

McCaig's attempt to broach new territory and make personal archives of a cultural producer useful to broader critical analysis gives the archivist some very useful concepts for thinking about cultural authority and the role of the archives of individuals in sustaining broader cultural study. McCaig's work also stands as a case study in donor politics and the role of the archivist between donor and researcher, making a number of researcher approaches and opinions clearer to the archivist. This study allows archivists to explore the cultural positioning of influential donors further, and *Reading In* challenges, by extension, our choices and intervention in the cultural field.

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Demystifying Copyright: A Researcher's Guide to Copyright in Canadian Libraries and Archives. JEAN E. DRYDEN. Ottawa: Canadian Library Association, 2001. 46 p. ISBN 0-88802-298-0.

I first approached this little handbook with some curiosity and considerable skepticism that Jean Dryden would be able to demystify such a complex topic as copyright for her intended audience – researchers in Canadian institutions. Now I am sorry that I am not earning a commission for the number of times I have recommended it to any serious researcher who enters our institution's door. This is a marvelous publication.

The title of the work says it all. Written strictly from the researcher's point of view, Dryden proceeds to explain clearly and succinctly why researchers should be conscious of their rights and obligations with regard to copyright. The scope of the guide is tightly and logically focused on Canadian copyright law only, touching on American or international copyright law only when necessary. Dryden further stresses that her guide should not be considered a substitute for professional legal advice, given the intricacies of copyright.

The guide is comprised of nine chapters and five appendices, each unit covering some distinct aspect of copyright in researcher-friendly, clear language. Dryden begins with a definition of what constitutes copyright and how the Canadian *Copyright Act* applies in relation to international copyright. This is followed by a chapter that describes what types of material are protected by copyright; the criteria for determining whether a work may be protected by copyright such as originality, fixation, and nationality of the creator; and the differences between works that are literary, artistic, dramatic or musical in nature, and "other subject-matter" material that is copyright protected (such as sound recordings, performers' performances, and communication signals). Dryden also discusses what is not protected by copyright, for example, an unexpressed idea, individual words, names, or phrases. She then introduces

the idea that multiple copyright protections can exist in a single item, or that many items consist of more than one category of work.

In the third chapter, Dryden describes the rules used to determine who owns the copyright in a work of single or joint authorship, and in the cases of collective works or compilations. She also discusses the exceptions to the general rule in the case of works written while one is employed, or for Crown works, and other specific categories such as photographic works, commissioned works, the idiosyncrasies of cinematographic works, sound recordings, performances, and communication signals. She warns the researcher that copyright may be assigned or licensed by the copyright owner, and that physical property ownership is completely separate from copyright ownership.

Chapter four focuses on the length of time that copyright is in effect for any given type of work, explaining the general rule and the exceptions in place for posthumous works, anonymous or pseudonymous works, and Crown works. The specific term rules are also reviewed for photographs, cinematographic works, sound recordings, performances, and communication signals. The chapter finishes with a discussion pointing out the pitfalls to avoid when combining the rules of copyright ownership with those pertaining to length of protection.

Chapters five and six pertain to the rights of copyright owners, and the exceptions to those rights. Dryden reviews the economic and moral rights enjoyed by copyright owners, and briefly explains how digital “rights” are rather ambiguous under the current *Copyright Act*. She includes a short discussion on copyright infringement and the penalties that could be incurred. Her summary about the exceptions that are permitted is restricted to those that would be of the most interest to researchers, for example, what constitutes fair dealing (and how it differs from the American concept of fair use), the special exceptions now in place for libraries, archives and museums, and collective licensed usage.

In the seventh chapter Dryden shows how all the material covered to this point comes together by leading the researcher through a checklist of how to analyse a copyright question. She makes it clear that it is the responsibility of the researcher to obtain any copyright clearances necessary, since libraries, archives, and museums may only provide copies for private research and study purposes.

Chapter eight is devoted to the steps researchers should take if they decide to use material protected by copyright. Dryden begins with a discussion of risk assessment, followed by the importance of acknowledging one’s sources, and provides detailed suggestions on how to go about locating the copyright owners, elusive or otherwise. In the final chapter, she closes the circle by providing helpful tips to publishing researchers as to how they can protect their own rights as creators of copyright material.

This guide includes several useful appendices, beginning with one that

neatly summarizes and cross-references the copyright rules as they relate to various types of documents. Other appendices cover a set of definitions for terms found in the *Copyright Act*, a summary of economic rights, the types of material that a researcher could use without obtaining permission in advance, and a convenient listing of collective societies and related bodies involved in copyright issues. A minor quibble would be that it might be useful to include as a subset in Appendix B definitions for terms such as *fair dealing*, *fair use*, and *public domain* to save the reader from having to search through the text.

In summary, this publication is an excellent introductory or supplementary reference both for researchers and for the archivists and librarians who assist them. Not only is it an impressive distillation of a complex subject, it is clearly accessible to the intelligent reader without having the intimidating bulk of some other guides, such as *Canadian Copyright Law* by Lesley Ellen Harris. A bonus is that given Dryden's background as an archivist, archival concerns are nicely covered as well. One can only hope that Dryden will write an updated edition after the next round of *Copyright Act* revisions that hopefully will cover digital issues.

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Building for the Future: A Photo Journal of Saskatchewan's Legislative Building. GORDON L. BARNHART. Regina: Canadian Plains Research Center, 2002. 122 p. ISBN 0-88977-145-6.

As a young boy growing up in Saskatchewan, like many others I visited the Saskatchewan legislature on a school trip. Later, as an undergraduate at the University of Saskatchewan, I added to my exposure to the legislature during Model Parliaments hosted there by the University of Regina, including one surreal evening wandering its darkened halls, candle in hand, during a power outage. I thought that I had a good general knowledge of this structure, but Gordon Barnhart's text points out how little on the subject I actually know.

Claiming that the Saskatchewan legislature is "an outstanding example of the 'large ideas' that helped build this province" (p. ix), *Building for the Future* is a strange amalgam of history text, paean for the wisdom and foresight of T. Walter Scott, Saskatchewan's first premier, and tourist travelogue. Virtually every page contains at least one photograph, interwoven with an explanatory text which is intended to give an historical context to the legislative buildings, as well as a description as to their place in the community. The majority of these photographs are archival, most from the holdings of the Saskatchewan Archives Board; however, there is also a strong leavening of