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Creating an Open Works Workshop

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Publication Statement

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Creating an Open Works Workshop

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NUTRITION INFORMATION

Learn how to use Creative Commons licensing, choose a hosting platform, and remix open resources. This workshop explores open resource repositories, examines Creative Commons licenses, remixes materials into a group creative work, and walks participants through considerations when hosting works. This workshop supplies valuable, hands-on experience for participants.

LEARNING OUTCOMES

At the end of this workshop participants will be able to do the following:

- Determine copyright and licensing constraints while exploring open repositories.
- Understand the different Creative Commons license types.
- Remix and license an open work using best practices for attribution.
- Evaluate hosting platforms to best support sharing needs.

NUMBER SERVED

10–25 participants are the ideal number, but this workshop could be adapted. The number of participants could range widely depending upon the method of delivery—over a web conferencing platform or in-person. The major consideration for limiting the number

of participants is the amount of time that your participants will interact with each other. This consideration may be mitigated by using breakout groups during activities.

- As a first-time activity, expect around 5 participants unless you have amazing marketers.
- For groups of more than 25, consider making groups during activities.

COOKING TIME

Preparation time:

- First workshop: 4–6 hours
- Later workshop deliveries: 30 minutes

Workshop time: 60 minutes total

- Lectures: 30 minutes total
- Activities: 30 minutes total

DIETARY GUIDELINES

This workshop looks to support faculty, students, and patrons as they contribute to the scholarly landscape through open access means.

Through active and engaging activities, participants not only gain knowledge but also see themselves as contributors to the information marketplace rather than only consumers of information. The focus on licensing fosters confidence and caution in the complicated world of intellectual property while participants exercise their roles as both users

and creators.

ACRL *Framework* addressed:

- Information Has Value
- Scholarship as Conversation
- Information Creation as a Process

INGREDIENTS & EQUIPMENT

- 1 computer per participant, classroom, or personal device
- 1 Instructional space, physical or virtual
- 1 Workshop Plan which is available in the Additional Resources section (Pares & Cox “Creating open works,” 2019)
- Handouts, which are available in the Additional Resources section (Pares & Cox “Creating open works,” 2019)
- Shared document
 - High-tech variant: Use editing software for images, sound, or video remixing. Note: This is time-intensive and requires pre-existing technical knowledge for both the presenter and the participants. Recommended for specific audiences and use cases.
 - Low-tech variant: Use physical objects, such as participant-made drawings or zines, newspaper clippings, modeling clay, or printed lines of text. Note: This requires imagination and the participants’ physical presence. Participants need to select a license

for their piece of the whole object for discussion during activities.

PREPARATION

Design your workshop.

1. Fill out the Workshop Plan found in the Additional Resources section (Pares & Cox "Creating open works," 2019) and use the following considerations.
 - a. Who is your audience (public patron, student, faculty, staff)?
 - b. What is your organizational culture around intellectual property and copyright (authorship, ownership, usage, reuse)?
 - c. To what topics, skills, or knowledge sets of interest to your audience can you relate this workshop (remix culture, scholarly communication, professional identity, area of study, etc.)? The default recipe relates to remix culture.
 - d. What institutional or organizational initiatives would this complement?
 - e. What would be a meaningful type of material for your audience to interact with (creative works, scholarly works, media format, etc.)? The default recipe uses creative digital text.
2. Use your answers to the above considerations to change the Handouts found in the Additional Resources section.
 - a. Print all handouts.
 - b. Print the workshop surveys or use a system such as Qualtrix or Google Forms to administer the surveys.
3. Find open access repository platforms relevant to your audience and chosen for-

mat/material type. Workshop participants will explore these repositories during the workshop activities. The default recipe uses Flickr, YouTube, OER Commons, and Creative Commons Search.

- a. Examples include Dataverse, arXiv, Directory of Open Access Journals, Registry of Open Access Repositories, your institutional repository, Thingiverse, or Jamendo.
4. Prepare a shared document (or similar space) where participants can combine openly licensed resources found on the identified platforms. The default recipe uses a Google Document (Pares & Cox "Example shared document," 2019).
 - a. Have a simple, shortened link available for participants to access.
 - b. Create a table with columns for the copied poem entry and for the title, author, source, and license (TASL) of each entry (5-column table with the rows as space for individual participant entries) ("Best practices," 2018).

To repeat your workshop:

1. Check all links to online materials for functionality.
2. Prepare new templates for shared documents.
3. Print Handouts found in the Additional Resources section.

COOKING METHOD

This recipe uses hands-on practice, copyright and Creative Commons licensing education, open access resources, and OER (open educational resource) development tech-

niques. The hands-on practice aspect of this workshop is essential to the participants' experience. Participants will walk away with a practical understanding of Creative Commons licenses along with practical experience remixing materials. Participants will feel comfortable remixing and evaluating materials for their own use, as well as methods for sharing their own creations.

1. Introduce facilitators and workshop agenda (2–3 minutes).
2. Define open access, open educational resources, copyright, and licensing (2–3 minutes).
3. Provide a brief introduction to the Creative Commons license. Use the Creative Commons License Info and Examples handout found in the Additional Resources section (Pares & Cox "Creating open works," 2019) (5 minutes).
 - a. Discuss the difference between copyright and licenses with more detail than that given in step 2.
 - b. Briefly explain the layers of a Creative Commons license—legal code, common deed, and machine-readable code.
 - c. Explain the types of creative and scholarly works for which Creative Commons licenses are right for including videos, articles, books, presentations, audio sets, datasets, offline documents, websites, blogs, course modules, and online courses.
 - Note that Creative Commons licenses are not right for all types of works and may be inappropriate for software, code, etc.

- d. Describe Creative Commons license types, the permissions granted to the user, and restrictions applied by the creator in the licenses including how they interact within each license.
 - Emphasize that moral rights are at the front and center of these licenses.
 - e. Discuss what Creative Commons is not: patent, trademark, privacy, or publicity rights.
 - f. Optionally mention other types of open licenses, such as GNU or Copyleft if applicable to the workshop participants.
4. Explore different open repositories (15 minutes). In this exploratory activity, you will show 2–3 open repositories and websites that use Creative Commons licenses. For example, facilitators could use YouTube, OER Commons, and Flickr.
 - a. Explain to the workshop participants how to search for and find openly licensed objects in the first repository. Demonstrate how to find the license terms.
 - b. Have participants do the exploration on their own device.
 - c. Repeat steps 4a and 4b for at least one other repository.
 5. Discuss Creative Commons information as found in the repositories (5 minutes). After participants have completed their searches and found the licenses on objects in the repositories, ask them to share what they found.
 - a. Which licenses did the creators commonly use?
 - b. What uses do those licenses allow?
 - c. What must participants do to appropriately use the work according to the license?
 - d. If time allows, ask participants to share any interesting examples or ask questions.
 6. Discuss the process for licensing original works or remixing existing materials (5 minutes).
 - a. Explain how to license one’s own original work. Use the Creative Commons licensing flowchart found in the Additional Resources section (Pares & Cox “Creating open works,” 2019).
 - Go to the Creative Commons website and work through their form (“Choose a license,” n.d.).
 - b. Explain the additional steps needed to collect TASL components (“Best practices,” 2018), remix other individuals’ works, and apply a Creative Commons license to the new work.
 7. Remix materials in a group activity (15 minutes). This activity is the cumulative exercise where participants will find remixable objects, document their license information in the TASL structure (“Best practices,” 2018), and then deposit their work in a shared document so the instructor can pull all objects together and craft a remixed and appropriately cited piece of work. Here, we use a poem as the remixed work. The following instructional steps can be used:
 - a. Explain that the workshop participants are going to remix materials into their own group poem.
 - b. Have participants go to one of the sites listed in the Additional Resource section and find an openly licensed poem which they want to adapt (“Welcome to CC Mixer,” n.d.; Jung, n.d.).
 - c. Collect basic citation information using the TASL framework (“Best practices,” 2018).
 - d. Have each participant find a single line or multiple lines to include in the group work.
 - e. Instruct participants to put their entries into a shared space like a Google Doc, an example of which is available in the Additional Resources section (Pares & Cox “Example shared document,” 2019), which has space to capture their entry and the entry’s TASL information (“Best practices,” 2018).
 - f. Combine or have participants combine the entries into a single item to construct the remixed poem. Enjoy the results!
 8. Explain considerations for hosting an original or remixed creation. Use the Hosting Considerations handout found in the Additional Resources section (Pares & Cox “Creating open works,” 2019) (5 minutes).
 - a. Discuss repositories where participants could share and host their own creations. This is a valuable time to show off options specific to your audience.
 - b. Discuss pros and cons of different hosting options like institutional repositories, disciplinary repositories, society repositories, data repositories, media-specific platforms, personal

- sites, or popular scholarship sharing sites such as ResearchGate.
- c. Discuss appropriateness of platforms to material types and note that some publications may have specific sharing requirements.
 - d. For in-depth workshops or knowledgeable audiences, this is a good place to discuss traditional publishing and the legal issues around sharing published works through the repositories and platforms you choose to mention.
9. Debrief activity, answer questions, and administer the Workshop Survey found in the Additional Resources section (Pares & Cox “Creating open works,” 2019) (5 minutes).
- a. Debrief the activity and include time for follow-up questions or clarifications.
 - b. Include a Workshop Survey to support continuous improvement of the workshop’s learning outcomes. Consider customizing your survey with items like scale questions (Likert scale) and questions that identify the participant’s professional background.

ALLERGY WARNINGS

In preparation for the workshop, have relevant media types and examples ready to make the workshop more engaging. Make sure to check that URLs, websites, and any digital examples are up to date prior to the workshop. Also, consider sharing your workshop lesson plan so that participants are clear

on how the activities, topics, and group work tie together.

For large workshops, we recommend making all activities group activities and using breakout groups. Group activities can be time-consuming so make sure to keep track of time during the poetry creation and exploratory steps.

Consider the needs of your audience. Their knowledge of and openness to the topic of open scholarship may change the depth of your discussions or even which topics you wish to present. It is ok to go slow with newcomers or skeptical groups. Some may want a smorgasbord of in-depth content, but sometimes a small serving size can go a long way and may be better received! Finally, do your best to schedule your workshop to accommodate your target audience’s availability.

CLEAN-UP

Even though this 1-hour workshop will go beyond just an introduction to these topics and into the actual application, further discussion with certain participants, such as faculty or students, is beneficial. Contact information should be readily available as further discussions and development of an open access community will occur!

If the output from your group workshop is interesting or useful, consider asking participants for permission to share their work through your institution’s repository or other platforms.

CHEF’S NOTES

This workshop can be facilitated as a virtual workshop, but a virtual collaboration activity requires more preparation, such as scheduling and readying appropriate software for attendees to use during a web conference. A virtual recipe requires your participants to have more technical knowledge and access to personal technology. In addition, all activities, materials, and examples must be accessible online.

This workshop can be even more valuable and engaging when customized for specific audiences. Some activities and areas of discussion may be more relevant to different audiences. One way to modify this recipe is to look at the types of copyrightable media presented and remixed during the workshop. Consider using articles, music lyrics, stories, zines, drawings, sculptures (using Play-Doh or modeling clay), and other types of copyrightable media for remix by the participants.

When speaking to research-producing faculty or doctoral students, consider going more in-depth on traditional publishing agreements and traditional types of scholarship. For undergraduate students and public audiences, consider using non-traditional scholarship options—such as art, creative writing, memes, or music—to make tasks more engaging. If you present this workshop to a specific disciplinary group, consider customizing examples and activities to their area of study. For example, use repositories common to their field and the types of scholarship

they may be likely to use or produce. Do not forget non-traditional formats, and customize the search examples to reflect their areas of potential interest. Copyright education can be bland alone, but when appropriately paired or mixed with engaging media or topics, it can be a winning combo.

ADDITIONAL RESOURCES

CC Mixer. Welcome to ccMixer. (n.d.). Retrieved May 15, 2020, from <http://ccmixter.org/>

CC Wiki. (2018, July 9). Best practices for attribution. Retrieved from https://wiki.creativecommons.org/wiki/Best_practices_for_attribution

Creative Commons. (n.d.). Choose a license. Retrieved May 15, 2020, from <https://creativecommons.org/choose/>

Jung, F. (n.d.). Felix Jung: Poetry. Retrieved May 15, 2020, from <https://avoision.com/writing/poetry>

Parés, N., & Cox, J. (2019). Creating open works. University Libraries: Staff Scholarship. Retrieved from https://digitalcommons.du.edu/libraries_staff/2

See Additional Files of the reference above for referenced workshop materials like the Creative Commons Flowchart, Creative Commons License Info and Examples handout, the Hosting Considerations handout, Workshop Plan, and the Example Workshop Survey.

Parés, N., & Cox, J. (2019). Example shared document for activity. Retrieved from <https://ucollege.du.edu/2TX6K1A>

Themes

Open Educational Resources, open access, student engagement, faculty engagement, institutional repository

Notes

For additional references and presentations of this cookbook section, see:

- As seen on the ALA's Copytalk programming. <http://www.ala.org/advocacy/copyright/copytalk>
- Kraemer 2019 Conference Presentation. <https://www.uccs.edu/copyright/2019/session/creative-and-poetic-approach-to-creative-commons>