A study of copyright specialists in UK educational and cultural institutions:

Who are they and what do they do?

Philippa Hatch (Imperial College London), Chris Morrison (University of Kent) & Jane Secker (City, University of London)

DECEMBER 2017

Reports on a survey of copyright specialists in UK educational and cultural institutions carried out in March 2017. It presents further evidence to build on earlier studies (Morrison and Secker, 2015; Todorova et al, 2017) which suggested that UK libraries and cultural institutions are more likely to have a copyright specialist in place and to offer formal training and support for both staff and students than institutions in other countries. Even when a copyright specialist is not in post, there are often several members of staff likely to have responsibility for copyright. The findings should be of interest to librarians and managers of information services in the UK, as well as those developing specialist copyright support roles in other countries around the world.

UK Copyright Literacy

Table of Contents

1. Introduction

In March 2017, Philippa Hatch (Imperial College London), Chris Morrison (University of Kent) and Jane Secker (City, University of London) surveyed copyright officers, or equivalent specialists, in UK libraries and educational and cultural institutions.

The research investigated:
- The value and status of copyright specialists within educational and cultural institutions,
- Their responsibilities and the ways in which they deliver copyright education,
- The training and support that the copyright specialist receives,
- The way copyright support is provided across institutions, particularly in the absence of a copyright specialist.

This research builds on the UK Copyright Literacy Survey carried out in 2014 (Morrison & Secker, 2015). It also used a number of identical questions from a recent survey of copyright specialists undertaken in Canada by Patterson, (2017), to enable a comparison between these two countries. The findings should be of interest to organisations wishing to benchmark the copyright support (training and advice) services they currently offer. They also highlight good practice across the library sector in the UK.

The survey was publicised on mailing lists and using social media, and was available for completion for 4 weeks during March 2017. The survey questions are listed in full in Appendix 1.

2. The findings

The survey received 110 responses, with the majority (57%) being from universities. See figure 1 for the breakdown by category. The survey was also completed by those in further education, schools, museums and galleries as well as a variety of other organisations.

Figure 1: Survey respondents by category

Answer	%	Count
University	57%	63
Further Education College	8%	9
School	4%	4
Public Library	1%	1
Museum or Gallery	10%	11
Governmental organisation (including national library)	3%	3
Other (please specify)	17%	19
Total	100%	110

The 'other' category included a mixture of for-profit / commercial organisations, charities, libraries in the health sector, learned societies and professional bodies. Some individuals who worked for specialist organisations stated that organisation's name. For anonymity these are not included in the survey.

The survey asked if the organisation had a dedicated copyright officer or specialist. The findings presented in figure 2 show that 66% of organisations did have a copyright specialist. This is broadly in line with the findings from Morrison and Secker (2015), which found that 64% of respondents from libraries and cultural heritage organisations said their institution had a copyright officer.

Figure 2: Do you have a member of staff designated as a copyright officer / advisor? (this is the person who has primary responsibility for copyright matters or who is the main source of copyright advice in your organisation)

3. Copyright Officers
In order to investigate the status of copyright specialists within their organisation, the survey asked respondents about the grade of the post, the type of qualifications they had and the length of time their post has existed. The survey also sought to identify where copyright specialists were based within their organisation, the training they had received and where the specialist went for their own training and support needs.

3.1 Pay Grade
The survey used a pay band which respondents selected from, and the findings presented in figure 3 show that the majority of copyright specialists are paid between £30,000-£39,000 (40%). 30% are paid above £40,000, whereas 22% are paid less than £30,000. A small percentage of respondents (4%) did not know what their copyright specialist was paid.

Figure 3: Salary/ pay band of copyright officer

£30-39K (44%)

Less than £20K (1%) £20K-29K (21%) £30-39K (44%) Above £40K (30%)

Don't know (4%)
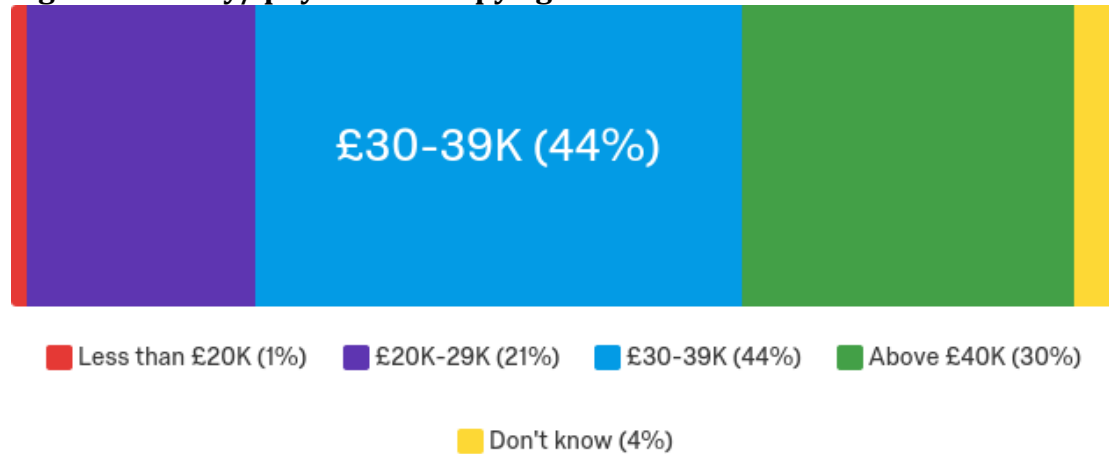
3.2 Qualifications

The survey asked what qualifications the copyright specialist has, including the level and nature of their qualifications. The findings reveal that across all the qualification levels (from bachelors degrees, through to PhD) 54 individuals (49%) had a library qualification, compared to just 12 (11%) with a legal qualification. It should be noted however that the categories are not mutually exclusive. For example, four out of the 12 who reported having a legal qualification also had a library qualification and one person had all three types of qualification (i.e. library, legal and 'other').

Overall 37 individuals (34% of respondents) had a masters degree or higher across any academic discipline. See figure 4 for a breakdown of the qualifications by level and profession.

Figure 4: What level of qualification does your copyright officer / advisor have?

Degree subject

	BA/BSc	Diploma	MA / MSc	PhD
Library/archive/ cultural heritage	10	13	29	2
Legal	2	7	2	1
Other	10	2	2	1
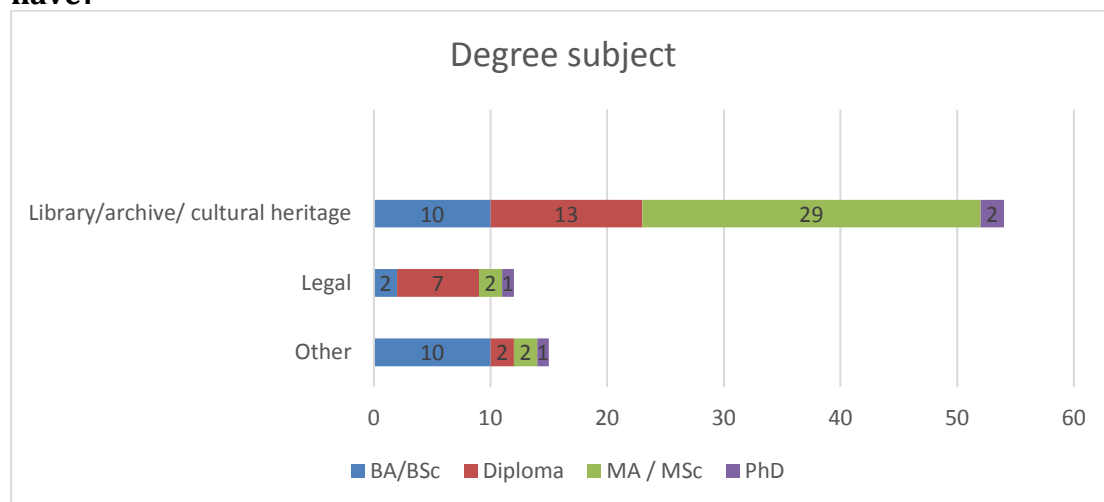
3.3 Length of time the post has existed

Anecdotal evidence suggested that copyright officers were a relatively recent position within UK libraries, the survey asked the length of time the organisation had employed a copyright specialist. Figure 5 indicates this to be the case, with

58% of copyright specialist posts being created within the last 10 years. However, in 42% of organisations the position has existed for more than 10 years.

Figure 5: How long has your institution had a copyright officer?

■ Less than 1 year (4%) ■ More than 1 year, but less than 3 (14%)

■ More than 3 years but less than 10 (40%) ■ 10 years or more (42%)
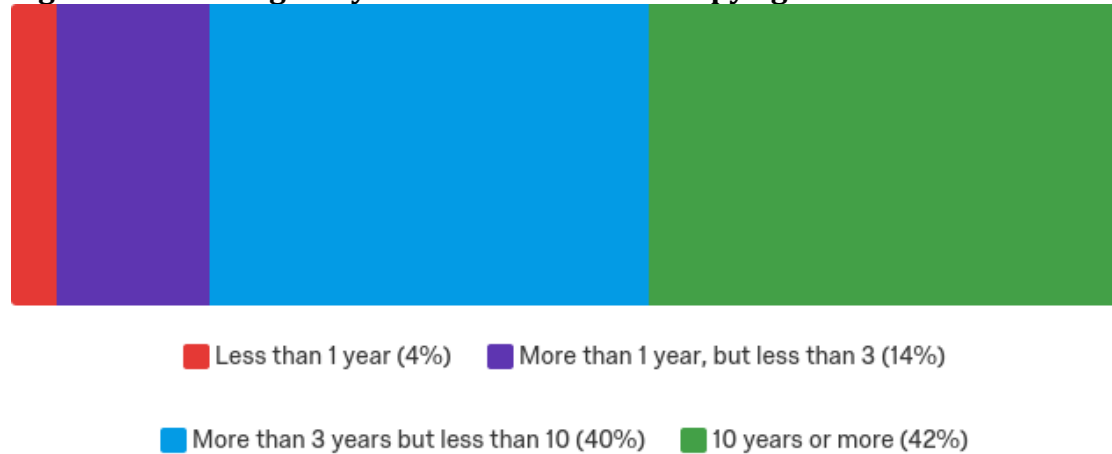
3.4 Where they are based?

The vast majority of copyright specialists are based within the Library (63%) or in a converged library and IT department (10%). The findings show 18% of copyright specialists were based elsewhere in the organisation, including a variety of different departments from the commercial division of a museum, the collection management team to the wider professional services division.

Figure 6: Where is the copyright officer based in the organisation?

Library (63%)

■ Library (63%) ■ IT (3%) ■ Central Registry (1%)

■ Converged Library and IT Service (10%) ■ Licensing department (5%) ■ Other (18%)
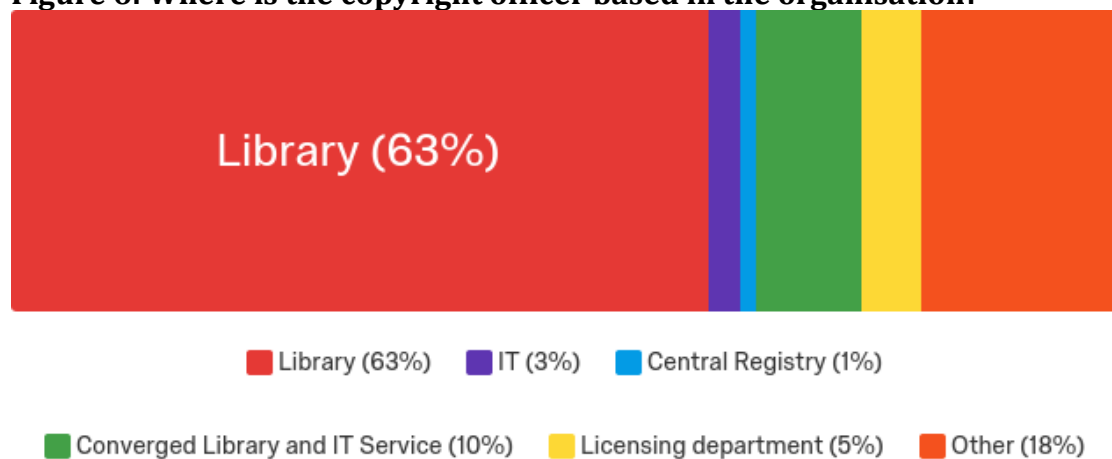
3.5 What training have they received?

The survey asked what training the copyright specialist had received and figure 7 shows that external training (51%) followed by peer group support (41%) were the most common methods of receiving training. As the survey allowed respondents to tick multiple answers, the data show that copyright specialists employ a combination of methods. Very few respondents (7%) had a formal qualification in copyright law, which is in line with the earlier question about the qualifications of copyright officers.

Figure 7: What training and support has the copyright officer received?

External training — 51
Peer-group support — 41
Other (please specify) — 24
Online learning — 21
None - I taught myself — 20
Taught by a colleague — 13
Formal accreditation — 7
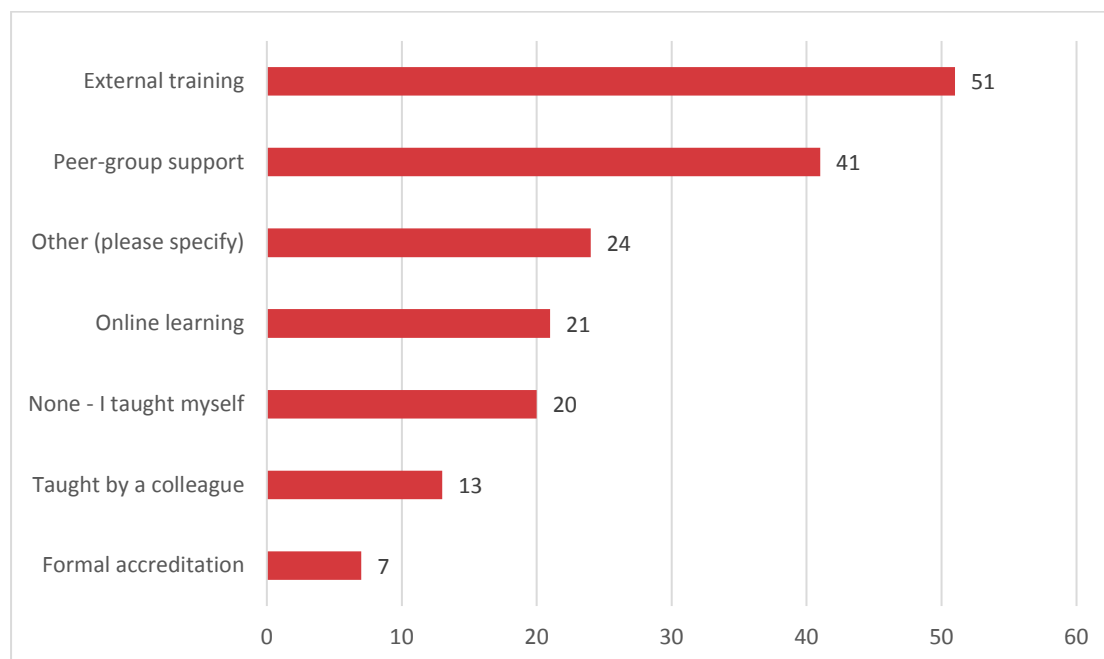
3.6 What sources do they use?

In addition to the closed answer responses a number of other responses were recorded as part of the survey. These include:

- Training courses / conferences / webinars
- Colleagues and peers
- Professional networks - national and local, including communities of practice
- Social media, specifically blogs and twitter
- Other publications such as CILIP Update or alerts from the Copyright Circle.

3.7 What are their favourite sources of copyright advice?

There was a wide range of sources listed as being the 'favourite' source of copyright information and support. The two most frequently cited sources of copyright advice were:

- The JiscMail list LIS-Copyseek (cited 36 times)
- Government websites including both the Copyright, Designs and Patents Act (CDPA) legislation online and advice from the Intellectual Property Office (IPO) (cited 35 times).

Other sources of advice mentioned by more than one person, in order of frequency, include:

- Books, specifically those published by Facet (including Cornish, Padfield, Pedley, Secker and Morrison) as well as law books
- Blogs and social media (including the 1709 Blog, the IPKat and copyrightliteracy.org)

- The Copyright User website
- The Copyright Licensing Agency (CLA) website and resources
- The Jisc website / Jisc Legal website and associated resources
- CILIP or LACA website and CILIP events
- Other professional networks such as the Museums Copyright Group and regional communities of practice
- The Copyright Hub

4. What copyright officers do?

The survey asked what percentage of a copyright specialists' time is taken up with copyright issues. Figure 8 shows that in the majority of cases copyright is one aspect of the work of even those who are dedicated specialists. The highest number of respondents (24) said copyright work consisted of up to 10% of their time. However 20 respondents spend more than 50% of their time on copyright matters, and 5 people said they spent 100% of their time dealing with copyright

Figure 8: What percentage of the copyright specialists time is taken up with copyright issues
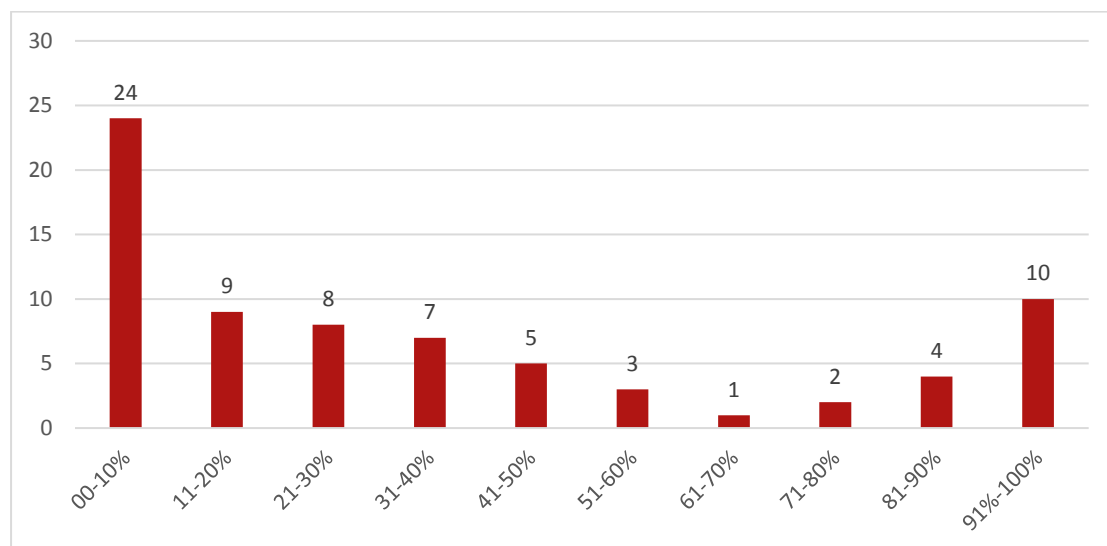
Respondents were asked to select from a list of possible categories of work that copyright officers might be involved in. The findings in figure 9 illustrate that the most common work copyright specialists dealt with was providing advice and support to other staff.

Figure 9: What type of work is the copyright officer involved in?
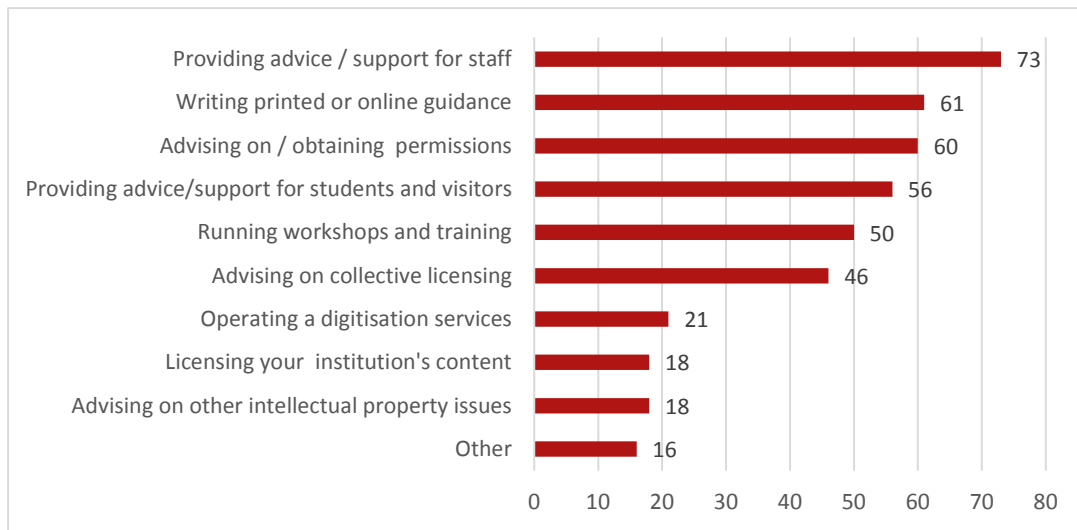
The other comments fell into quite a range of other activities, however some overlapped with existing categories, such as providing advice and support to staff and seeking permission for materials. National and international networking was part of the work of three copyright officers and managing wider IP issues was mentioned by three people in this other category. Clearly the remit of copyright officers is relatively wide, with some providing materials in accessible formats for students, some drafting contracts and overseeing institutional audits, and some advising on related information law issues such as data protection.

5. Benefits and measures

The survey asked if institutions measured the benefits of having a copyright specialist. Figure 10 shows that 71% of institutions claim they do not formally measure the benefits of a copyright specialist. Only 15% of institutions said they did measure the benefits, with 13% of respondents stating that they did not know.

Figure 10: Do you measure the benefits of having a copyright specialist?
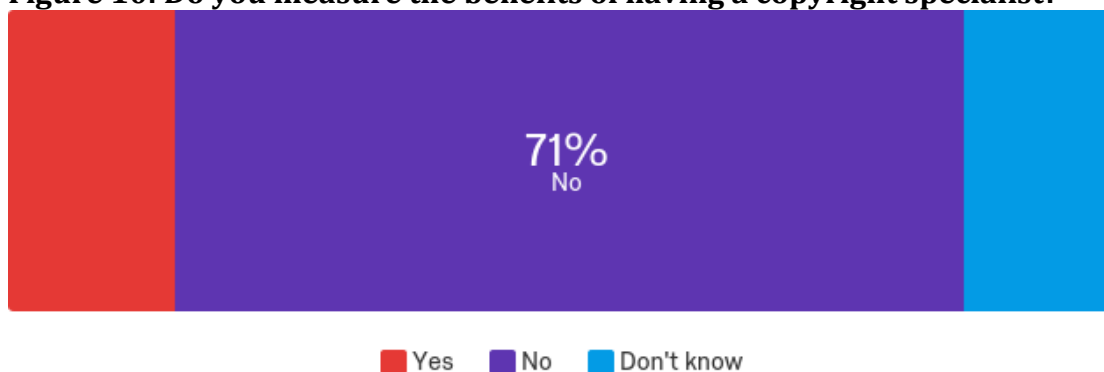
Those who provided further detail on the benefits of having a copyright support service in their institution reported a range of different metrics as evidence. Quantitative evidence largely focused on numbers of enquiries received, whereas qualitative evidence mostly involved capturing case studies and narratives of the

9

challenges faced and the approaches taken. In some cases respondents were able to measure the benefits in financial terms, as provision of copyright support led to savings on licence fees. In other cases institutions surveyed their staff to determine whether the levels of knowledge had increased following recruitment of a dedicated copyright officer. However, there was no consensus in the ways that benefits were measured, which may reflect the challenges involved in doing so.

6. Other staff involved in copyright

In many institutions, even those with a dedicated copyright officer, there are other staff who also deal with copyright issues. Figure 11 shows that in 65% of institutions other staff are also responsible for copyright matters. This means that in many institutions the copyright officer is not the only person providing advice and support. To follow up this question, the survey asked who these other staff were and what they did.

Figure 11: Are there any other staff responsible for copyright matters at your institution?

Yes (65%) ■ No (31%) ■ Don't know (4%)
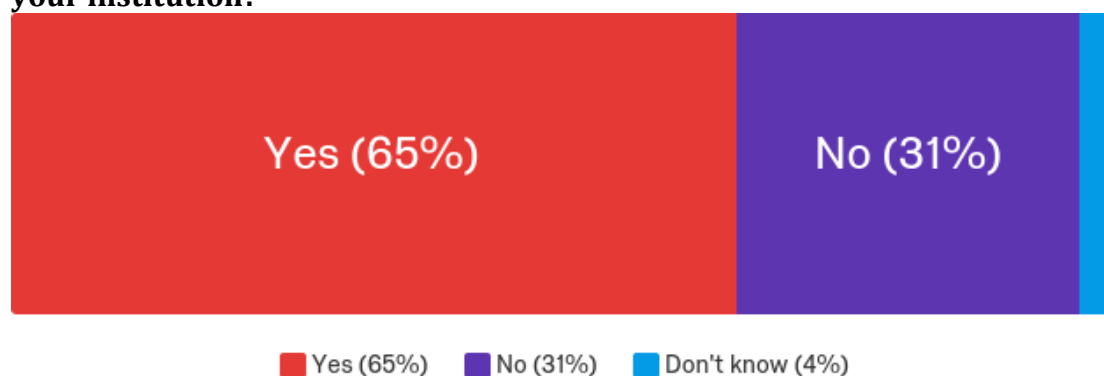
6.1 Who are the other staff and what do they do?

The findings suggest that the way copyright is managed in organisations is a mixed picture, and sole responsibility for copyright rarely lies with one individual. This is the case even when a dedicated copyright specialist exists. In universities it is typical for different aspects of copyright to be dealt with by different people who manage specific services. Some institutions have a copyright committee or working group. Many will also have a legal team or access to legal counsel who deal with a wide variety of issues beyond just copyright. It is increasingly common for institutions to have an intellectual property (IP) policy and many universities have a dedicated team supporting innovation, knowledge exchange and the commercial exploitation of IP. Some of the other people involved in copyright within the organisations surveyed include:

- Copyright Officers / manager sometimes with an assistant
- Librarians / faculty liaison / subject liaison librarians
- Staff who run digitisation services (under CLA Licence)
- Legal team / university solicitor / lawyer / IP Manager (these people often deal with IP policies and matters)
- Archivists / special collection staff (e.g. Picture library)

- Research and Innovation (exploiting IP) or Knowledge transfer staff
- Document Delivery Staff – ILL / copyright matters
- E-learning staff
- Scholarly Communication staff – dealing with issues related to open access and scholarly publishing.

6.2 Who in your organisation is ultimately accountable for copyright issues?

The survey investigated if there was one person ultimately responsible for copyright matters within an institution and asked respondents to describe how this worked in practice. There were a considerable number of free text comments to this question which have been categorised and summarised.

In some cases the findings suggested that this was not clear and the respondent did not know the answer to this question. In a few cases responsibility for copyright was devolved to a number of people or to a committee or working group. However, in many cases while queries might be dealt with by a copyright officer, ultimate responsibility for copyright matters (for example in the case of serious infringement or revising the institutional policy) lay with a member or members of the senior management team such as:

- The Head of the Library / Learning Resource Centre / Head of IT
- The Principal / Head Teacher (in the case of a school) or the Vice-Chancellor (in the case of a university) or the CEO in the case of another type of organisation
- The Director of Research
- Individual Heads of Departments, Schools or Faculties
- Head of the Legal or Compliance Team / Department

Several responses to this question suggested that 'practical guidance' or 'day to day queries' related to copyright are dealt with by a different team or individual to where the ultimate responsibility lay. In some organisations the management of copyright has traditionally been treated as a legal, compliance or governance issue. For example protecting an institution's own intellectual property or devising a copyright policy to limit institutional risk. However, queries about copyright from staff and students may be handled elsewhere. The following quotes from respondents highlight this point:

> *The ultimate authority would be the Director of Legal Services; the Copyright Officer may refer serious issues upwards as necessary. However, accountability for copyright issues generally & the advice and guidance provided rests with the Copyright Officer.*

> *Probably the Chief Legal Officer. The Copyright Officer does all the day to day stuff, but would refer things upwards to the Chief Legal Officer if actual legal advice was required.*

The Head of Legal compliance in the Governance office. This role liaises with the copyright librarian in the Library and will contact Heads of Schools regarding copyright and licensing issues as required.

7. Training provided by copyright specialists

Exploring the training that copyright specialists provide to others within their organisation was an important part of the survey. This question included some specific questions for those working in universities, schools and colleges about the training that was offered to staff and students.

7.1 How is training delivered to staff (non-university)?

Figure 12 shows the range of training used outside of a university setting to deliver copyright training to staff. It includes responses from public libraries, museums and galleries, governmental organisations, further education colleges and schools. 38% of the respondents do not provide staff with copyright training. Of the 62% that do, the most popular methods of delivery are interactive workshops, lectures and personalised one to one sessions. A few organisations offer copyright training online. A closer look at the data for online training shows that in all but one organisation there is a blended approach to training, and online training was offered alongside face to face and one to one sessions.

Other delivery methods mentioned included: commissioned short videos, use of external trainers, use of shared training for similar organisations, webinars, circulating staff training slides and other training session documentation, posting policy document documents online and practical on the job training.

Figure 12: How is copyright training delivered to staff outside of a university setting?
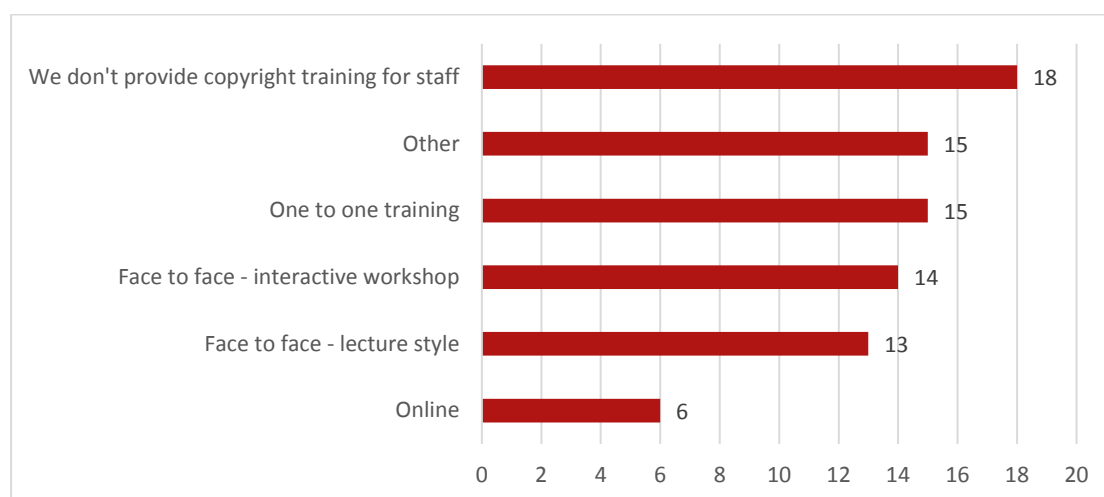
7.2 How is training delivered to university staff?

Figure 13 shows the range of training that was offered to university staff. University staff were divided into four categories: lecturers, researchers, support staff and library staff, to determine if training was directed at particular staff group or delivered in a different way to any of the groups.

12

The results show that in a relatively small number of universities copyright training is not offered to staff (14% do not offer training to lecturers and researchers, 21% do not train support staff and 10% do not train Library staff).

Figure 13: How is copyright training and information delivered to staff?
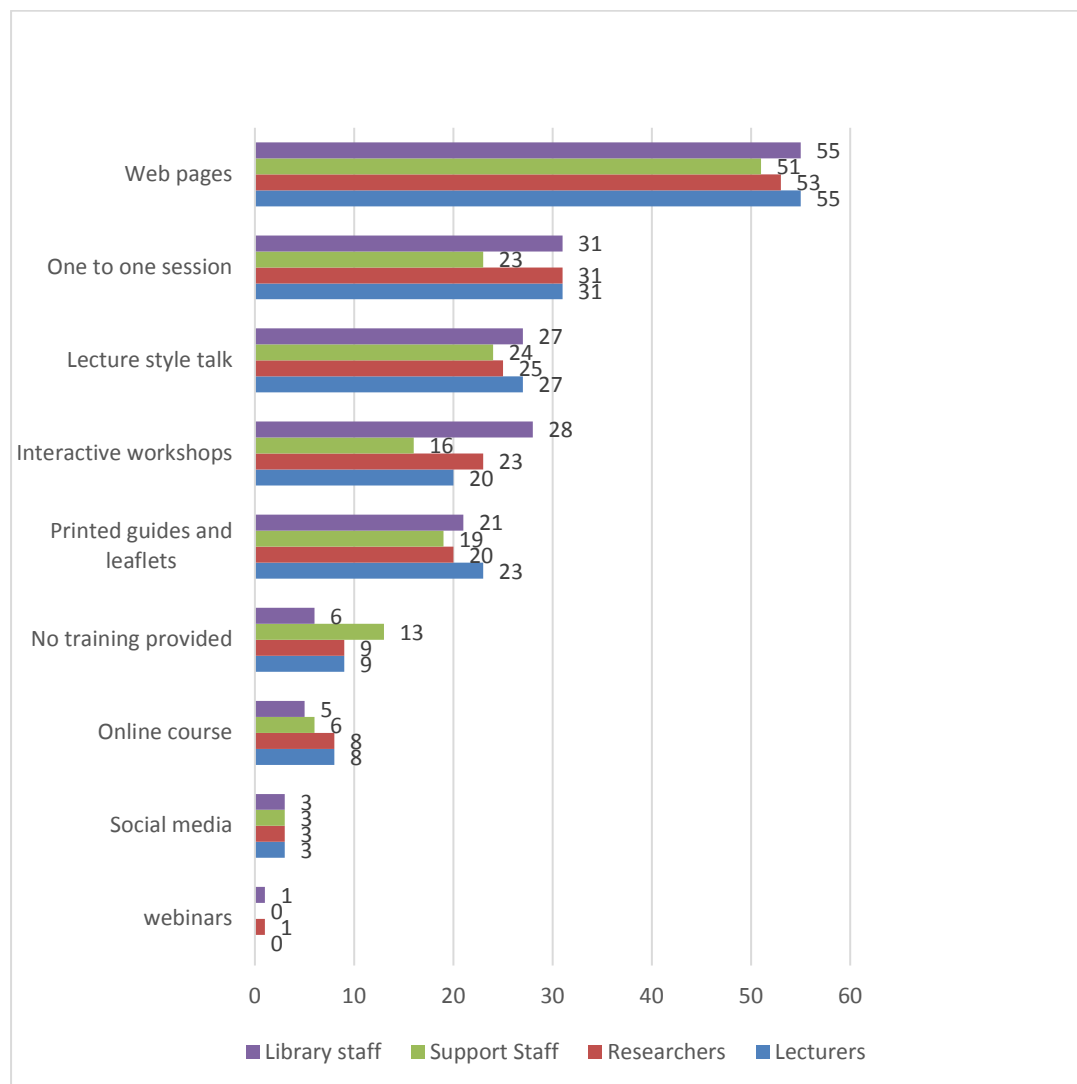
The most frequently used method of delivering copyright training for all staff groups is through webpages. Approximately half of the universities providing training via their website also provide a printed guide or booklet. Only a small number of universities offer training online and this was part of a blended approach to copyright training.

Face to face training, was the second most frequently used training approach within universities. Overall, library staff received the most face to face training, followed by lecturers, research staff and then support staff. The biggest difference in the training provided to these groups was there appeared to be much lower provision for support staff using one to one sessions and interactive workshops.

Two extra categories, webinar and social media, were included in this question when compared to question 15. Only one of the sixty three respondents was using webinars to teach staff about copyright and only three were using social media.

7.3 How is training delivered to university students?

Figure 14 shows the range of training that was offered to university students. University students were divided into three categories: research postgraduates, taught postgraduates and undergraduates to determine if training was directed at particular student groups or delivered in a different way to any of the groups.

Figure 14: How is training delivered to students in universities?
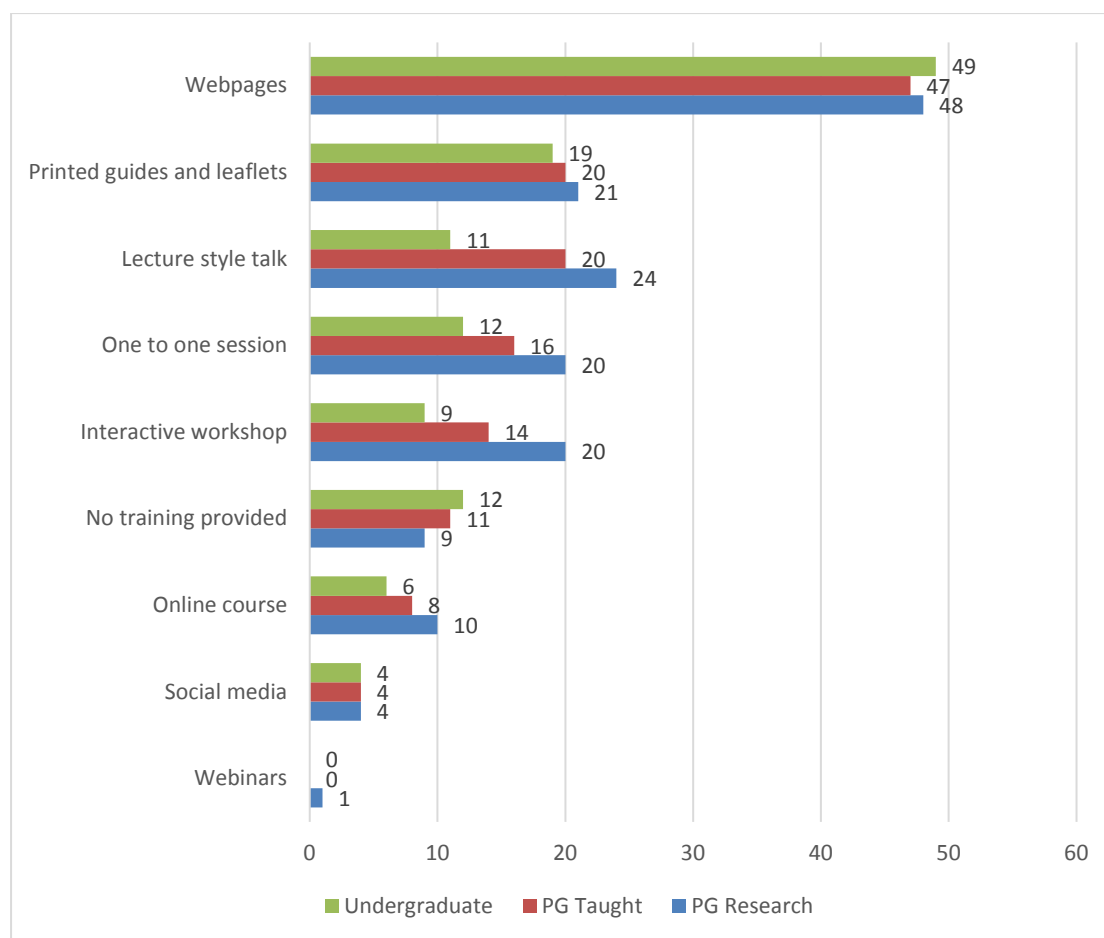
The results show that webpages, printed guides and social media updates were offered equally to all students groups but that research postgraduates are more likely to be offered face to face training than taught postgraduates, who in turn are more likely to receive face to face training than undergraduates.

The most frequent method of delivery, for all student groups, is through webpages. Just under half of the universities providing training via their website also provide a printed guide or booklet. A small number of universities offer training online and the majority of these also employed other methods to deliver copyright training. Face to face training was the second most popular approach

within universities. Only four universities reported using social media to provide students with copyright related information, and just one is using webinars to reach the same audience.

7.4 How is training delivered to students in further education colleges?

The number of respondents to the survey from further education (FE) colleges was much lower than for universities (nine, compared with 63). Four colleges do not provide any copyright training for their students but of the five that do, the most popular method to deliver copyright training was printed leaflets and booklets, followed by interactive workshops, lectures, webpages, and social media. Two respondents used the category 'Other' to explain that their leaflet was online instead of printed and that their lectures were embedded in the curriculum rather than standalone.

Figure 15: How is training delivered to students in FE Colleges

7.5 How is training delivered to school students?

The number of respondents to the survey from schools was much lower than for universities (four when compared to 63). Half of those schools do not provide any copyright training for their students but of the two that do, the methods used to deliver copyright training are printed leaflets and booklets, lectures, and a more general library skills session.

7.6 Who delivers this copyright training to your staff?

The question of who delivers copyright training focused on who delivers copyright training to staff. The survey offered three options for respondents to select: copyright officer/advisor, external trainer or 'other' and the results are shown in figure 16. The most frequent response was 'copyright officer' (62 responses or 56%) although there was a wide range of 'other' people delivering training (41 responses or 37%). Only 12 respondents (11%) reported external trainers delivering copyright sessions for staff.

Figure 16: Who delivers copyright training
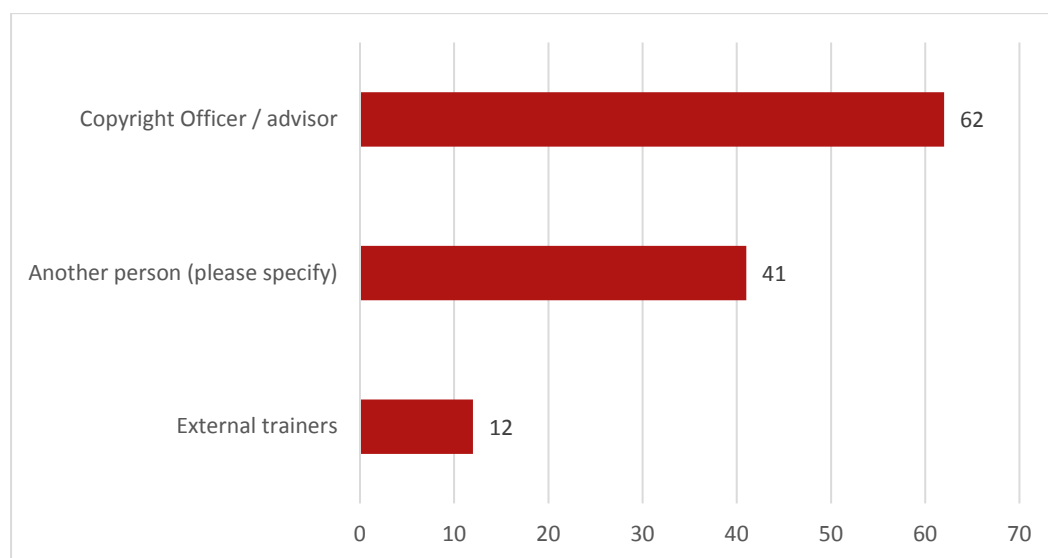
Other people who provide copyright training to staff included:
- Liaison librarians / librarians / subject librarians / academic liaison librarian / faculty engagement / learning and research support librarians / head of library
- Academy of Learning and Teaching / e-learning advisor / learning technologists / learning services team lead / staff from the Centre for Academic Development / learning resources team
- Picture Library manager/picture researchers
- Solicitors
- CLA licence co-ordinator
- Members of the copyright working group
- Research officer and experienced staff
- Rights database manager

7.7 Is copyright training compulsory for certain staff members?
Only 13% of respondents worked in organisations that insist that their staff participate in copyright training.

Figure 17: Is copyright training compulsory for certain staff members?

Yes (13%)   No (78%)   Don't know (9%)
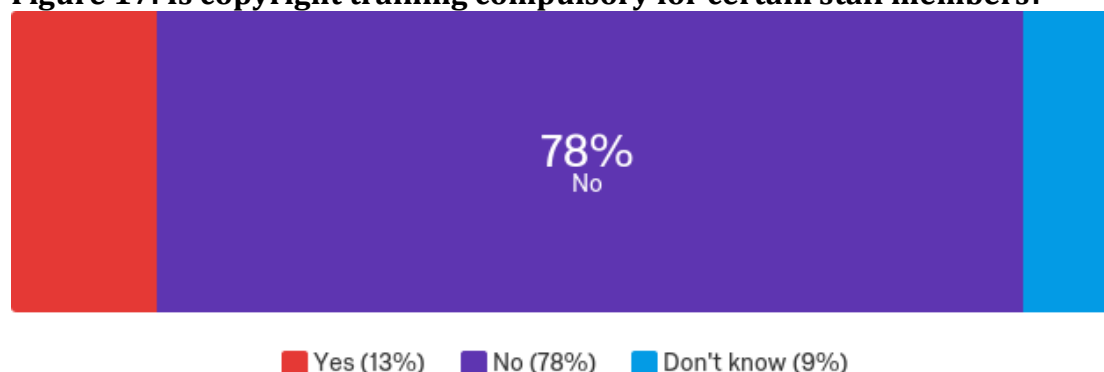
In these organisations, copyright training was compulsory for:
- Library staff / librarians
- Research active staff / Postdoctoral researchers
- Teaching staff / new teaching staff / doctoral students with teaching responsibilities / course directors
- Picture staff / picture researchers / curators / medical information colleagues
- Other copyright team members / marketing teams / press / photography team / licensing team.
- All new staff and students

7.8 Which copyright related topics do you cover in your staff training programmes?
Respondents provided free-text answers to this question that required analysis and summarisation. The method chosen was to look the different themes mentioned within the responses and then to code responses within each theme to measure the frequency of each response.

The themes chosen were: copyright law, licences, type of work, context, technology and subjects taught alongside copyright.

Taking each theme in turn, nearly half of the 110 respondents to this question mentioned copyright law. Most cover this in quite general terms such as saying they discuss copyright law or copyright basics. Where respondents were more specific they mentioned copyright exceptions and occasionally seeking permission, acknowledging sources, ownership of copyright, copyright assignment during publishing, copyright infringement and risk.

Many respondents mentioned licences, mostly in general terms. However, where they were more specific, both the CLA Licence and Creative Commons Licences were mentioned by equal numbers of respondents.

Specific classes of copyright protected material were often mentioned. By far the most commonly mentioned was images. Film, video, books and e-books, music and social media received a moderate number of mentions while other types of

work, such as orphan works, newspapers and unpublished material were mentioned by one or two people.

Figure 18: Types of copyright works discussed in training for staff
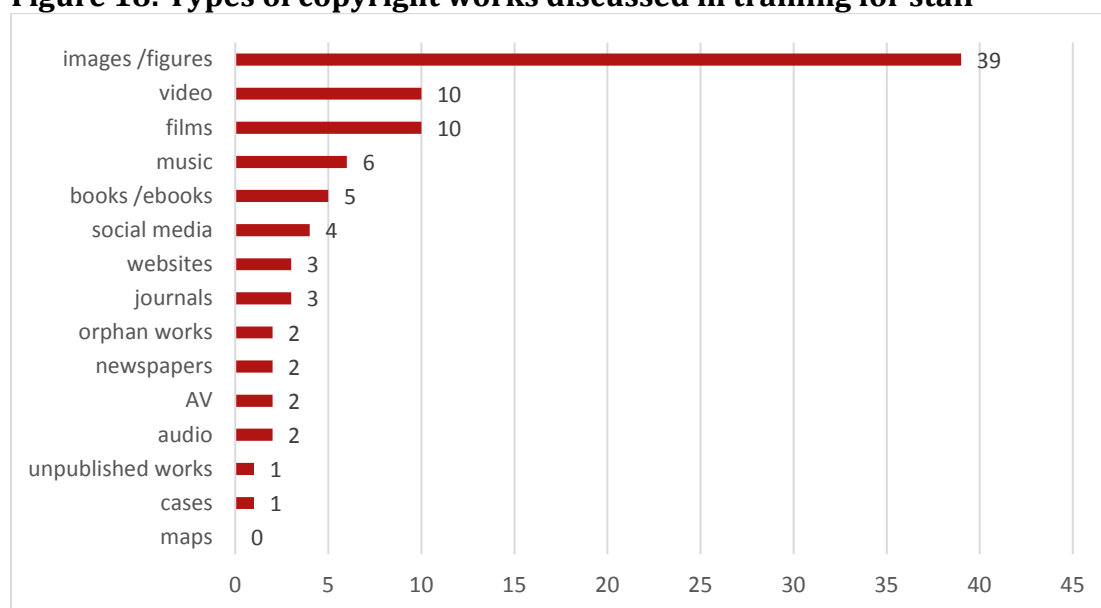
By far the most popular context for copyright training focused on copyright support for teaching and digitisation of student learning materials. A significant number of respondents taught copyright skills to researchers, especially on the topic of publishing papers. Respondents also provided training to library, museum and archives staff to allow them to effectively perform their jobs. Teaching students how to apply copyright while studying and writing up their thesis was mentioned, but less frequently.

Virtual learning environments, such as Blackboard and Moodle, were mentioned by half of the respondents who spoke about copyright issues associated with using technology. Lecture capture was mentioned specifically by a several respondents. Social media and open educational resources were occasionally mentioned.

The most common subject that respondents taught alongside copyright and licensing was plagiarism, but other topics mentioned included open access, research data management and public sector information.

7.9 Which copyright related topics do you cover in your student training programmes?

Respondents provided free-text answers to this question that required analysis and summarisation. The same method was used to code responses and measure the frequency of each response as in 7.8. The analysis shows that many of the same topics were covered in student and staff training.

The themes chosen were copyright law, licences, type of work, context, technology and subjects taught alongside copyright. The overall response rate to

this question was lower than that for topics taught to staff: 60 versus 110. The responses from Higher Education institutions, FE Colleges and Schools were combined as there were very few replies from FE Colleges and Schools.

Taking each theme in turn, the largest number of respondents discuss copyright law, mainly in quite general terms. Where respondents were more specific they mentioned copyright exceptions and the assignment of copyright.

Seventeen respondents mentioned licences in their student training. The key licences mentioned with regard to student teaching were Creative Commons licences.

Specific classes of works were often mentioned in student training, for example the use of images, film or music. By far the most commonly mentioned was images. Video, books and music were the next popular with occasional mentions of film, newspapers and TV/radio. See figure 19 for further details.

Figure 19: Types of copyright works discussed in training for students
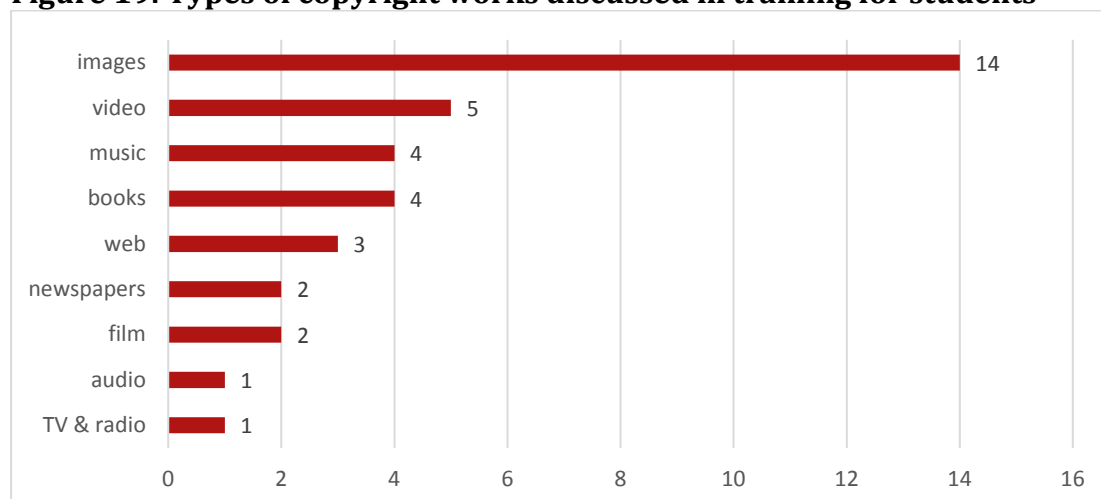
The most frequently reported context for providing copyright training for students was when they were writing theses and making them available online. However, training on sharing safely on social media and the web was frequently mentioned, as was advice related to completing assignments and assessments. Other topics mentioned by respondents included: text and data mining; performances, festivals and exhibitions; posters; commercialisation of intellectual property (e.g. patents and trade marks as well as copyright) and the appropriate use of teaching materials.

Where respondents mentioned technology they predominantly discussed copyright issues arising from the use of social media and the internet.

There was very little mention of related topics being taught alongside copyright. Where it was mentioned, plagiarism was cited most frequently. Just one institution said they taught copyright alongside broader intellectual property issues, and one taught it as part of referencing skills.

8. Summary

This survey provides a snapshot of copyright support in libraries and related organisations. It presents further evidence to build on earlier studies (Morrison and Secker, 2015; Todorova *et al*, 2017) which suggested that UK libraries and educational establishments are more likely to have a copyright specialist in place and to offer formal training and support for both staff and students than institutions in other countries. Even when a copyright specialist is not in post, there are often several members of staff likely to have responsibility for interpreting and advising on copyright law. The findings should be of interest to librarians and managers in the UK, as well as those developing specialist copyright support roles in other countries around the world.

The report is primarily a summary rather than an analysis of the findings as the researchers have yet to draw any conclusions. An open data set will be made available for other researchers if they wish to conduct an alternative or complementary analysis. In due course further work will be undertaken to compare the data to the survey of copyright officers and specialists carried out in Canada. Future publications will place the findings in the wider context of previous studies undertaken in the UK and elsewhere in the world.

References

Morrison, C and Secker J. (2015) Copyright Literacy in the UK: a survey of librarians and other cultural heritage sector professionals. *Library and Information Research*. 39 (121)
http://www.lirgjournal.org.uk/lir/ojs/index.php/lir/article/view/675

Patterson, E. (2016) The Canadian University Copyright Specialist: A Cross-Canada Selfie. *Partnership: The Canadian Journal of Library and Information Practice and Research* 11 (2)
https://journal.lib.uoguelph.ca/index.php/perj/article/view/3856#.WekeF4Zrz3A

Todorova, T., Kurbanoğlu, S., Boustany, J., Doğan, G., Saunders, L., Horvat, A., Terra, A.L., Landøy, A., Repanovici, A., Morrison, C., Sanchez, E.J., Secker, J., Rudzioniene, J., Kortelainen, T. and Koltay, T. (2017) Information Professionals and Copyright Literacy: A Multinational Study. *Library Management*, 38 (6/7).

Appendix 1: A Survey of Copyright Specialists in UK educational and cultural institutions

Q1 This survey is designed to gather information about copyright officers or similar specialists in UK libraries, educational and cultural institutions. The findings will be anonymised and are being collected for research purposes. Please provide the name of your organisation and contact details at the end of the survey to ensure we don't get multiple responses from the same institutions. If you have any questions about this survey please contact: ukcopyrightlit@gmail.com

Q2 What type of organisation do you work for?
- University
- Further Education College
- School
- Public Library
- Museum or Gallery
- Governmental organisation (including national library)
- Other (please specify) _____

Q3 Do you have a member of staff designated as a copyright officer / advisor?
(this is the person who has primary responsibility for copyright matters or who is the main source of copyright advice in your organisation)
- Yes
- No
- Don't know
- We are recruiting / planning on doing so

Q4 If yes, at what grade/salary band?
- Less than £20K
- £20K-29K
- £30-39K
- Above £40K
- Don't know

Q5 What level of qualification does your copyright officer / advisor have?

	No	BA / BSc	Diploma	MA / MSc	PhD
Library / archive/ cultural heritage	1.	2.	3.	4.	5.
Legal	6.	7.	8.	9.	10.
Other	11.	12.	13.	14.	15.

Q6 How long has your institution had a copyright officer?
- Less than 1 year
- More than 1 year, but less than 3
- More than 3 years but less than 10
- 10 years or more

Q7 Where in the organisation is the copyright officer based?
- Library
- IT
- Central Registry
- Converged Library and IT Service
- Licensing department
- Other _____

Q8 Do you measure the benefits of having a copyright officer?
- Yes
- No
- Don't know

Q9 If you do measure the benefits of having a copyright officer, please tell us how you do this and what benefits you have been able to identify.

Q10 What percentage of the copyright officer's time is spent on copyright issues?

	0 10 20 30 40 50 60 70 80 90 100
Percentage of your time spent on copyright issues	

Q11 What type of work is the copyright officer involved in?
- Providing advice and support for staff
- Providing advice and support for students / visitors / library users
- Running workshops and training
- Writing printed or online guidance
- Advising on / obtaining copyright permissions
- Advising on other intellectual property issues (e.g. patents, trademarks)
- Advising on collective licensing for the organisation
- Licensing your own institution's content to others
- Running / managing digitisation services
- Other _____

Q12 Are there any other staff responsible for copyright matters at your institution?
- Yes
- No
- Don't know

Q13 If yes, how many staff and please describe briefly what they do? e.g. license your own institution's intellectual property.

14 Who in your organisation is ultimately accountable for copyright issues? If it is more than one person please explain how it works.

Q15 How is copyright training delivered to staff?
- Face to face - interactive workshop
- Face to face - lecture style
- One to one training
- Online
- Other _____
- We don't provide copyright training for staff

Q16 How is copyright training and information delivered to staff?

Note: you need to tick at least one option in each row, so if you do not provide staff training for any of the groups listed, tick 'No training provided'.

	Interactive workshops	Lecture style talk	One to one session	webinars	Web pages	Printed guides and leaflets	Online course	Social media	No training provided
Lecturers	2.	3.	4.	5.	6.	7.	8.	9.	10.
Researchers	11.	12.	13.	14.	15.	16.	17.	18.	19.
Support Staff	20.	21.	22.	23.	24.	25.	26.	27.	28.
Library staff	29.	30.	31.	32.	33.	34.	35.	36.	37.

Q17 Which copyright related topics do you cover in your staff training programmes? e.g. use of images in teaching

Q18 Who delivers this copyright training?
- Copyright Officer / advisor
- External trainers
- Another person (please specify) _____

Q19 Is copyright training compulsory for certain staff members?
- Yes
- No
- Don't know

Q20 If yes, please enter the groups of staff for which copyright training is compulsory e.g. teaching staff

Q21 How is copyright training and information delivered to students in your university?

Note: you need to tick at least one option in each row, so if you do not provide training for any of the student groups listed, tick 'No training provided'.

	Interactive workshop	Lecture style talk	One to one session	Webinars	Webpages	Printed guides and leaflets	Online course	Social media	No training provided
PG Research	38.	39.	40.	41.	42.	43.	44.	45.	46.
PG Taught	47.	48.	49.	50.	51.	52.	53.	54.	55.
Undergraduate	56.	57.	58.	59.	60.	61.	62.	63.	64.

Q22 How is copyright training and information delivered to students at your College?
- Face to face -interactive workshop
- Face to face - lecture style
- One to one training
- Webinars
- Web pages
- Printed leaflets and booklets
- Online course
- Social media
- Other _____
- We don't provide copyright training for students

Q23 How is copyright training and information delivered to students at your School?
- Face to face - interactive workshop
- Face to face - lecture style
- One to one training
- Webinars
- Web pages
- Printed leaflets and booklets
- Online - course
- Social media
- Other _____
- We don't provide copyright training for students

Q24 Which copyright related topics do you cover in your university's student training programmes? e.g. posting content to social media

Q25 Which copyright related topics do you cover in your College's student training programmes? e.g. posting content to social media

Q26 Which copyright related topics do you cover in your School's's student training programmes? e.g. posting content to social media

Q27 What training and support did you receive as a copyright officer / advisor?
- External training
- Formal accreditation
- Online learning
- Peer-group support
- Taught by a colleague
- Other (please specify) _____
- None - I taught myself

Q28 What resources do you use to keep yourself up to date and well informed?
- Mailing lists
- Websites
- Books
- Journals
- Other (please specify) _____

Q29 What are favourite, or most used, sources of copyright information and support? (please provide names and URLs where appropriate)

Q30 Please state the name of your institution. This is required to ensure we only receive one response per institution. This information will remain confidential.