

Transcript for **Personal Identity: The PI of IP** video

Note: Interview transcripts have been edited for clarity and consistency. Numbers in brackets **[0.00]** indicate timestamps for the video. Ellipses in brackets [...] indicate that material has been deleted from the excerpt.

Karen Lunsford [00.00]: Decisions about IP are not made in a vacuum. Rather, they reflect an academic's subject position at a particular moment. In other words, perspectives on whether and what property can be owned are bound up in ways of knowing and being. In this video, speakers articulate a wide range of perspectives on how their personal identities as academics and their IP decisions inform each other. The participants model how to think through the implications of one's identity for one's IP decisions. A full summary of the video is provided in the Video Summary section of the webtext. The following Pedagogical Takeaways section offers further resources for sharing with students and colleagues who are developing their own stances towards IP.

Ellen Cushman [01.03]: If I was to, and when I do, teach first-year writing, for example, I think about how citations do the work that they do and why it is that they do it and try to look at different value systems implicit in citations and why it is that those matter to the people that have created those citation standards and how it is that those support institutions and how those institutions are relate[d to] cultural and economic mindsets. And so we layer it out, at several layers at once, through several specific kinds of citation activities, so But with graduate students I think I would take the more conceptual framing of that and start with decolonial understanding of intellectual property and then really work through and try to produce different kinds of knowledge products that could potentially shape the ways in which property comes to be understood and composition/rhetoric. [...] for my classes more so than any particular pedagogical or curricular nuts and bolts.

Damián Baca [02.20]: Sure sure. The way that I approach intellectual property comes through a dual lens of my own research. So on one hand I'm interested in how interrogating how dominant Western practices of knowledge-making can contribute to the dis-authorization of non-Western people, of non-Western cultures, non-Western rhetorical production, non-Western ways of knowing and being in the world. And then the second leg of that inquiry is really the reactivation or restitution or reclamation of indigenous and Latino, pre-Hispanic forms of knowing in rhetorical production. So with that dual lens what I tend to do—and I'm thinking about this pedagogically because there's never a time when I'm not—that I come to think about intellectual property through this lens. And so we know that the Latin root, "proprietas" is, on one hand, grounded in Western Europe at a time—historically—at a time when Western Europe itself was not really in existence the way that Western Europe is now. So it would not be accurate for us to say that Romans of antiquity would've articulated this idea of property as necessarily universal. In other words, as applying to all peoples across the planet. The universal, the false universalization of that can arguably might come a little

bit later. Not even when Roman imperialism may be even later; like I'm thinking of the Enlightenment. I tend to go back to the Enlightenment and the kind of dawn of modernity. So what I tend to do is I try to complicate that with students, but how can I make intellectual property as unfamiliar as possible.

Michael Pemberton [04.47]: Our concept of intellectual property is very heavily invested in the western tradition of copyright, and everything that that entails, including capitalist concerns, and I don't know that those principles—in fact, I'm pretty sure that they don't—apply in a variety of other countries. So these things tend to be negotiated by a variety of trade agreements of one sort or another. But it would be...As more and more of our academic work is becoming international, and we're having international conferences, I think that I would really like to know a lot more about how IP is looked at in concern and treated by a variety of other countries around the world.

Krista Kennedy [05.29]: I find myself more and more in recent years having discussions in class when we do—I work with a variety of collaborative designs in my classes. Sometimes it's small groups, sometimes it's pairs. Sometimes it's whole class teams. Sometimes part of the students are here on our residential campus and some of them are online and study abroad, for instance. I've not yet done cross-campus collaborations although I'd really like to. And we end up sometimes having discussions about the tensions between understanding yourself as part of a team, understanding collaborative work, especially if we have a set up where we have people who are drafting, and then another group coming in and editing, and another group coming in and structuring, you know, if we've broken up tasks that way. What does it mean to claim work; if they understand—they understand the theoretical implications of this, but what does it mean then when it's time to put together your market portfolio? What does it mean when it's time for a raise; I'd say these are my contributions. And I find myself having that discussion a lot with women students who are perhaps not as culturally conditioned to claim their work is theirs in some ways, if that makes sense, to say, "These are my contributions to a team. This is what I did." And so we have some conversations about how to function collaboratively, how to understand yourself as being part of a distributed environment, being open to other people's contributions, giving, or not being afraid to offer your own contributions to other people's writing, but then still be able to describe your value that you and your contributions have brought to that project. And it's messy. There's not an easy answer. We have a lot of talk about the fact that you should not be afraid to what it is that you've done here, which seems to be news to them more often than I would like it to be.

Bob Whipple [07.57]: What the issue is more educating our students about, the whole concept of intellectual property. What is property rights and intellectual property, what those are and we have a book actually. It was made by a prior Dean and a prior honors director. [KL: mmhmm] But it's called—Oh, I can't remember the name now—but it's being intellectually ethical. And at a Jesuit university there's a lot of emphasis on ethics. Being intellectually ethical and doing the work that's required. I mean a lot of it has to do with doing the work. And part of the work is making sure that you give credit, making sure that you know the work is a support rather than simply a cut and paste job. Making

sure that it's not a pastiche rather. Making sure that—I mean there's a certain honorable set of conventions—I think it's portrayed that way. And those conventions are to be followed because they are good to do, not because they are simply some roadblocks put up by an antagonistic teacher.