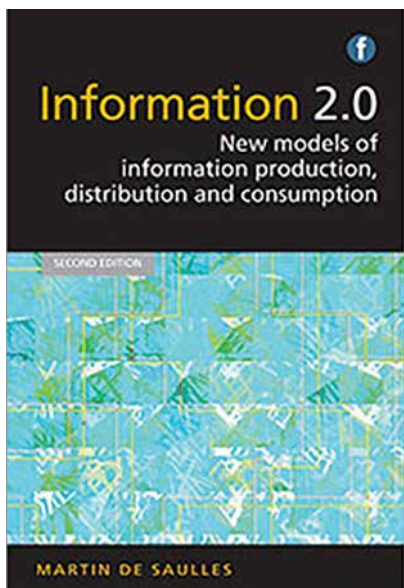


Information Lifecycle Considered in Context of the Electronic Ecosystem

Meg Scofield



Right away, a sense of humor distinguishes *Information 2.0, Second Edition: New Models of Information Production, Distribution and Consumption* by Martin De Saullés. In this updated textbook, three years after his first edition, De Saullés notes, "...[I]t is doubly ironic that this second edition is still being printed on dead trees." His good nature guides readers through an introduction and conclusion supported by four core chapters.

With a focus on information production, storage, distribution, and consumption, an important theme is how platforms and devices (as well as the organizations behind them) keep expanding to accommodate an ever-increasing digital deluge.

While the book will appeal to students engaged in information science programs, De Saullés takes special care to accommodate more seasoned information practitioners, too. With

signature enthusiasm, he regularly points out opportunities in emerging technological arenas.

Digital Information Transforms, Intimidates

Each chapter starts with an introduction that provides an overview, assuming no advanced, high-tech knowledge on the part of readers. Throughout his chapters, De Saullés breaks down difficult concepts into manageable segments.

He also freshens the text with numerous case studies selected to daylight challenges to the information community. Readers will recognize in the case studies names like BuzzFeed, Netflix, Amazon, and Spotify, along with companies less well known, although no less interesting. Concluding comments at the end of each chapter synthesize the array of ideas and underscore the importance to information professionals.

A particular strength of this book is the author's ability to acknowledge and encourage readers who may not whole-heartedly embrace all things digital. Despite technology's pervasiveness in personal and work lives, there are still plenty of people who write paper checks; who admit they either don't use a computer or aren't proficient; and who wonder, "What's a blog?" Some technology-averse folks may even work in the information management profession.

There Are No Stupid Questions

With readers less confident in technology, especially, De Saullés wants to share his optimistic outlook about the digital landscape. First, he looks backward several decades to

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explore the drivers of technology and then ponders the present and future, emphasizing the hows and whys of our digital evolution.

De Saullés gives easy-to-understand explanations. For example, he starts the book with a baseline point of reference: "What is information?" Then he moves into more advanced topics, like privacy: "Does Google know too much?"

Soon readers will find themselves getting comfortable with complexities in U.S. and international information laws; open government and the public's right to information access; and even coding and apps that work with search engines to ensure we find information rapidly and with minimal fuss.

Brevity Is the Soul of This Book

With such a brief book, an inevitable weakness is space constraints. Topics like big data, including a discussion about structured and unstructured data, fly by in a few pages. Data preservation is covered in an equally brief section.

Sometimes, the basic explanations feel a little too simplified. The section on cloud storage, for example, touches on cost and security decisions that private individuals face when thinking about how to keep cherished music or photo collections; however, De Saulles raises more questions than he answers.

To the author's credit, though, rather than omit any key topics, he's chosen to ensure that readers get at least get a tiny taste of how each issue relates to information management. With his shorter sections, a list

of extensive and current references found at the end of the book proves as valuable as the writing. The sources, including online and offline material, lend themselves to independent exploration.

Mind the Knowledge Gap

De Saulles' technique of clear explanations makes the book a helpful tool. For instance, information professionals might be thinking about traditional responsibilities like records management within the larger framework of information governance. Hav-

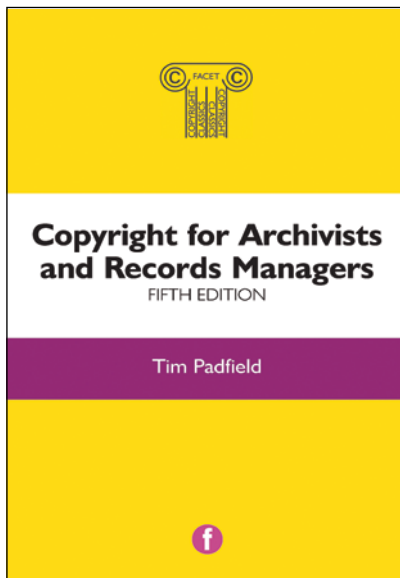
ing *Information 2.0* on hand when partnering with colleagues from areas like legal, privacy, and especially information technology will provide background and familiarity with common terms.

If this kind of collaboration is the key to the future, De Saulles illustrates how information professionals are well positioned to understand and embrace both the changes and possibilities that technology presents. **END**

Meg Scofield can be contacted at meg@twocoffeecups.com. See her bio on page 47.

UK Copyright Law Made Clear for Information Professionals

Sarah R. Demb



It's no secret that Tim Padfield has been the go-to copyright guru in the United Kingdom (UK) for many years. After 30 years in the sector, he retired from the UK National Archives in 2013 to many well-wishes from colleagues valiantly suppressing a chorus of "to whom will we direct our copyright questions from now on?"

From 2005 to 2014, while working in museum archives in London, I was one of the many who benefitted directly from his expertise and willingness to share it. Anyone who deals with records created in Britain, no matter where they are now located, will benefit from his understanding of the UK legalities that govern copyrighted materials.

As noted by Alison Cullingford in an entry in her 2013 blog "The Special Collections Handbook," Padfield has played a vital role in helping us manage and influence changes in copyright law. In the fifth edition of *Copyright for Archivists and Records Managers* he continues to explain the complexities of the legal context, enabling archivists to make effective and informed decisions and better manage risk.

Padfield has lobbied for legislative change, delivered workshop training, kept us informed via social media, and extended individual solutions when we asked for his help. We owe him a great debt and are thankful that he decided to continue to offer advice by

Copyright for Archivists and Records Managers

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updating his seminal text in light of the changes made to the law the year he retired. As he says, "If in doubt, consult a lawyer," but this volume can reasonably be considered very sound advice and guidance.

Updates in This Edition

Padfield has made a review easy by using the preface to summarize the updates to the fifth edition. Among the many summaries are: an outline of major changes to the law, especially as they apply to libraries and archives; an explanation of the new approach-

es to orphan works; a description of the changes relating to performers' rights, quotation, caricature, parody and pastiche, text and data mining, disability, and private copying; analysis of Channel Islands and British overseas territories law; updates on acknowledgments, assignments, and liability; an explanation of how UK courts determine jurisdiction over copyright infringement on the Internet; changes to Crown copyright and licensing of public sector information; consideration of the copyright cases that have been brought to UK and European Union courts since the last edition of the book in 2010, including the use of copyright works in libraries, archives and museums; and links to recent useful websites.

He has also included a late-breaking erratum on one section that relates to legislation that was overturned

while the book was in press – the advice on private copying is not relevant.

The Book's Organization

This edition is laid out in much the same way as previous editions, but the content has been comprehensively updated.

His book begins with a summary of key points – or basic assumptions – about the way copyright in the UK works. He then builds on these tenets by explaining any relevant exceptions and case law, and he also provides checklists of questions to use as decision-trees for application to the records you manage. He provides enough information so you can make your own decisions based on careful consideration of the precedents and experiences he interprets.

Padfield defines copyright, outlines its development, relates it to records,

and discusses it in relation to protection; ownership; publication, exhibition and performance; use; the electronic environment; special records (often related to their formats) and contexts; and the framework of other related intellectual property rights.

His appendixes include helpful copyright duration charts, declarations, and model licenses. The book also contains a bibliography and related legal authorities. These authorities comprise a list of laws and cases, and refer the reader to related websites for their full texts.

A Recommended Resource

The beauty of Padfield's work is that it is both a practical guide and a philosophical exploration of the implications and impact of legislative change, best practice, and case law. He is sensitive to what may seem like unrealistic burdens on records managers and archivists and the best way to navigate towards workable solutions.

The only drawback to the work is probably due to the publisher's house style, as the checklists are in the same bullet point format as any other list in the book, and as such are not as readily apparent as they would be if included as appendixes. In contrast, sections such as the duration of copyright chart appendixes are in table style and easy to read and easier to use. Similarly, the index points the reader to sections rather than the expected page numbers.

But these are quibbles. It is hard to imagine a more useful and clearly written guide to what can seem a convoluted topic that is easily overwhelming to practitioners trying their best to successfully implement the law. I hope that Padfield continues his leading role throughout his retirement as copyright evolves over the years to come. **END**

Sarah R. Demb can be contacted at sarah_demb@harvard.edu. See her bio on page 47.