

“Qualitative Coding and Thematic Analysis of Semi-Structured Interviews: Individuals Expressions Related to Copyright Issues”

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Participants:

What is the baseline understanding of copyright that everyone has? What are some common misconceptions around copyright that everyone also has? These are the central question that we attempted to discover in our semi-structured interviews. We recruited representatives from each group by either emailing individuals directly I the case of faculty and librarians, or in the case of recruiting graduate and undergraduate students we attended welcoming week events and handout flyers to students in the course of the events. We tried to recruit individuals across a variety of disciplines who would have a wide range of experiences with the concept of copyright and its application. While interview times vary depending on the interviewee, we were able contain the interview time to no more than hour.

Participant Groups	Number Interviewed
Faculty	3
Librarians	3
Graduate Students	2
Non-Graduate Students	3
Total Interviews	11

Instrument:

Prior to starting the interview, we worked to identify a set of questions which could help us with capturing data pertinent to user’s prior experience with issues related to the re-use of materials, author rights, and challenges that they have encountered in regards to the university’s Intellectual Property policy.

The questions are dived into those focusing on establishing a narrative and those focusing on leading interviewees into discussions of specifics. Rather than focusing on definitions, our questions are designed to have individuals discuss their encounters with common

Questions for Semi-Structured Interview

Narrative Questions

1. Have you ever had a time where you weren’t sure what power you had over the publication of something that you worked on? Have you ever published a piece without knowing if you really could?
2. Can you describe an instance where you used something (an image, text, chapter, etc) for something you were working on? How did you decide to use it?
3. Have you ever shared an article or book with anyone else or a class? What kinds of considerations did you make when sharing it?

Specifics

4. Have you every thought about or learned about “fair use”? Could you describe what it is and why it may be important?
5. Can you tell me what you think an author’s rights are? How would describe what an author can do with their own work?
6. Do you know what the university’s policies are, related to the sharing of research and creative works done at the university? Have you ever had any conflict with this?
7. Do you have an example of a copyright question that you’ve always wanted to ask?
8. Do you have any other comments or questions?

themes of copyright such as fair use, sharing of resources. As a result, our focus is also on directly highlighting areas where users experience uncertainty, and then in identifying any commonalities in problem solving/information finding when faced with any of these issues.

Methodology:

In order to create a thematic analysis a code book of categories, summarized from the initial interview questions 1-7 was created. Question 8 was ignored in the coding process as it was not captured as part of the interview process. A standardized definition and assigned color value was given to each code so that it could then be appropriately and consistently applied to the transcripts of the audio recordings created of the participant interviews. Carefully, each interview was read through in consideration of the code book and then where coded accordingly at the sentence level.

Simultaneously, short memos in the form of comments were also made where appropriate. For example, if a participant phrased something in such a way where it could be coded in multiple categories, a memo was recorded expressing why it was coded as one category over another. Memos were also made to notarize if important ideas emerged that were not directly related to issue coded for but may have some impact on participant response.

After the coding process was completed, the process of entering the data into tables for interpretation began. Tables aligning individual groups' comments with corresponding codes were created. Breaking the data into discrete tables by group allowed for the analysis of patterns particular to individual participant groups. In the analysis of these group specific behaviors and understandings in regards to copyright began to emerge.

Emerging Patterns:

These set of themes or patterns have emerged by looking horizontally across each category that was coded for in the original transcript. Specifically, we wanted to know what patterns are unique to specific user populations as it is our belief that having that understanding of our user groups will better enable us to design and focus educational support for our demographics. The patterns of information are quite revealing in terms of where more bolstering is needed around issues related to copyright.

Common Themes for Undergraduates:

- Pattern 1: Use images and videos taken from online in classroom presentations. Do not consider classroom presentations as a form of publishing.
- Pattern 2: Express conflation of proper attribution via methods of source incorporation such as direct citation, paraphrase, or quotes with copyright.
- Pattern 3: Assumed that as long as an image from online is properly cited that they can still use it in in their presentations.
- Pattern 4: Unaware of, and therefore do not consider, other factors when deciding to incorporate an image or not for their intended usage.
- Pattern 5: When it comes to personal blogging there is a tendency towards posting their own original artwork or photos.

- Pattern 6: Expressed a marked tendency to share textbooks with peers for economical reasons as well as for reasons related to access (i.e. peer unable to find a copy of the text for class and cause its cheaper).
- Pattern 7: Misunderstood the term “Fair Use” to be about giving proper attribution to authors.
- Pattern 8: No clear understanding of the rights of artist or creators.
- Pattern 9: Not sure what is meant by Intellectual Property.
- Pattern 10: Questions related to the sharing and licensing of their own creative works online.

Common Themes for Graduate Students:

- Pattern 1: No exposure to traditional publication expectations.
- Pattern 2: More likely to search out images which are openly available under creative commons.
- Pattern 3: Equally likely to share resources through for the purposes of exposure (i.e. artwork, and because of a perceived interest).
- Pattern 4: Share resources through social media and direct pdf emailing.
- Pattern 5: No consistent understanding of what Fair Use covers or is applied in interpreting the use of a source in a technical sense, sample indicates this to be a muddy point.
- Pattern 6: Not sure what the rights of authors or creators are under copyright.
- Pattern 7: Unaware of what the Intellectual Property policy states or means in relationship to their work own research or work as students.
- Pattern 8: Likely to use a range of multimedia (video clips, audio, images etc.) in their academic work
- Pattern 9: No distinction between sharing resources for educational and general consumption in their application of fair use doctrine.
- Pattern 10: Individuals have had some exposure to specific sites where images are creative commons and tend to stick to those explicit sites when trying to identify creative commons materials.
- Pattern 11: Generally, just wanted more educational grounding in fair use issues.

Common Themes for Faculty:

- Pattern 1: Aware of open access materials (specifically creative commons) and use them in their research or scholarship.
- Pattern 2: Assumes that if the library has access to a resource that it can rightfully be shared out with students or collaborators.
- Pattern 3: More likely to share resources in peer-to-peer file sharing through various electronic means (social media, box folder, email link or pdf, and in group libraries via Zotero).

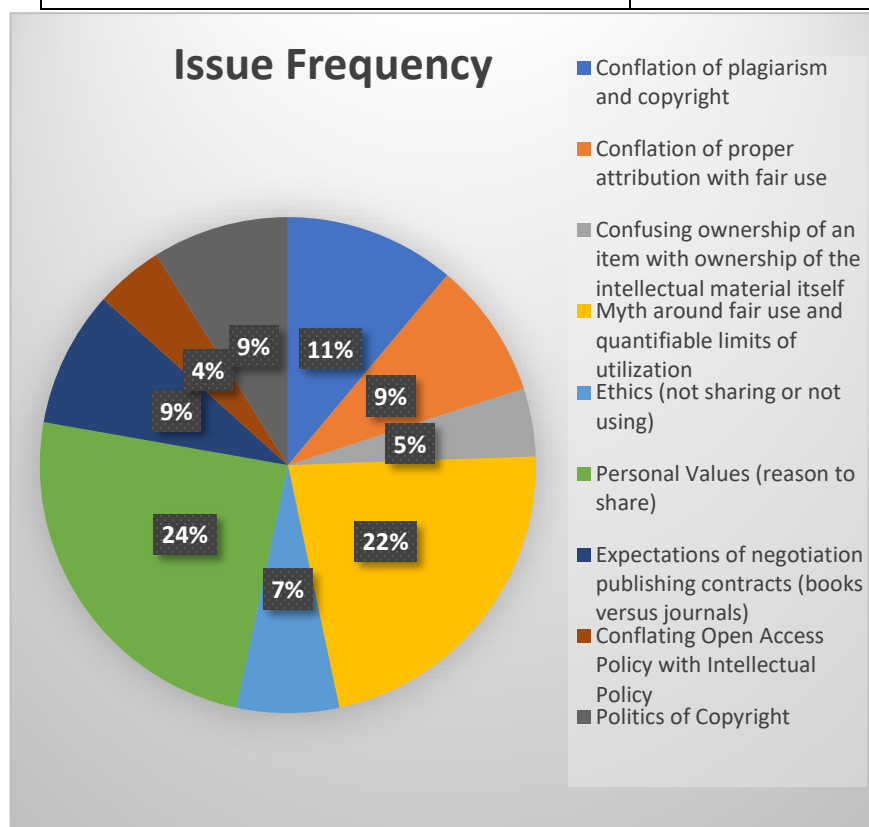
- Pattern 4: When it comes to the Fair Use doctrine there is a marked interpretation framework and application which is dependent on their personal values and ethics.
- Pattern 5: Discipline specific exposure and understanding of publication directly impacts how individuals understood author/creator rights (i.e. a framework of traditional industry vs. creative commons licensing).
- Pattern 6: No consistent level of understanding of Intellectual Property and how it affected faculty research and sharing, generally this seemed a muddy point for most of the sample.
- Pattern 7: Had various questions related to the enforcement of copyright law.
- Pattern 8: Material being shared out is most likely to be a text-based article or book chapter.
- Pattern 9: Images are specifically discussed as being sought that are under Creative Commons.
- Pattern 10: No consistent discussion or distinction given for images available in Public Domain (institutional repositories, online collections, etc).
- Pattern 11: Likely to share out library materials with colleagues outside of their institution rather than redirect individuals to use their own university libraries or resources.

Common Themes for Librarians:

- Pattern 1: Making distinctions between publishing online and publishing in a traditional journal.
- Pattern 2: Likely to consider the specific amount of the overall material that they were potentially incorporating.
- Pattern 3: Indicated that there were certain amounts of a given a whole which could definitively qualify as fair use.
- Pattern 4: Considered if an item was in public domain or creative commons before using.
- Pattern 5: Consider if there is an explicit educational use.
- Pattern 6: More likely to understand the technical definition of fair use, but still interpret it through the framework of personal values.
- Pattern 7: No consistent understanding of the Intellectual Property policy.
- Pattern 8: No understanding of author or creator rights as given under copyright.
- Pattern 9: Believe that copyright protects against blatant plagiarism.
- Pattern 10: Generally, felt they needed a set of well vetted legal rules before feeling comfortable sharing any copyright advice with patrons.

Holistic View of Themes: Using the memo or notes made during the initial coding stage, we went back through and looked for identifiable patterns across all participants. In doing so, we were able to identify persistent themes not demonstrated in the in group focused patterns above. Each instance as it appears in the transcript is accounted for in the transcript below to create a sense of a more nuanced frequency of these issues within our sample population.

Themes	# of instances
Conflation of plagiarism and copyright	5
Conflation of proper attribution with fair use	4
Confusing ownership of an item with ownership of the intellectual material itself	2
Myth around fair use and quantifiable limits of utilization	10
Ethics (not sharing or not using)	3
Personal Values (reason to share)	11
Expectations for negotiation publishing contracts (books versus journals)	4
Conflating Open Access Policy with Intellectual Policy	2
Politics of Copyright	4
Totals	45



Preliminary Data:

What are the preliminary implications? Data suggests a direct correlation between expressed personal values around either access to information or education and the likelihood of having a misconception around the technical definition of Fair Use and its implications. Misconceptions of Fair Use unanimously occur around the repeated idea that Fair Use prescribes quantities of the whole. We postulate that this misconception has to do with the conflation of various institutional policies and their individually determined guidelines for online sharing and

the overall determination of fair use. When it comes to educational context individuals expressing a personal value where also likely to indicate support for sharing resources with students and colleagues.

Conversely, a few individuals indicated that if they were unsure about the intended usage or status of a material (open access/creative commons etc.) then they avoided sharing or using it. One repeatedly cited accompaniment was an explicit lack of financial resources to cover the assumed cost of gaining permission from an author or creator to use said resource.

Among faculty and librarians particularly there were distinctions drawn around the word “published” and what it means to have something published. A major distinction was between self-publishing something online and publishing in a peer-reviewed journal, they also made distinctions between publishing an article and publishing a book. These distinctions framed the way they responded to probing questions about any disagreements that they may have had with a publisher. There are indications of a negative correlation between author/creator expectations of contract negotiation as it concerns materials published in an article format. Meaning individuals were more likely to express that they did not expect, and therefore generally do not, challenge issues that they may encounter when confronting a publication contract for an article. This trend was reversed when discussing book length projects. Specifically, they expected to negotiate terms related to monetary rewards in book publishing contracts.

Across the board there was confusion expressed in regard to the Intellectual Property policy, with many individuals having never even being exposed to it (in the case of undergraduates and graduate students). Or assumed that any educational materials they produced belonged to the university (prevalent in Faculty and to some degree in librarians). Definite confusion on where personal research qualifies in terms of the Intellectual Property Policy.

Copyright, Fair Use, and plagiarism/proper attribution were frequently conflated across the board at multiple points in participant interviews. One repeated issue was that undergraduate and international graduate students had exposure to the academic plagiarism section offered through the Bridge program. The exposure to academic plagiarism programming coincides with increased conflation of these concepts. Faculty, even those who have had prior formal training on Fair Use issues, also seemed to indicate a conflation of these concepts to various degrees. Faculty and librarians were also likely to be unclear on what author/creator rights are under copyright outside of an investment in the monetary protection of intellectual property.

Graduate students were more likely to indicate that they have had some exposure via a formal class in regards to how to find images under creative commons. They indicated that their prior education on creative commons materials made them more comfortable and able to better make decisions when it came to incorporating materials. While faculty all expressed having some previous exposure and training in identifying creative commons materials, this was inconsistently taught as part of their courses. Only one faculty member expressed that they included explicit instruction on finding creative commons and open access materials in their course.

Another faculty member indicated that they did occasionally assign students assignments that called upon them to find and use images, but that despite their knowledge of how to find creative common images, did not inform students of this. They indicated that they only explained what creative commons is and that there are materials available online that students can access. This faculty member also seemed to be under the impression that despite having not discussed it previously, that students at least had a basic understanding of copyright.