

[About IR](#)

[Editors](#)

[Author
instructions](#)

[Copyright](#)

[Author index](#)

[Subject index](#)

[Search](#)

[Reviews](#)

[Register](#)

[Home](#)

CHANGE FONT

Since 1997 I have been involved in several national and international projects dealing with copyright issues within the library environment, following the literature and reviewing books on copyright. By now, I felt that my modest body of knowledge about copyright exceeds that of my colleagues in libraries and my considerably 'larger' opinions on these issues are based on stronger arguments than those held by publishers or other producers of copyright materials. This feeling was shattered entirely when the book by Tim Padfield landed on my desk. It disclosed entirely new copyright-related world of archives. I had no notion of its existence. Sure, I know archives and have worked there, I even teach a course of communication theory to undergraduate archivists. But in my mind, archives were never associated with copyright problems. Why should they? Most of them deal with unpublished documents, sometimes so old that any copyright would have expired long ago.

I have found that my assumptions were wrong and intellectual property issues pertaining to archives are even more complicated than the ones that libraries are facing at present. The variety of documents preserved in archives, wide range of purposes and ways of their use as well as different types of ownership makes copyright in this environment a very complicated legal problem.

Padfield's book is written for archivists and users of archives from a perspective of practising information professional, not a lawyer. It is also referring mainly to the practice and cases of the United Kingdom, the USA, Australia, and New Zealand (cases from some other countries also figure occasionally). Despite the fact that a European Union Directive unifies copyright practices to some extent and some of the recent problems may be common throughout the world, the use of this thorough account will be limited mainly to those countries with a "common law" tradition. The author points out this distinction himself at the very beginning of the book (p. 1).

The issues of the copyright protection, ownership, publication, electronic archives, use etc. are presented in great detail with references to various changes over the years, differences within traditions, and cross-references inside the text. The precision and accuracy of the details sometimes becomes confusing. However, the author has discovered the ways to keep the reader in track by:

- including a number of standard sub-headings in the chapters, which help the reader to follow the logic of the text,
- illustrating and explaining a particular legal issue through a simple everyday examples (disc jockey vs. party organiser), or a more complicated case (use of the private letters of the Duchess of Windsor).

Mostly, I enjoyed Chapter 7, which deals with special cases of archival documents, such as records of local authorities, religious bodies, court reports and police records, public and estate records, etc. This was a novel discovery for me, although perhaps not for most archivists.

Throughout the book the material from legal cases is used extensively and in a way that aids understanding of the point addressed. Because of this, I would recommend this book not only to archivists, but also to other information specialists.

And at this point I have to express greatest envy that I feel for British librarians, archivists, museum workers and many others who will not only enjoy but benefit professionally from this and many other books on copyright written by experienced professionals and researchers to address their everyday needs in a most appropriate and comprehensible style.

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The law of copyright gives certain rights to the owner of the copyright in a work, but users of a copyright work do not themselves have rights. Rather, in accordance with the common law tradition of the public having liberties rather than rights, they can exercise certain freedoms granted to them by the law, which limit the rights of the copyright owner in various ways. The copyright owner has the exclusive right for the limited term of copyright to do the things set out below with his or her copyright work, and to allow other people to do them (see 5.2.2).^Â The unauthorized copying of a three-dimensional work in two dimensions (and vice versa) is certainly an infringement only if it is an artistic work. It would therefore be an infringement to make a topographical model from a map. The copyright regime assists the work of archivists in these two basic activities: in preserving unique records and in making those records accessible to users. Preservation. Archivists have a responsibility to preserve the unique records and documents held within their archives in the public interest. Making copies of a document is often necessary to preserve that work for the future, and especially when dealing with digital works created in formats, or stored on media, that are in danger of becoming obsolete.^Â When this exception was first introduced, archives were required by law to charge the user a specified sum of money for making the copy. Now, however, an archive can choose to charge a fee (or not) at its own discretion. This is an important development. Copyright for Archivists explains the provisions of copyright law in the UK with particular reference to unpublished material, the most important part of the holdings of any archive. It gives advice and examples that take account of the special interests of archivists and users of archives; provides worked examples based on real-life enquiries answered by the author; and includes the full text of the statutory regulations for the copying of archival and library materials. This second edition is fully revised and updated to include changes to the UK law as a result of recent EU legislation, whi Authorized users who have agreed to the rules of the repository (including the requirement to respect copyright and privacy when engaging in the general publication of a work) should be able to have remote access to collections in digital form. Amend Section 108(h) of the Copyright Act to include unpublished works.^Â Overlong terms of copyright protection inhibit the growth of the public domain to the detriment of the public interest.^Â The Society of American Archivists has long advocated a term of copyright of the life of the author plus 25 years (Boyd, 1965). Unfortunately the Berne Convention, an international treaty that binds the U.S., mandates a minimum copyright term of life of the author plus 50 years in most cases. Copies of the exact census page can now be ordered online, as well as through the NATF Form 82 (National Archives Order for Copies of Census Records). What if I don't know the exact page of the census? You might be able to find census indexes near you.^Â Anyone can ask questions and get help from National Archives staff and other experts, history enthusiasts, and citizen archivists. Learn more about History Hub and how to ask questions on History Hub. Laws.