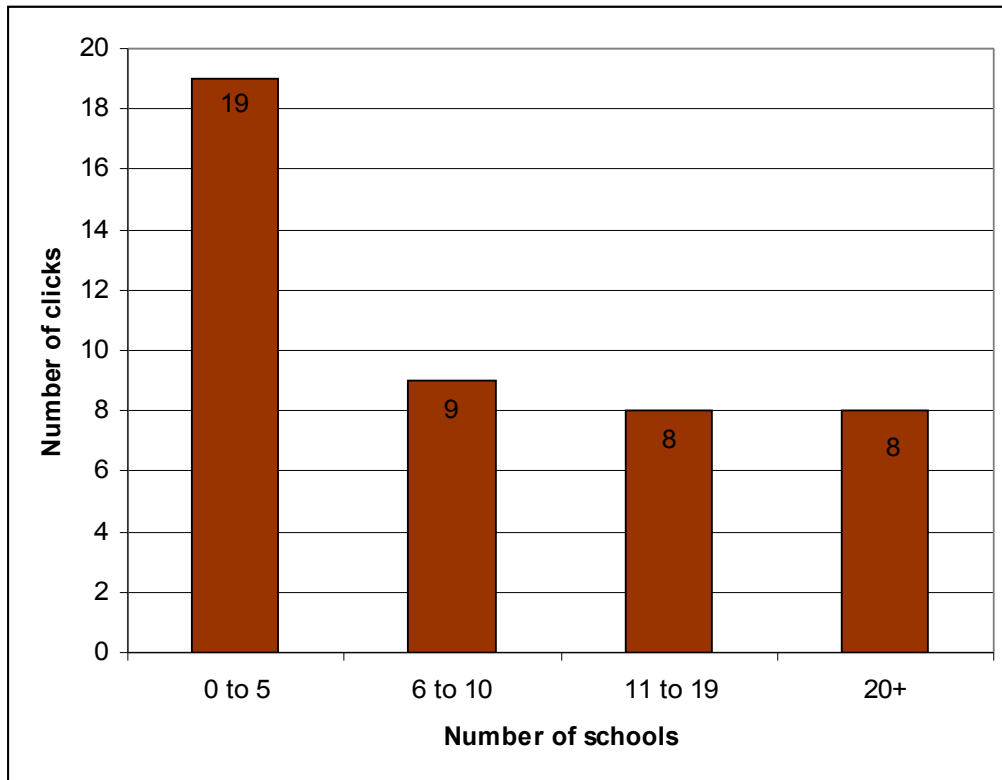


Figure 3: Number of internal links on copyright webpages

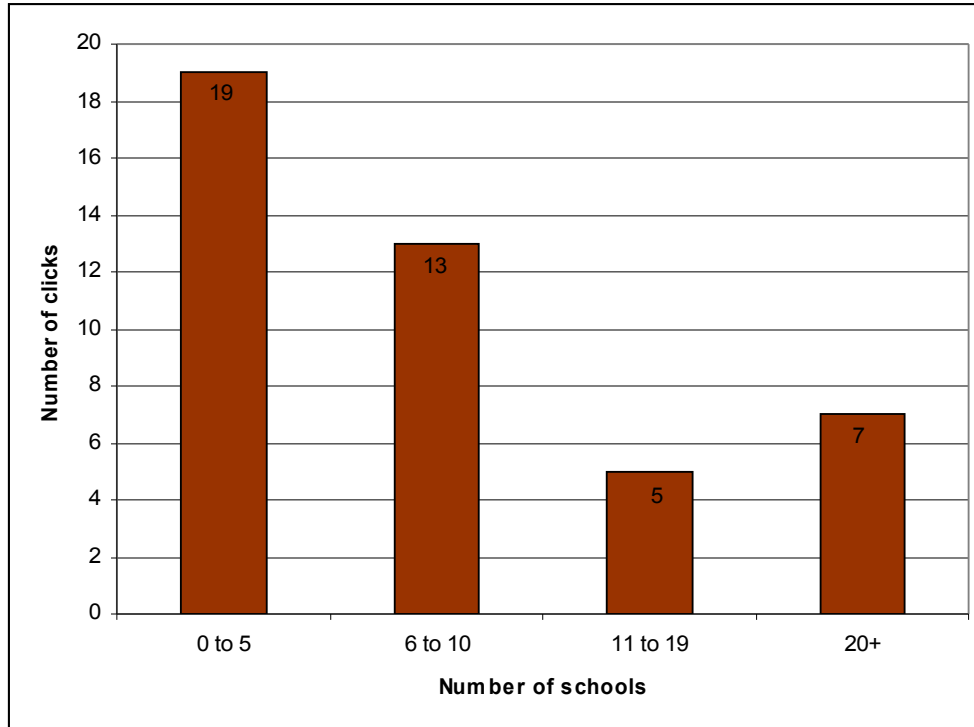


Figure 4: Number of external links on copyright webpages

There are nineteen libraries that provide 0-5 internal links and external links on their copyright page, indicating a balanced approach (at least on face value). There are more libraries that provide 6-10 external links than internal links, whereas there are more libraries that offer 11-19 internal links than external. This indicates that some schools have adopted more of an external focus while others have chosen an internal one. Whether deliberate or not, this could likely be traced back to the prioritization of objectives as discussed in the first part of this paper.

To test whether this does reflect a truly balanced approach, an analysis of the frequency of several key terms was undertaken (Table 4). All forty-four pages were examined for the occurrence of the following terms: 'Access Copyright/Copibec', 'Fair Dealing/Utilisation equitable', and 'Public Domain/Domaine public'. As AccessCopyright or Copibec are the copyright collectives with whom all universities have a reprographic agreement, it is expected that this topic would likely figure prominently on copyright webpages. Fair Dealing and Public Domain are key concepts related to user rights in the Copyright Act that are external to agreements with copyright collectives. Examining these three terms can provide a view of the balance between university policies and procedures on the one hand, and copyright education in a broader context.

Table 4: Frequency of key terms on copyright webpages

Term	Frequency of occurrence
Access Copyright/Copibec	373
Fair Dealing/Utilisation équitable	212
Public Domain/Domaine publique	109

The predominance of 'Access Copyright/Copibec' is very evident; it occurs much more frequently than either of the other terms. This is likely due to several factors: the libraries' interest in publicizing the agreement; a general conservatism in the corporate stance on copyright, including a reluctance to provide interpretation; and an approach to copyright that doesn't adequately consider the importance of balancing public and private interests. While it is true that the description of the Access Copyright/Copibec license does require a certain amount of real estate on the web, there are many copyright pages where scant or no attention is paid to equally important public policy interests inherent in 'fair dealing' and the 'public domain'. This relates back to the value of articulating objectives and goals in creating and designing a copyright webpage. Achieving an appropriate balance between objectives needs to be carefully considered, in order to present users with an appropriate mix of information with respect to education on copyright matters.

As copyright is a rapidly evolving issue, it is useful to consider the update frequency of the copyright webpage, in order to ascertain whether or not the information is current. The figure below presents the year of update of the copyright page.

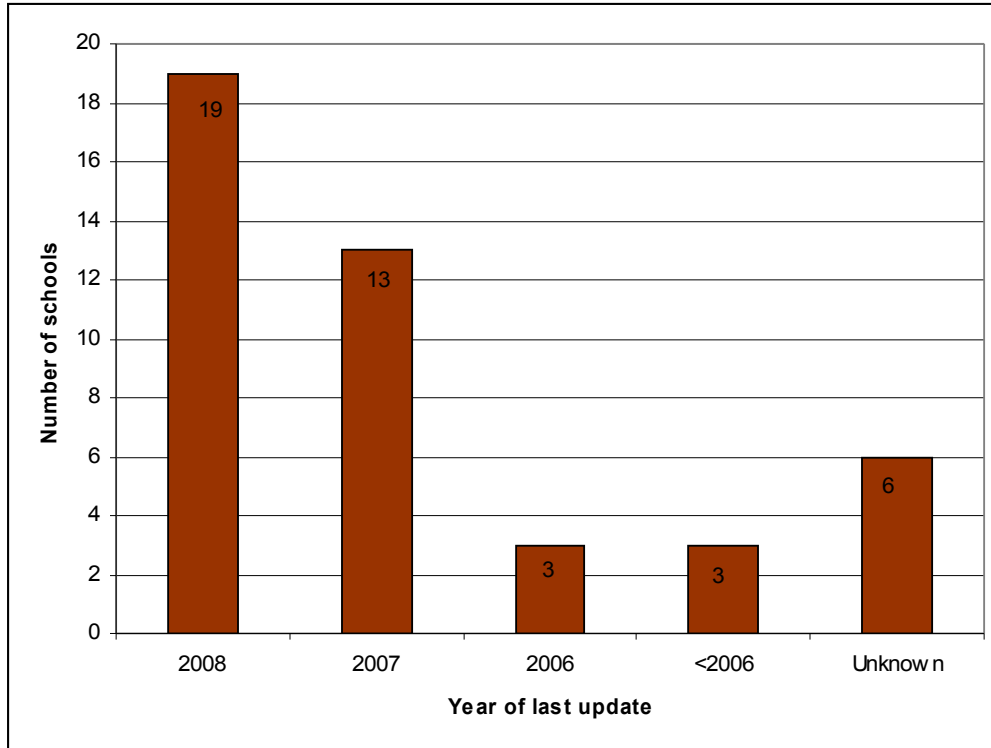


Figure 5: Year of last update of copyright webpage

It can be seen that the majority of libraries (thirty-two) have updated their copyright pages within the past eighteen months, while six libraries have not done this for two years or more. An annual review is highly recommended, in order to make changes related to new legislation, modifications to university policies or procedures, or other library services or projects that have affected copyright communication and education.

Conclusion

While there can't be a one-size-fits-all approach to designing copyright web pages in academic libraries, this paper has illustrated the major challenges and issues that a library needs to consider when creating this resource. Viewing it through the lens of policy objectives can provide a conceptual structure to organize the content and to facilitate a structured process that involves all stakeholders. Examining issues of accessibility, design, and integration with information literacy are essential in creating a successful result. Receiving inspiration from other libraries and borrowing (with permission) is a practice to be encouraged. Analysis has shown that many libraries do not offer such a page on their website; these libraries are highly encouraged to do so at the earliest opportunity. Analysis has also revealed that there are ways of improving access and visibility among those that do offer a copyright webpage.

Adopting a user-friendly, creative approach can allow copyright to become less intimidating and opaque to our user community, and most importantly, ensure that the information is timely, effective, and used. One can't control the wild and frustrating complexities of the copyright debate and the evolving legislative policy (although one can certainly try to influence it), but one can determine ways in which to present and teach copyright using the library website to maximum advantage. The interplay of objectives, technology and policies need to be understood as a dynamic whole. In so doing we will be fulfilling our educational and ethical roles on this complex issue.

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