

What is *Copyright*? Communicating specialized knowledge on CBBC

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ABSTRACT

The paper provides a qualitative investigation into the many ways in which exposition mediates exclusive knowledge about *copyright* to children in Key Stage 3 on the *Bitesize* and *Newsround* pages of the British Children's BBC online platform. The analysis compares objective exposition in the COPYRIGHT article of OUP's *A Dictionary of Law*, primarily intended for inclusion and knowledge transfer to late youth and adults, with the *Bitesize* sister directories on *Copyright and intellectual property*, and a *Newsround* story about *EU copyright law*. Data suggests that the *Bitesize* pages address excellent readers using specialist terminology; they pursue brevity, precision, and conciseness. While still comprising expository passages for explanatory purposes, *Newsround* adopts interlocutive strategies and provides verbal and visual stimuli – including clever language play within memes – that are clearly intended to engage with users, arouse their curiosity, and promote identification with the represented participants and actions.

Keywords: copyright, education, exposition, knowledge transfer, KS3, popularization, readability, usability.

1. Introduction

The mission of the BBC (British Broadcasting Corporation) is “to transform lives through media, [and] create a world where informed and empowered people live in healthy, resilient and inclusive communities” (<https://www.bbc.co.uk/mediaaction/about>). The information provided is intended to serve communities all over the world, honestly share and deliver information, in innovative and adaptable ways that make lasting improvements to people's

lives. Making general and specialized knowledge accessible to people with different backgrounds is seen as a public good for all (UNESCO 2005, in Bondi – Cacchiani 2021: 117). At the same time, both the BBC and the UK government as the principal (Goffman 1981) institution behind the public broadcasting corporation gain credibility when delivering good value to users (Marková et al. 2008).

Trustworthiness (Origgi 2013) and successful delivery for lasting improvements is only possible via innovation and, crucially, by adapting to two main factors:

- a. the needs and profiles of the intended audience(s); and
- b. against the background of the digital revolution (Moor 2005), changing search habits, which have increasingly seen users move towards free online content and a spreadable media landscape (Jenkins et al. 2013, quoted in Bondi – Cacchiani 2021: 117).

In this context, this paper concentrates on the meaning representation of *copyright* on the BBC pages. More particularly, as a follow-up to my own research on the meaning representation of *copyright*, the paper aims to shift attention from the popularization strategies at play with content intended for the older youth and adults in old and new genres and media (Cacchiani 2018a, 2018b, 2020), to content that at first glance appears to address older children (aged 11 to 14).¹ The question is one about the ways and extent to which highly trustworthy pages use stimuli and adopt strategies – also multimodal (Maier – Engberg 2021) – that signal and encourage recognition and fulfilment of the promise of communication and information relevance (Forceville 2020) to children in Key Stage 3 (KS3), or years 7 to 9 of the UK national curriculum.

To this purpose, Section 2 provides a working definition of popularizing and pedagogic texts. We are interested in content that is designed to meet children's needs and goals, reading skills, previous general, propositional and encyclopaedic knowledge, and cognitive background – that is, aspects that are part of their cognitive environment (Forceville 2020). This motivates our genre selection in Section 3, where we also flesh out the many aspects of our approach and integrate insights from diverse frameworks of analysis. Since comparison and contrast help highlight distinctive features of popularizing

¹ Although the definition of children and youth changes with circumstances, in line with the UN Secretariat and UNESCO (2013), I take 'childhood' to cover up to year 14 and 'youth' to cover the age cohort 15-24 (UNESCO 2013).

and pedagogic texts for older children (vis-à-vis older youth and adults), we select for analysis the *copyright* article of Jonathan Law's authoritative *A Dictionary of Law*, whose 9th edition (Martin – Law 2019, 9th edn., ODL9) is also remediated online on the *Oxford Quick References* (OR) platform. As will be seen, we take it as the standard for pedagogic communication in objective exposition (Werlich 1983 [1976]). Additional articles about *copyright* come from the *Bitesize* and *Newsround* directories that are part of the British Children's BBC pages (CBBC). Setting the stage for the ensuing exploration, we shall move from Werlich's (1983 [1976]) work on text types and Wiegand's (1977, 1992, 2015) Lexicographic Theory of Dictionary Form, through usability research (Nielsen 1995 and associates at NN/G) and studies on popularization (Calsamiglia – van Dijk 2004), to work in multimodality (Martinec – Salway 2005; Kress – van Leuween 2006; Bateman 2014) and visual relevance (Forceville 2020). As the analysis unfolds from Sections 4 to 6, they will be used differently, so as to account for variation in formats or (sub-)modes ("types of discourses" in Forceville 2020: 85) and (dis-)similarities in the communication and information strategies and stimuli adopted across the articles and (sub-)directories under scrutiny. Section 7 concludes and wraps up.

2. Knowledge dissemination, popularizing and pedagogic intent

This paper concentrates on exposition as a means for knowledge transfer, i.e., an information mode that provides knowledge about things and events (Smith 2003). Exposition reflects the basic cognitive process of comprehension (Werlich 1983 [1976]). Linguistically, exposition correlates with phenomenon-identifying and phenomenon-linking sentences (respectively, *definiendum* IS *definiens/definientia*; *definiendum* INCLUDES *definiens/definientia*). Dictionary definitions and dictionary articles (Bergenholtz – Tarp 1995: "microstructures") – which primarily cater for the cognitively oriented needs of the dictionary user – are prototypical manifestations of the objective, analytical, expository text type (see Cacchiani 2020 for more on this point).

Our question is one about exposition in online genres that are expressly designed for children, and older children in particular. Given their cognitive background, profiles and needs, and their cognitive environment at large, we assume a shift from the relatively more objective type of exposition to more subjective forms, with popularization strategies aiming at engaging with the user, and making knowledge understandable.

Knowledge transfer in asymmetric contexts may take multiple forms and meet diverse goals. Quoting Engberg et al. (2018: xii), the following factors are understood to be simultaneously at play in case of popularization:

- A knowledge asymmetry exists between the participants in the communicative situation (expert-lay-relation).
- The [...] knowledge is moved outside the institutional context, in which it is normally applied (intent of recontextualization).
- The expert aims to present knowledge to the lay person (intent of dissemination).
- The expert aims to present knowledge in a more accessible way than is the case in expert-expert communication (intent of popularization). [This involves creating common ground with the audience and catering for their cognitive environment.]

Also, adapting somewhat Engberg's discussion of the dissimilarities between pedagogic and popularization intents (Engberg 2020), we would like to make an additional point:

- There is a *pedagogic* intent (Gotti 2008) when the text provides semantico-encyclopaedic definitions – in primarily expository texts which cater for the cognitive (“what”) and procedural (“how-to”) information needs of prospective members of the community of practice (Wenger 1998) and discourse (Swales 1990).

Broadly, pedagogic texts cater for the secondary culture of a discipline (Gotti 2008), and introduce students to shared, uncontroversial knowledge within the discipline. But, of course, there are also texts that are pedagogic and at the same time can cater for the needs of the general public, not just prospective active community members. One such example is the *Oxford Quick References* (OR: <https://www.oxfordreferences.com/>), including ODL9: public libraries in the UK maintain subscriptions to the authoritative platform for public use, to make specialized knowledge accessible to law students and lay-users in general.

As far as the CBBC pages of our choice are concerned, we shall focus on content about *copyright* for older children (KS3 – Key Stage 3, for ages 11 to 14, school year groups 7-9 in England) and the early youth. The point at issue, then, is to what extent the pages offer information and stimuli that speak the general language of the receivers' primary culture.

3. Materials and methods

In this section I present the materials selected for analysis and outline the descriptive system and methods adopted to address the question of knowledge mediation for older children about *copyright*. For brevity, we will expand on theoretical notions along the way, together with the examples under scrutiny.

To begin with, in Section 4 we will look at the *copyright* article of Johnathan Law's (Martin – Law 2019; 9 edn.) *A Dictionary of Law* (ODL9), published online on the Oxford Quick References Platform (OR) without changes to the microstructure – hence, an extant sub-genre (Yus 2011: 62).

Wiegand's (1977; 1992; 2015) Actional-Semantic Theory of Dictionary Form can be used here to identify the key structural and linguistic features of the lexicographic meaning description in the dictionary article. Our goal is to assess whether or not the article proves to be the classic type of objective exposition (Werlich 1983 [1976]). Another important point concerns the article's readability level, which will be measured using WebFX's Readability Test Tool.² Third, while addressing dialogic references to other texts, we shall also look at interlocutive dialogic devices (Bres 2005) that help engage and create proximity with the user – e.g., the question/answer (Q/A) pattern, or recourse to the first and second person.

Although this may appear to be a detour from our main goal, focus on the article enables us to access trustworthy content (Origgi 2013) and acquire shared knowledge about the principle of *copyright*. Additionally, the analysis allows us to come out with a list of features that characterize a semantico-encyclopaedic dictionary article intended for adult and older young lay-users and semi-experts – which, in principle, should not characterize the contents of pages primarily designed for older children.

Turning to trustworthy pages for older children, a Google search for 'copyright' on the BBC online platform returns 29 articles and programmes (20 October 2020). Since they do not appear to be intended for the youth (Cacchiani forthc.), we restrict discussion to the hits returned from the CBBC pages. These comprise the BBC *Bitesize* sister directories:

- *Copyright overview* (CBBC-BSa: <https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/1>),

² WebFX's Readability Test Tool is available on <https://www.webfx.com/tools/readable/>. It provides text scores for the most used readability indicators: Flesh Kincaid Reading Ease and Flesh Kincaid Grade Level; Gunning Fog Score; Coleman Liau Index; Automated Readability Index; Smog Index.

- *Intellectual property* (CBBC-BSb: <https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/2>),
- *Creative Commons licences* (CBBC-BSc: <https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/3>),

all expressly designed to help pupils in KS3 with their homework, revision and learning.

Another case is the article *EU Copyright Law. Your memes and GIFS are safe*, from the long running *Newsround* online magazine and news programme (CBBC-nr: <https://www.bbc.co.uk/newsround/47721090>). *Bitesize* and *Newsround* are part of the British Children's BBC television channel and website aimed at children aged 6-15.

This being hyper(multi)modal communication (Maier – Engberg 2021) for (older) children, it makes sense to adapt notions from work on popularization discourse and usability research for our purposes, while also looking at image-text combinations and meaning co-construction via visuals and written text.

As far as popularization strategies are concerned, we rely on Calsamiglia – van Dijk (2004), which provides a set of recontextualizing knowledge-oriented strategies (Jacobi 1987), most notably:

- the 'word *called* term' type of denomination and designation for indirect metalinguistic naming with a word-to-term direction (Löffler-Laurian 1983);
- exemplification via generalizations and hypothetical exemplificatory situations (Calsamiglia – van Dijk 2004: "scenarios");
- concretizing associative tropes such as analogy, metaphor and similes.

Yet, Calsamiglia – van Dijk's (2004) popularization strategies do not work equally well with interlocutive dialogic devices for engaging with users, for which we mostly refer to Bres (2005). The latter comprise, among others, directives in imperatives and the question-answer (Q/A) pattern, inclusive-*we*, and recourse to the 2nd person to address the user.

Following Cacchiani (2018a, 2018b, 2020), we shall also consider adherence to certain usability principles in content design (Nielsen 2001, 2015 and work by associates at NN/g – Nielsen Norman group) as a measure of the intent of popularization. These principles serve as guidelines to make (ideally) meaningful content clear, fast and easy to read. In usability theory, utility content is accessed fast, usable – or easily processed and understood – and is useful for the user (Nielsen 2001, 2015). One measure of usability is readability, which we can assess using the WebFX's Readability Test Tool (see footnote 2).

In line with Nielsen (2015), we contend that:

- usable texts are expected to aim for a 12th grade reading level when addressing readers with college degrees,
- an 8th grade reading level is recommended for general users, and
- specialized domain terminology is required when content is designed for specialized users.

Certainly, long-winded clauses and long words work towards comparatively lower readability scores and higher school grades – that is, less usable content for older children. With children in KS3, we expect lower readability levels.

The following usability recommendations, we propose, can be considered for our purposes:

- For comprehension, related content can come together, within chunks, paragraphs, or bullet and numbered lists (Moran 2016).
- Also, user-centric headings can support scanning and attract the user's attention, serving as relevant stimuli. While Nielsen (2001) argues for meaningful (i.e., topic-giving and useful) headings, we may want to add, clever and fancy headings might help with children.
- Texts start with meaningful words (Nielsen 2015) for scannability, while abbreviations, initialisms, and acronyms are spelt out in the first instance (Nielsen 2001). When describing new concepts, we would like to point out, common ground can be created with the child-user by connecting to their experience and interests, via recourse to meaningful exemplifications, also scenarios, or by using concretizing associative tropes (Calsamiglia – van Dijk 2004).
- With reference to interaction and engagement, FAQs and the question/answer (Q/A) pattern deliver good value to website and users (Cacchiani 2018a). Well-managed/targeted FAQs and questions show that the organization/principal (Goffman 1981) is listening to and addressing people's concerns (Farrell 2014). Within the economy of this paper, this is taken to overlap with research on dialogic devices that can create and boost engagement with the user (Bres 2005), including directives and imperatives.

To complete our theoretical apparatus, we have to turn to visuals (layout, static images) in multimodal texts. They can be used as ostensive stimuli with communicative and informative intentions (Forceville 2020) – hence, to engage the users and meet their knowledge-related needs. Tackling

this point calls for recourse to work on “reading” images and their representational (i.e., content-oriented), interactive or interactional (i.e., audience-oriented) and compositional metafunctions, including image modality (Kress – van Leeuwen 2006). Similarly, we must consider text-image status and relations. Following Bateman’s (2014) critical appraisal of current research on the issue, therefore, we shall primarily refer to Martinec – Salway (2005), who distinguish between:

- images with close relation to the written text, and
- images with little or no relation, which may serve as decorative elements, for aesthetic enjoyment and pleasure, and as control, for drawing in and engaging users, guiding and motivating them.

This type of analysis will enable us to identify strategies on the CBBC pages that make them usable and relevant to children in KS3 and assess whether popularization is at play on the *Bitesize* and *Newsround* pages about *copyright*.³

4. ODL9: COPYRIGHT

This section draws heavily on work carried out in Cacchiani (2018b, 2020). Although ODL9 has moved from paper to online, we cannot highlight any major changes in the main content area of the online article for COPYRIGHT (ODL9), that is, in its meaning description. As a semantico-encyclopaedic dictionary article, COPYRIGHT epitomizes the standard objective-expository text as defined by Werlich (1983 [1976]) in his text grammar of English.

According to the *Preface*, ODL9 addresses cognitively-oriented user needs and situations. That is, it communicates encyclopaedic knowledge of cultural and subject-specific nature (Tarp 2008) to novices (law students), lay-users and semi-experts (practitioners in other disciplines) for purposes

³ Another challenge for this chapter would be to assess whether the BBC *Copyright Aware* pages address older children, youth or adults. The homepage (*Welcome to Copyright Aware*; BBC-CA: <https://www.bbc.co.uk/copyrightaware>) appears to be designed for and attract the attention of older children based on content, visuals (drawings) and layout. Yet, preliminary investigation into the issue suggests that once we move away from homepage to subdirectories, written content, audioscripts, accompanying videos (in the form of pastiches), as well as landing pages for hyperlinks, address an adult audience (Cacchiani forthcoming.).

of inclusion in the community of practice (Wenger 1998; Wenger-Trayner – Wenger-Trayner 2015). Example (1) provides the dictionary article for COPYRIGHT (ODL9).

- (1) **Copyright** n. The exclusive right to reproduce or authorize others to reproduce artistic, literary, or musical works. It is conferred by the Copyright, Designs and Patent Act 1988, which also extends to sound broadcasting, cinematograph films, and television broadcasts (including cable television). Copyright lasts for the author's lifetime plus 70 years from the end of the year in which he died; it can be assigned or transmitted on death. EU directive 93/98 requires all EU states to ensure that the duration of copyright is the life of the author plus 70 years. Copyright protection for sound recordings lasts for 50 years from the date of their publication; for broadcasts it is 50 years from the end of the year in which the broadcast took place. Directive 91/250 requires all EU member states to protect computer *software by copyright law. The principal remedies for breach of copyright (known as **piracy**) are an action for *damages and *account of profits or an *injunction. It is a criminal offence knowingly to make or deal in articles that infringe a copyright. *See also* BERNE CONVENTION. (ODL9)

The COPYRIGHT article in ODL9 has a readability level of about 12 – which is in line with specialized topics (Nielsen 2015) – and, on average, 20.11 words per sentence, with 1.57 syllables per words. It should be easily understood by 17 to 18 year olds. As an extant text remediated for online, it retains the features of concise modular, non-elementary articles originally written for paper (Wiegand 1977, 1992, 2015). These comprise non-natural condensation with copula deletion (e.g., between lemma/definiendum and definition), third person style and objectification, complex clauses.

The initial definition, or integrate core (Wiegand 1977, 1992, 2015), specifies function and application of the superordinate term, *right* (1a). As the article unfolds, it provides semantico-encyclopaedic references to national legislation and procedural information regarding the interpretation and application of the law, with a technical explanation. Further detail comes from the shift from national to supranational legislation. By doing so, technical examples merge with external legal references to community law (1b) and cross-references to synopses in the outside matter (1c).

- (1a) The exclusive right to reproduce or authorize others to reproduce artistic, literary or musical work. (ODL9)
- (1b) It is conferred by the Copyright, Designs and Patent Act 1988, which also extends to sound broadcasting, cinematograph films, and television broadcasts (including cable television). Copyright lasts... EU directive 93/98 requires... Directive 91/250 requires all EU member states to protect computer *software by copyright law. (ODL9)
- (1c) *See also BERNE CONVENTION.* (ODL9)

The pedagogic intent is apparent: to explain and to provide access to the relevant literature for further study. The relations between ‘copyright’ and other technical terms within copyright law and intellectual property law are brought to the fore in separate complex clauses that form other meaning descriptions. Some represent associative naming with relational expressions (1d). Others are intratextually dialogic analytical definitions with internal cross-referencing (1e: ‘*damages’; ‘*account of profits’; ‘*injunction’). Also, they might come in combination with metalinguistic naming (1e, a case of internal referencing: ‘known as **piracy**’), and/or with additions in the form of relative clauses (1b, with circumstantial information).

- (1d) It is a criminal offence knowingly to make or deal in articles that infringe a copyright. (ODL9)
- (1e) The principal remedies for breach of copyright (known as **piracy**) are an action for *damages and *account of profits or an *injunction. (ODL9)

While popularization strategies such as concretization and exemplification via hypothetical scenarios (Calsamiglia – van Dijk 2004) are not part of the picture, interlocutive dialogic devices (Bres 2005) like ‘See’ (1c) are readily replaced by typographical conventions for cross-referencing to other matter within the dictionary, in the interest of lexicographical condensation (e.g., the star key, or bold, as in 1e).

Overall, the COPYRIGHT article in ODL9 is an objective expository text that transfers knowledge to current peripheral though prospective active members of the community of practice, for learning and future inclusion. (See Cacchiani 2020, Section 3.1, for more detail; all examples from there.)

5. CBBC-BSa/b/c: *Copyright and intellectual property (Bitesize)*

As suggested above, a Google search of 'copyright' in the context of 'BBC', returns the following sister directories, with diluted content about *Copyright and intellectual property*:

- *Copyright Overview* (CBBC-BSa: <https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/1>),
- *Intellectual property* (CBBC-BSb: <https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/2>),
- *Creative Commons Licences* (CBBC-BSc: <https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/3>),

all aimed at helping pupils in KS3 with their homework, revision and learning.

Layout design is consistent with the *Bitesize* format and colour palette (black and white for salient content; purple and orange for other parts, light grey for less salient parts). All pages provide a simple, straightforward user experience:

- On the left, a single column layout automatically invites visitors to scroll down, with numbered buttons at the centre-top and centre-bottom for jump links to the sister directories.
- The page is not text-heavy, and content is fixed and broken out by headers, sub-headers (in bold) and white spacing for introductory modules, lemmas and subsequent meaning descriptions; font is black and white and bullet points are orange.
- Content is framed by the *Bitesize* horizontal banner, header and a fixed menu at the top, a relatively less salient sidebar to the right – with keywords and jump links for *More guides* and *Links* – and a central horizontal border followed by two rectangles for the footer, with links to all KS3 *Subjects* and to BBC.

The average reading ease for separate chunks ranges from 80 of 100 (for 2a, which should be easily understood by 12 to 13 years olds) to 52.4 of 100 (for 2d, which should be easily understood by 16 to 17 years olds). Most passages, however, cluster around 14 to 15 years of age, with average reading ease of about 64.5 to 52.5 of 100 (e.g., 2b and 2c respectively).

(2a) Search engine images

Images returned by search engines do not belong to the search engine and are not free to use. The search engine has included them from a number of websites. All of the major search engines provide a link to the website that the original image is from. If you want to use an image you have found using a search engine, always check who it belongs to. (CBBC-BSa)

(2b) Copyright

An original piece of work is covered by copyright. It could be a piece of music, a play, a novel, photos or a piece of software. Copyright can be enforced by law. It is against the law to copy and distribute copyrighted material without the copyright owner's permission. (CBBC-BSa)

(2c) Intellectual property

There are other ways to stop your work from being copied and distributed without your permission.

- Trademark – A sign or logo that identifies a brand or company
- Patent – A patent protects a new idea or invention
- Design – A product's visual appearance [visual; 2c1; Figure 2]

All companies register their name and address with Companies House. Visit the **Intellectual Property Office** website to learn more. (CBBC-BSb)

(2d) Copyright facts

- Copyright is automatic and there is no need to register for it.
- The symbol © indicates copyright but a piece of work is still covered without it.
- Copyright does not last forever and will expire after a certain period of time.
- It is illegal to share copyrighted material on the internet without the copyright owner's permission.
- If you create a piece of work for your employer, the copyright usually belongs to them. (CBBC-BSa)

Given that readability ease diminishes with word and sentence length, it is no surprise that (2d) turns out to be more demanding than other passages: bullet points 1 to 3 introduce coordinate sentences, while 5 is an if-conditional. Additionally, the passage comprises specialist terms ('copyright', n; 'copyright', v), as well as complex and polysyllabic words (e.g., 'internet', 'illegal', 'permission').

Striving for clarity, precision and conciseness can diminish readability ease, as in the descriptions in the Table *Creative Commons licences* (2eii/ Figure 1), which expand on the preceding content and elaborate on the matching symbols (2ei). Hence, whereas (2ei) has an average reading ease of 65.2 of 100 and should be easily understood by 14 to 15 years olds, the descriptions in (2eii/Figure 1) have an average reading ease of 52.4 and should be easily understood by 16 to 17 years olds.

(2ei) **Creative Commons Licences**

Creative Commons licences refine copyright. They allow the copyright owner to say exactly what other people can and can't do with or to their work.

They help copyright owners share their work while keeping the copyright. For example, a Creative Commons licence might say that other people can copy and distribute the copyright owner's work, if they give them credit.

There are a number of Creative Commons licences. The four licences in the table below are commonly used. (CBBC-BSc)

(2eii)

Creative Commons licences





Licence	Symbol	Description
Attribution		It can be copied, modified, distributed, displayed and performed but the copyright owner must be given credit.
Non-commercial		It can be copied, modified, distributed and displayed but no profit can be made from it.
No Derivative Works		It can be copied, distributed, displayed and performed but cannot be modified.
Share-alike		It can be modified and distributed but must be covered by an identical license.

Figure 1. Table *Creative Commons licences*, CBBC-BSc. Copyright © 2022 BBC (<https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/3>, 1 Sept 2021)

All examples are meant for revision and learning, to complement online and in-class activities, explanations and tasks about specialist notions around the principle of *copyright*. Excellent readers can probably go through them easily, especially when already familiar with the content.

There are a number of features that work towards usability, including presenting content on clean layout and tidy pages, chunking of information by topic, and inclusion of bullet lists for highlights (2d). At the same time, keeping links to a minimum (2c: *Intellectual Property Office*; 2f: *ICT*) appears to reflect an interest in only providing basic content, in line with the specific user needs.

All headings are topic-giving stimuli, which come with the promise of relevant information. Exceptionally, meaning descriptions that comment on category or function may recur to non-natural condensation via copula deletion – e.g., between lemma/definiendum and definition in (2ci). Another exception is recourse to text-image compositions for content co-creation, as in *Design* (2c: bullet point 3 and image). Here, a static colour illustration with low visual modality depicts well-known objects (desktop and keyboard, drawing pen and tablet) and user-centric activities in a familiar setting (designing at one's own desk), which can create proximity (sensu Hyland 2010), and with which the young visitor can associate (Barnbrook 2012, adapted).

(2ci)

- Trademark – A sign or logo that identifies a brand or company
- Patent – A patent protects a new idea or invention
- Design – A product's visual appearance

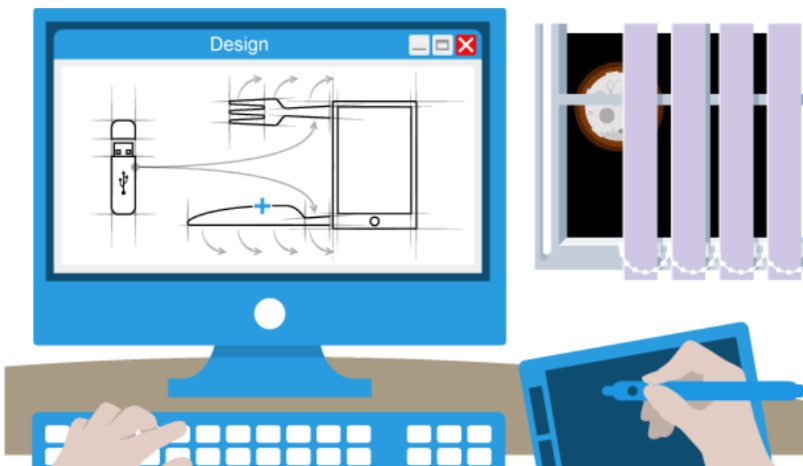


Figure 2. Text-image compositions for content co-creation, CBBC-BSb. Copyright © 2022 BBC (<https://www.bbc.co.uk/bitesize/guides/zchcwmn/revision/2>, 1 Sept 2021)

Notice that the image paints a hypothetical scenario, in the same way as verbal examples may serve as exemplification (2eia, from 2ei):

- (2eia) For example, a Creative Commons licence might say that other people can copy and distribute the copyright owner's work, if they give them credit. (CBBC-cr1BSc)

An additional consideration regards the type of exposition at play. The examples illustrate third-person style and objectification. And yet, this comes with *if*-conditionals, recourse to the second-person style and use of interlocutive dialogic devices (Bres 2005) – all intended to engage with the user and create proximity (2di, from 2d):

- (2di) If you create a piece of work for your employer, the copyright usually belongs to them. (CBBC-BSa)

Importantly, this is to be seen as a less didactic style than that of standard school instruction, and a highlight that comes close to informal 'when'-'if'-full sentence definitions. The same non-didactic style characterizes the user-centric recommendation in (2ai, from 2a), about using search engine images downloaded from the internet:

- (2ai) If you want to use an image you have found using a search engine, always check who it belongs to. (CBBC-BSa)

In this context, inclusive 'we' (2f: 'our lives') in the introductory lines to *Copyright overview* and *Copyright and intellectual property* is to be understood as a communication stimulus in a passage that encourages the user to engage with the text via recourse to user-centredness and user-orientation:

- (2f) **Copyright overview / Copyright and intellectual property**

With so much of our lives shared online, it's important to understand the basics of copyright law and know about data protection and the Creative Commons license.

Part of ICT | Risks and implications of ICT (CBBC-BSa/CBBC-BSc)

To wrap up, here is how far we have come: the *copyright* pages on *Bitesize* are a clear instance of educational content designed with didactic materials in mind and intended for older children in KS3 and the early youth. There is nothing clever in the content; layout, visuals and colour do not decorate, draw in, engage, or motivate the user. Rather, usability features such as

clear design, neat layout, meaningful headings, and user-centric content (Nielsen 2001) combine to provide basic specialist information.

6. CBBC-NR: *EU copyright law. Your memes and GIFS are safe* (Newsround)

At this point, we have arrived at our third case study, an article on *EU copyright law. Your memes and GIFS are safe* (CBBC-NR: <https://www.bbc.co.uk/newsround/47721090>), from the *Newsround* online magazine – aimed at children aged 6-15.

Following the header with the BBC logo, fixed menu, and the *Newsround* horizontal banner at the top, the article provides verbal and visual content interacting in one central column, black font against light grey background, and white left and right margins. Verbal content alternates with visuals and sets of links to other articles across the directory. The average reading ease is about 71.8 of 100, making the text easily understood by 11 to 12 year olds – hence, early KS3. Additionally, the article shows a preference for short sentences and monosyllabic words, and recourse to the intended user's primary culture and vocabulary. This appears to take into account usability concerns and reflections on the reading skills of the intended user.

Let us consider examples (3ai) to (3bii). Altogether, the article relies heavily on the interplay of interlocutive devices (Bres 2005) that promote proximity (Hyland 2010) and user-association (Barnbrook 2012, adapted). Elements of pleasure and surprise and communicative and informative stimuli that arouse motivational states such as curiosity are present, so as to reinforce individual interest. And "[w]hen interest is high, focusing attention and cognitive activity feel relatively effortless" (Seel 2012: SITUATIONAL INTEREST). (For the role of visuals, see discussion on 3di/Figure 3 and 3dii/Figure 4, which complement our observations on 3ai and 3aai, respectively; 3diii/Figure 5; 3div/Figure 6, in connection with 3ci, and 3dv/Figure 7 for 3cii).

More to the point, in the topic-giving heading, recourse to the second-person possessive adjective *your* immediately creates a connection with the user (3ai). With first- and second-person pronouns and adjectives, imperatives and exclamation marks for emphasis, this is also a feature of the introduction to the article, or "hook" (3aai, 3aiii), which mimes a colloquial interaction (3aiii: 'What even are...?'; 'Well, buckle in...'; '!') between expert (3aiii: 'I', in

'I hear you ask') and lay-user (3aiii: 'you', in 'I hear you ask'; 'I', in 'Can I still share memes?i):

(3ai) **EU copyright law. *Your* memes and GIFS are safe.** [visual; 3di/Figure 3]
(CBBC-NR)

(3aii) **The future of *your* favourite memes and gifs have been at risk!**
(CBBC-NR)

(3aiii) "Why is this happening?", "What even are copyright laws?", "Can I still share memes?!" *I hear you ask.*

Well, *buckle in* for *Newsround's* explainer telling *you* all you need to know! (CBBC-NR)

The question/answer (Q/A) pattern, which characterizes jump links to *Newsround* pages (3bi), as well as subheadings and passages in the article (3aiii; 3bii), is fully in line with usability concerns and engagement strategies identified in popularization research (e.g., based on Hyland 2010):

(3bi) Is that meme really an ad? (CBBC-NR)

(3bii) **What is copyright law?** [visual, 3diii/Figure 4]

- [a] Copyright is the legal right that *you* get when *you* make something creative.
- [b] For example, if *you* create a piece of music *you* will own the copyright in that music.
- [c] It allows an artist to protect how their original work is used.
- [d] Copyright allows *you* to stop other people copying the works that *you* have created.
- [e] Owning the copyright of something (e.g. a song, photograph, drawing) gives the owner the right by law to control how a piece of work is used. (CBBC-NR)

As far as (3bii) is concerned, what cannot go unnoticed is informal definition styles such as *when-/if-* full sentence definitions [a], definition via exemplification in an *if*-clause in [b], and recourse to the infinitive [d]. This, however, alternates with recourse to the third person in 'It allows an artist to + inf.' [c] and 'Owning the copyright... gives an owner...' [e].

When it comes to more technical definitions and laws, informal definition styles give way to the third-person style (3ci):

(3ci) **What is Article 13?** [visual, 3div/Figure 6]

- [a] Article 13 is an element of the new EU copyright law. It says that services such as *YouTube* could be held responsible if their users upload copyright-protected movies and music.
- [b] Tech companies already remove music and videos which are copyrighted, but under the new laws they will be more responsible for any copyrighted content.
- [c] Article 13 does not include cloud storage services, non-profit online encyclopaedias, and parody – *which includes memes*.
- [d] Many in the entertainment industry support Article 13, as it will make websites responsible if they fail to license material or take it down. (CBBC-NR)

Communicative and informative stimuli that arouse user interest are included throughout, not only providing user-centric examples (3ci: ‘services such as YouTube’ [a]; ‘and parody – which includes memes’ [d]), but also turning to users’ experiences (3cii),

(3cii) **Will article 13 affect video game streamers?** [visual; 3dv/Figure 7] (CBBC-NR)

In this context, visuals are key. Verbal and visual interact in (3di), an ironic meme, which encourages users (‘I’) to address changes in EU copyright law light-heartedly: ‘I find this amoozing’ – with recourse to wordplay in the non-word and blend ‘amoozing’ < ‘amusing’ /əˈmjuː.zɪŋ/ + ‘moose’ /muːs/. Q/A pattern and first person can be found in meme (3diii/Figure 5), related to the subheading *What is the new law?: An adventure?* If yes, then better ‘alpaca my bags’, with two alpacas in the background. As can be seen, ‘alpaca’ /ælˈpæk.ə/ (i.e., exhortative for ‘all pack’), is another instance of wordplay, which is typical of children’s literature.

Elsewhere, high-modality photographs repeat by ostension content from the text while depicting objects, people and/or experiences that are part of the users’ daily lives. For instance, Ed Sheeran (3dii/Figure 4), a singer and songwriter popular among the youth, repeatedly accused of borrowing copyrighted materials for his songs; the YouTube logo on a mobile screen (3div/Figure 6); computer screens and a young male game streamer in (3dv/Figure 7). They serve as communicative stimuli that help the user engage with the text via proximity and identification with the represented participants and the scenarios evoked by the images.

(3di) **EU Copyright law. Your memes and GIFs are safe**



Figure 3. CBBC-NR, Copyright © 2022 BBC (<https://www.bbc.co.uk/newsround/47721090>, 28 Mar 2019)

(3dii) **What is copyright law?**



Figure 4. CBBC-NR, Copyright © 2022 BBC (<https://www.bbc.co.uk/newsround/47721090>, 28 Mar 2019)

(3diii) **What is the new law?**



Figure 5. CBBC-NR, Copyright © 2022 BBC (<https://www.bbc.co.uk/newsround/47721090>, 28 Mar 2019)

(3div) What is Article 13?



Figure 6. CBBC-NR, Copyright © 2022 BBC (<https://www.bbc.co.uk/newsround/47721090>, 28 Mar 2019)

(3dv) Will article 13 affect video game streamers?



Figure 7. CBBC-NR, Copyright © 2022 BBC (<https://www.bbc.co.uk/newsround/47721090>, 28 Mar 2019)

In short, visuals here do not add to the content, but serve functions such as drawing in, engaging and motivating users (Martinec – Salway 2005).

7. Conclusions

This chapter pursued the goal of identifying popularization strategies in online content about *copyright* expressly targeted at older children, on the *Bitesize* platform and in the *Newsround* magazine, both part of the British Children's BBC online platform (CBBC). Although the analysis was strictly qualitative, we hope to have minimally demonstrated that the popularization strategies evidenced in Calsamiglia and van Dijk (2004) do not appear to play a key role in knowledge mediation. Quite the contrary, comparison with the

A Dictionary of Law's COPYRIGHT article – an encyclopaedic expository passage also intended for adults and inclusion within the community of practice – appears to suggest a preference for the standard *definiendum* – *definiens* structure (though without non-natural condensation), while associative tropes are entirely absent.

More to the point, we have seen that, in line with their overall pedagogic purpose, the *Bitesize* pages are primarily expository texts. They provide definitions and key facts about ‘copyright’, ‘intellectual property’ and ‘creative commons licences’ against a neat and clean layout, with static images playing a minor role, and written texts addressing excellent readers, also beyond KS3. This suggests that they serve as learning and revision materials (not exclusively for self-study) and are primarily used to summarize and highlight key points using specialist terminology. Knowledge is mediated in a brief, concise and precise manner on highly usable pages.

Instead, while still comprising expository passages for explanatory purposes, the Newround page is clearly designed to engage with the user and play on their curiosities and interests. User-centric and user-oriented stimuli intended to encourage, realize and fulfil the communicative intention are present throughout, in the form of verbal interlocutive devices (Q/A patterns, first- and second-person style, exclamation marks, colloquialisms), as well as of images that arouse interest and curiosity. These might come as clever language play within memes, as well as in the form of ostensive stimuli that point to proximity and invite association with user-centred objects and familiar VIPs, or that invite identification with the represented participant(s) and actions.

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