

## Exploring Open



# Exploring Open

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OKLAHOMA STATE UNIVERSITY LIBRARIES  
STILLWATER, OK



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A high level of interest in Open Educational Resources (OER) exists across the Oklahoma State University campus. In response to the Provost's request for strategies to improve the affordability of education for Oklahoma State University (OSU) students, the OSU Faculty Council passed a recommendation in support of OER on the OSU campus. The Faculty Council recommendation included, among other things, a call for increased educational opportunities regarding the creation and curation of OER. The Faculty Council also recommended formation of an OER Working Group and/or Advisory Group. The OSU Graduate and Professional Student Government Association has passed a resolution requesting the formation of a committee to explore the use of OER at OSU, and the OSU Student Government Association has a similar resolution under review.

The purpose of this text is to serve as a resource and a repository for those engaged in exploring open at OSU. Through this text we can open our own practice as we process with intentionality through the development and implementation of equitable, effective, and sustainable OER at OSU. Consideration will be given to the benefits of resources licensed openly but outside the OER definition as well as resources to which OSU students may have access at no additional cost.

This work is intended to be collaborative and iterative. Original content will be licensed CC-BY unless otherwise noted; links and non-original content maintain their original licensing.

# OpenOKState and Student Privacy

OpenOKState and the OSU Libraries Library Teaching and Learning (T&L) Team\* strive to enable engaging learning experiences for students using a variety of digital resources\*\*. When you—the student—use these resources, you're likely to produce some data, such as data about how you used the resources (e.g., what you clicked on) or the content you produced while using the resources (e.g., answering a question).

In line with our values and our beliefs about student data privacy, our T&L team has created and closely follows a set of guidelines, made up of 5 core principles, for any type of student data we might come in contact with.

**We aim to be exceedingly transparent with you about your data.**

On this page, you can learn about our team's values and beliefs regarding student data privacy as well as explore the 5 core principles of our Student Data Privacy Guidelines.

If you have any questions about these guidelines or about your data privacy, please don't hesitate to contact the Director of Library Teaching and Learning, Holly Reiter, at [holly.reiter@okstate.edu](mailto:holly.reiter@okstate.edu).

\*The data and Guidelines referenced on this page are unique to Library Teaching & Learning, and do not indicate guidelines for the Library or the University as a whole.

\*\*For our purposes, digital learning objects include interactive tutorials, OStateTV or YouTube videos, the mobile Library Scavenger Hunt, visits to web pages that host these items, Pressbooks, and graduate student workshop registration.

# Values and Beliefs

## Values

Our Library Teaching and Learning team values:

- Prioritizing student needs and welfare
- Restoring and protecting equity and assisting students in doing the same
- Incorporating student voice and experiences and using it to shape our practice
- Providing “digital sanctuaries,” or digital environments that prioritize and promote student safety

## Student Data Privacy Beliefs

As a Teaching and Learning team, we have foundational, ethical, scholarship-shaped beliefs about student data that have shaped our student data practice and guidelines.

We believe in prioritizing student data privacy to...

- Protect students
- Respect student autonomy
- Return power to students and establish equity
- Protect students’ intellectual freedom
- Build trust between students and Library Teaching and Learning
- Enable student data privacy literacy

# Core Principles of Student Data Privacy

## Responsibility

The Teaching and Learning team believes it's our ethical responsibility to protect your data privacy. Specifically, we uphold the responsibility to:

- Ensure any collected data is handled carefully, used effectively, and used only for the stated purpose.
- Prevent unauthorized disclosure, use, or collection of your data
- Follow specific steps in data collection, use, storage, and destruction.
- Carry a shared understanding of our role in your data privacy.

## Transparency

T&L believes you shouldn't have to wonder what's happening with your data, so we strive to be as open and transparent with you as possible. For each digital learning object we use, we'll share the following:

- What we are and are not collecting
- Why we're collecting it
- How it's being collected
- How it's being used
- Who has access to the data

To keep you safe, we strive to store and process all data according

to best practices. We'll only collect the minimum amount of data necessary to achieve our stated objectives.

## Privacy and Consent

T&L believes that privacy is your right. We strive to honor your privacy by never releasing any personally identifiable information unless it is to your instructor of record who is using the digital learning object within their class.

Occasionally, we may share aggregates of de-identified or anonymized data internally (e.g., with Library administrators) or externally (e.g., at Library or industry conferences). We do this to continuously improve effectiveness, evaluate the effectiveness of our teaching and learning program, or to help evolve and shape the practices of our profession. Aggregating the data means that the data is in summary form and no individual student can be identified.

Finally, we will never sell or otherwise commodify your data, and will always prioritize the use of vendors and resources that do the same.

## Confidentiality and Security

T&L takes great strides to ensure that any and all data we collect is kept confidential and secure.

We use several vendors to help us create and host digital learning objects and collect analytics. Sometimes, these vendors have access to your personally identifiable information for operational purposes, so we intentionally investigate and select vendors that also prioritize confidentiality and security.

## Access

Sometimes we do collect and store personally identifiable information so we can do things like retain records for your instructor of record or keep track of event registrations. In these cases, T&L believes you have the right to know what that data is, request corrections if you think it's incorrect, and request that it be deleted. Please note, we'll always make every effort to honor deletion requests, but sometimes we're required to retain records for various reasons. If that's the case, we'll be open about why we can't delete it now, and if and when it can be deleted.

## Acknowledgements

Library Teaching and Learning would like to acknowledge several projects that helped inform our *Guidelines*. We extend our sincerest gratitude for the effort and dedication that individuals invested in these works.

- [The Open University's Student Policies and Regulations: Ethical Use of Student Data for Learning Analytics](#)
- [The JISC Code of Practice for Learning Analytics](#)
- [National Information Standards Organization's \(NISO\) Consensus Principles on User's Digital Privacy in Library, Publisher, and Software-Provider Systems](#)
- Stanford CAROL & Ithaka S+R Project of Responsible Use of Student Data in Higher Education
- [UC Berkeley Research, Teaching, and Learning's Learning Data Principles](#)
- [University of Hawai'i at Mānoa's Resolution Supporting Learning Data Privacy Principles and Practices](#)

Last updated 7/24/24 by Kathy Essmiller.





PART I  
OPEN EDUCATIONAL  
RESOURCES



# Introduction to OER

6 minute read

Hello! You may already have skimmed the parts of **Exploring Open** about open pedagogy, Creative Commons licenses, or [OpenOKState](#) itself. If so, what you discover in these next few pages should fold nicely into questions and ideas you have already formed. If you are starting here, with the Introduction to Open Educational Resources (OER), you are still in good shape.

The purpose of these chapters is to provide opportunity for a dip and sip, informal exploration of some widely accepted characteristics of OER. Skim if you like, and go in for a deeper read where you feel like the information aligns with your own research and curiosity. If you want to really have fun talking about it, reach out to your librarian. Take them for a soda, and by the time only the ice is left in your glass I bet you will find yourself absolutely sold on how OER can enrich your research, teaching and learning praxis.

Let's start out by seeing how you would describe the characteristics of open educational resources as you currently understand them. In the Padlet below, click into the white rectangle which reads "Type your answer here" and share your thoughts. Each entry allows for 20 characters, but you can answer as many times as you like. "I have no idea" also counts as an answer, and is actually pretty helpful information to identify as you scope your exploration.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=721>



Scan the QR code to access the “Characteristics of OER” Padlet.

It’s interesting to see how your thoughts are the same as or different from others exploring the same topic. How did seeing what others had shared shape your thoughts? As you progress through this chapter, you will be invited to imagine redesigning elements of an existing research project, course, or lesson to incorporate open educational resources in ways that suit your local context. We look forward to hearing what inspires you! A formal definition of open educational resources is shared below, for those seeking an operational definition.

Open educational resources (OER) are research, teaching and learning materials which have been intentionally created and licensed to be freely accessed, shared, retained, and in many cases modified at no additional cost to the end user. (UNESCO, 2023)

You may have heard OER explained in terms of 5R characteristics: revise, remix, reuse, retain, and redistribute. These characteristics help describe the extent to which the resource can be adapted, combined with other resources, used in a variety of ways, kept for future use, and/or shared out.



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<https://open.library.okstate.edu/exploringopen/?p=721#h5p-18>

## Why OER

It is likely that many of your current research, teaching and learning practices incorporate characteristics of OER. Before we get settled into a definition, however, let's consider a couple of questions. What are your hopes for higher education? What is your **vision** for research, the systematic identification and exploration of problems and questions? What is your **vision** for your classroom? What do

you absolutely wish your students would do (DeRose & Jhangiani, 2018)? Grab a sticky-note or a scrap of paper and jot down some of the ideas that came to mind. If you're coming up blank, consider something you have read or heard from your colleagues that you agree with, maybe something that has surprised you, or even something you would like to push back on a bit. Push yourself to write down at least one thing, and take a bit to reflect on it.



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<https://open.library.okstate.edu/exploringopen/?p=721#h5p-19>

Do your hopes for higher education include centering faculty experience and expertise? Are you imagining a classroom in which students are engaged with each other and the content in a meaningful way? Do you wish the students would at least skim the book?

The use of open educational resources can help move research, teaching and learning toward achieving these goals. Faculty experience and expertise are centered as researchers are empowered to modify or create openly licensed works according to their knowledge of the content area and understanding of the local community in which they teach. Openly licensed materials can be customized to meet the contextualized needs of each unique classroom. And in most cases, open educational resources are available to students before day one of class, so even though we can't make students read the book, use of open educational resources at least ensures they have access to it!

The next section will dive deeper into the “why” of OER. Let

student comments below energize you as you continue your exploration and imagine the possibilities.

*“I believe OER should be used in any and all courses possible. Expensive textbooks reduce access and make it very difficult for students.”*

*“The OER provided for the course was very helpful and well written. Because it was very specific for the class, the book was extremely useful.”*

*“It was better since I felt that the professor was able to tailor the content of the resources exactly to the what she wanted us to know and what she would test on.”*

---

## References

[DeRosa, R., Jhangiani, R., Robbins, T., Squirres, D., Ward, J., Andrzejewski, A.,...& Mays, E. \(2018\). A Guide to Making Open Textbooks with Students.](#)

Recommendation on open educational resources (Oer) | unesco. (n.d.). Retrieved August 3, 2023, from <https://www.unesco.org/en/legal-affairs/recommendation-open-educational-resources-oer>

## Links

<https://padlet.com/kathyessmiller/open-educational-resources-characteristics-2k44tfmgisu6>

# Why Consider OER?

*3 minute read*

The meaningful creation and sharing of resources isn't always easy. Some of the characteristics of this practice that make it the most worthwhile are also the parts that are tedious, time consuming, and maybe even a little scary. We will take the scary out of them in the 'How to OER' chapter, but really getting in touch with why you are considering OER might help you keep at it when you hit a wall and want to just go back to the old textbook.

Oklahoma State University promotes learning, advances knowledge, enriches lives, and stimulates economic development through teaching, research, extension, outreach and creative activities.

If you have heard much about OER before, it has likely been in the context of student savings. Let me start by sharing that educational technology research shows that students do not mind purchasing textbooks which are purposefully and intentionally woven into the research and learning experience. There are instances, however, when students feel like they have had to purchase a textbook just to do a couple of homework assignments, or that they have purchased a textbook that the instructor really never even references. Additionally, and this is for real, students may be auto-charged through their bursar accounts for textbooks by default if the instructor has not been intentional about communicating textbook use to the bookstore. It shows up on their bursar as TXTBK \$\$\$\$\$. They don't necessarily even know which course it was for.

Jenkins et al. (2020) found that because of textbook costs over 60% of students do not purchase the required text, over 40% of



students take fewer courses each semester, and about 40% of students report not taking specific courses. The ‘Wheel Decide’ below is populated according to these findings. Give it a spin. It does make a clicky sound, so hit mute if you won’t like that.



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I don’t feel like that matches our institutional mission statement. It certainly doesn’t match my personal mission statement, which on my worst days is at least ‘try not to make things harder for other people’. Definitely, as an instructor, it is frustrating to look at a group of students knowing that many of them have not purchased the book. That isn’t necessarily on the instructor, true, I know I left a lot of textbooks unread in my undergrad days, and that was my loss. But if your experience is that your students don’t purchase the book, or you know you don’t really refer to it all that much, considering use of OER at least eliminates the cost barrier.



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can view it online here:

[https://open.library.okstate.edu/  
exploringopen/?p=482#h5p-21](https://open.library.okstate.edu/exploringopen/?p=482#h5p-21)

Some of our faculty adopt an OER as their official course textbook or use their own created materials, but let students know if there a book available for purchase that might strengthen their learning experience. Not requiring its purchase, but saying hey, if you read this book you'll probably ending up knowing and understanding more than if you don't.

## Examples of OER Stakeholder Involvement

OER can encompass a variety of teaching and learning materials. Types of OER include (but are not limited to) syllabi, lesson plans, learning modules, lab experiments, simulations, course videos, discussion prompts, assignments, assessments, library guides, and course design templates.

Listed below are a few examples of the ways in which faculty, students, librarians, and instructional designers may use or support the adoption of open educational resources.

## Faculty

Many faculty already use OER in their classes — for example, showing an openly licensed course video or using worksheets created and shared by other faculty. Faculty can create and share syllabi, lesson plans, and even entire textbooks for their courses. They can collaborate with faculty at their own institutions, or other institutions around the world. They can access and remix existing OER and re-publish them to share with others.

## Students

Students can play a significant role in creating and improving OER — from simple assignments to full textbooks. One example from Plymouth State University includes students working together to find public-domain materials, write topic introductions, craft discussion forum prompts, and create assignments to go along with the materials to create a full OER textbook. The result became The Open Anthology of Early American Literature.

## Librarians

Librarians play a key role in OER initiatives by advocating for, developing, exploring, and managing OER. Along with helping you find OER, librarians can help you better understand copyright and licensing concepts, and guide you through your Creative Commons licensing options if you choose to create materials yourself. You will explore this further in Chapter Four, Finding OER.

## Instructional Designers

Instructional Designers can work with faculty and students to integrate OER into teaching and learning and also share and publish their course design templates as OER. Many instructional designers and technologists work with librarians and IT services to help integrate OER into learning management systems such as Blackboard, Canvas, and Brightspace.

<https://go.okstate.edu/about-osu/mission-landgrant.html>

# What is OER?

*4 minute read*

Open educational resources (OER) are research, teaching, learning materials intentionally created and licensed to encourage distribution, modification, and retention. Resources may be in the form of textbooks, multimedia, full courseware, and more.

Use of OER increases affordability of and access to educational experiences. It also encourages faculty experimentation with innovative pedagogies, and centers faculty expertise and scholarship.

The use of OER can improve lives by reducing the cost of university education, enhancing academic freedom, and increasing access to research, teaching, learning opportunities.

In short:



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<https://open.library.okstate.edu/exploringopen/?p=739#h5p-15>

As we began our exploration of OER, you were invited to imagine redesigning elements of an existing research project, course, or lesson to incorporate open educational resources in ways that suit your local context. Bring that idea back to mind as we unpack the definition of OER.



## Defining OER

While there is no one definition of OER, the current UNESCO definition is widely accepted. UNESCO defines OER as “teaching, learning and research materials that make use of appropriate tools, such as open licensing, to permit their free reuse, continuous improvement and repurposing by others . . .” (Miao, Mishra, & Orr, 2019, p. 9). Which aspects of this definition speak to the project you have been imagining?

Materials, for instance, can include things such as datasets, lab experiments, simulations, discussion prompts, videos, syllabi, slide presentations, assignments, and course design templates as well as text and images we are accustomed to seeing in traditional textbooks. The phrase openly licensed speaks to the creators’ communicating how and to what extent they are inviting others to engage with and build on their work. Free reuse and modification

imply that there is no financial cost incurred by the end user. Some consider that aspect of the definition to also describe editable formats and file types as well as resources which do not require an exchange of personal data in return for their use. OER are all about sharing and collaboration, customizing and exchanging resources and ideas. The characteristics identified in the UNESCO definition help guide understanding, exploration, creation and use of OER.

## Copyright and Licensing

One notable characteristic of OER is its use of copyright and licensing to invite others into conversation with the resources. Copyright provides legal protection for creators which allows them to control how their work can be distributed and used ([Iakovakis, n.d.](#)). In the United States, created work is automatically under copyright once it takes tangible form. No formal application or registration of the work is required. The picture you doodled on your calendar during the lunch meeting? Under full copyright. The video you recorded of yourself explaining how to recognize poison ivy? Immediately under full copyright. The handprint turkey you made in 2nd grade? Yup. Copyright.

Let's use the handprint turkey to explore what full copyright means. Copyright protects creators' ability to control the use and distribution of their work. In the box below, check the ways your handprint turkey may have been used and distributed that would be subject to copyright.



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<https://open.library.okstate.edu/exploringopen/?p=739#h5p-16>

That's right. Kathy created the handprint turkey, so copyright granted Kathy control over where the handprint turkey was distributed and used. For more information about exceptions to copyright and how long it lasts, browse through [Copyright: Copyright Basics](#) by Clarke Iakovakis. For purposes of our discussion of copyright and open licensing, however, let's just pretend everything you might want to use in the project you are imagining is under full copyright. In order to use or distribute them, you need to get permission from the person who created them. Another possibility is for the creator to give blanket permission, through open licensing, for their works to be used in specific ways. A frequent way for this permission to be communicated is through [Creative Commons licensing](#). Refill your glass of ice cold water and watch [Twenty Years of Creative Commons \(in Sixty Seconds\)](#). When you're ready, click into the next chapter to learn more about Creative Commons licenses.



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here: <https://open.library.okstate.edu/exploringopen/?p=739#oembed-1>



## References

Iakovakis, C. (n.d.). *Copyright: Copyright basics*. Retrieved August 10, 2023, from <https://info.library.okstate.edu/copyrightbasics/basics> [reference for twenty years of creative commons]

# Creative Commons Licenses

Welcome back! What jumped out at you from viewing [Twenty Years of Creative Commons \(in Sixty Seconds\)](#)? One of the things that jumps out at me is that sixty seconds is about how long I can pay attention some days. Hopefully you've taken a break and can approach this chapter with energy and renewed curiosity.

Call your imagined project back to mind. We have discussed how the use of OER in this project can increase student access to the experience you are designing and center your expertise. We have remembered that in the United States, copyright is intended to protect creators' rights over the use and distribution of their work, and that copyright is conferred immediately once the work has taken tangible form. Finally, we took sixty seconds to hear about how some creators have used Creative Commons licenses to communicate their willingness to have others interact with their work. This chapter will share a bit more about what that means.

## About Creative Commons Licenses

The Creative Commons licenses layer over existing copyright to give creators a clear, standardized way to grant permission to others to use their work. From the re-user's perspective, the presence of a Creative Commons license answers the question "What can I do with this?" and provides freedom to re-use, subject to clearly defined conditions. All Creative Commons licenses ensure that creators retain their copyright and get credit for their work, while permitting others to copy and distribute it.

Although the tools are designed to be as easy to use as possible, there are still some things to learn in order to fully understand their mechanics. The licenses are built using a three layer design.



The legal code is the base layer. This contains the “lawyer-readable” terms and conditions that are legally enforceable in court. Take a minute and scan through [the legal code of CC BY](#) to see how it is structured. Can you find where the attribution requirements are listed?


The commons deeds are the most well-known layer of the licenses. These are the web pages that lay out the key license terms in so-called “human-readable” terms. The deeds are not legally enforceable but instead summarize the legal code. Take some time to explore the deeds for [CC BY](#) and [CC BY-NC-ND](#) and identify how they differ. Can you find the links to the legal code from each deed?

The final layer of the license design recognizes that software plays a critical role in the creation, copying, discovery, and distribution of works. In order to make it easy for websites and web services to know when a work is available under a Creative Commons license, we provide a “machine readable” version of the license—a summary of the key freedoms granted and obligations imposed written into a format that applications, search engines, and other kinds of technology can understand. We developed a standardized way to


describe licenses that software can understand called [CC Rights Expression Language](#) (CC REL) to accomplish this. When this metadata is attached to CC licensed works, someone searching for a CC licensed work using a search engine (e.g., Google advanced search) can more easily discover CC licensed works.

## Creative Commons License Basics

Four Creative Commons elements combine to form six licenses communicating varying levels of permission. The four elements are Attribution (CC BY), Noncommercial (NC), ShareAlike (SA), and NoDerivatives (ND).




CC BY    NC    SA    ND



An interactive  
H5P element

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online here:*  
<https://open.library.okstate.edu/exploringopen/?p=751#h5p-17>

Each of the six licenses in the Creative License suite include the BY condition. Beyond that commonality, the licenses vary whether (1) commercial use of the work is permitted, (2) whether the work can be adapted, and if so, (3) on what terms.



Attribution (CC-BY) allows the work to be

shared, modified, and retained for any purpose so long as attribution is given to the original creator.



Attribution-NonCommercial (BY-NC) allows the work to be shared, modified, and retained for any non-commercial purpose, with attribution given to the original

creator.



Attribution-ShareAlike (BY-SA) allows the work to be shared, modified, and retained for any purpose so long as modified works are also licensed CC-BY-SA and attribution

is given to the original creator.



Attribution-NoDerivatives (BY-ND) allows the work to be shared without modification and retained so long as attribution is given to the original creator.



Attribution-NonCommercial-ShareAlike (BY-NC-SA) allows the work to be shared, modified, and retained for any non-commercial purpose if also licensed BY-

NC-SA and attribution given to the original creator.



Attribution-NonCommercial-NoDerivatives (NC-ND) allows the work to be shared without modification and retained for non-commercial purposes so

long as attribution is given to the original creator.

Modification includes customization of the work itself, or remixing bits and pieces of several works to create something new. Technical [format-shifting](#) (for example, converting a CC licensed

work from a digital format to a physical copy) is not an adaptation regardless of what applicable copyright law may otherwise provide.

Fixing minor problems with spelling or punctuation is not an adaptation. Reproducing and putting works together into a [collection](#) is not an adaptation of the individual works. For example, combining stand-alone essays by several authors into an essay collection for use as an open textbook is a collection and not an adaptation.

Including an image in connection with text, as in a blog post, a powerpoint, or an article, does not create an adaptation unless the photo itself is adapted.

Syncing a musical work with a moving image **is an adaptation** regardless of what applicable copyright law may otherwise provide.

## What?!

Yeah. Creative Commons licenses are simple until they are not. The main intent of this chapter is to share that the licenses exist and begin guiding you toward looking for them in existing resources or applying them to your own work. If you are really curious and want to understand them better, Oklahoma State University has created a short-course about them, or you can visit the [Creative Commons site](#) itself.

If you aren't really curious about them, or find them overwhelming, call your librarian. Most of us are dealing with these licenses all day every day, and for us helping figure them out isn't a stretch. Some of us even think it is fun, and we are all happy to help.

Give the “Attribution Builder” exercise a go, though. You’ll likely see you understand more than you might think, and it is fantastic to see how much work the [attribution builder](#) created by [Open Washington](#) does for you!



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can view it online here:

[https://open.library.okstate.edu/  
exploringopen/?p=751#h5p-22](https://open.library.okstate.edu/exploringopen/?p=751#h5p-22)

Hopefully, when you clicked into the image you were able to locate the licensing information just below the bottom right corner of the image. Clicking the author’s name, in this case, will take you to a website. You didn’t need the portions of the attribution builder for organization or project, but in instances where you have that information it’s good to include it. The idea of all these links is for others viewing the image in your work to be able to easily get to the original image, the creator’s website, and be able to see its use in the original context. You can use the attribution builder to license your own work, as well!

We have one more chapter for your dip and sip exploration of OER. [Finding and Evaluating OER](#) will help you identify how your experience and expertise come into play as you move away from commercial resources and center your own expertise to curate

meaningful, learning experiences that suit your teaching style and meet the contextualized needs of your students and communities.

## References

Open Washington. (4 Aug 2022). *Attribution Builder*. Open Washington. <https://www.openwa.org/attrib-builder/>  
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# Finding, Evaluating, and Advocating for OER

While reading *What is OER*, you were invited to imagine redesigning elements of an existing research project, course, or lesson to incorporate open educational resources in ways that suit your local context. Some of you might be considering materials such as datasets, lab experiments, simulations or discussion prompts. Others could be pondering videos, syllabi, slide presentations or assignments.

Still more might be thinking toward adopting, adapting, or re-mixing course design templates or course texts. You will find this chapter most helpful if you have something specific in mind. Skim the stakeholder section specific to your campus role for ideas.

Research, teaching and learning take place everywhere on campus. Definitely in the classroom, but we as a community are also exploring with and learning from each other on the sidewalk, in the union, waiting for elevators, and wandering through the library. The curation of healthy, meaningful research, teaching and learning environments engages the entire campus community. In this chapter, we will share (and invite!) ideas for how stakeholders other than faculty and instructors can help strengthen a healthy campus environment by supporting use of OER.

Many faculty already use OER in their classes — for example,

showing an openly licensed course video or using worksheets created and shared by other faculty. Faculty can create and share syllabi, lesson plans, and even entire textbooks for their courses. They can collaborate with faculty at their own institutions, or other institutions around the world. They can access and remix existing OER and re-publish them to share with others.

If you are brand new to this idea, you might consider how you could customize a slide deck you have created to create a module students can experience that doesn't lean on a commercial textbook.

If you have splashed in the OER pond a bit already, you might consider how you could adopt an existing textbook for use instead of requiring students to purchase a commercial textbook.

If you have looked at OER before but not found anything you loved, this is an excellent opportunity to explore how to take bits and pieces of several texts to remix as a bespoke resource for your course at your school.

## Finding OER

There are many places to find openly licensed resources. I'd suggest you keep in mind the type of resource you need. If you are looking for something similar to a traditional textbook, I'd suggest trying the [Open Textbook Library](#), the [Pressbooks Directory](#), or [OpenStax](#). If you are looking for modules, assignments, or other elements you can integrate into your course try [OER Commons](#) or [SkillsCommons](#). [OASIS](#) and [MASON](#) are also effective, but may be a bit overwhelming. Look around a bit, and once you have a sense of what you do or don't like, contact your librarian and they will help you find what you need. You may find a little of what you need in several different resources. Because they are openly licensed you can pick and choose the parts that you like and put them together to

create a contextualized resource that supports your course exactly the way you teach it.

## Evaluating OER

You no doubt have your own ways of evaluating the quality and credibility of the information sources you are using. When you step into the OER world, you get to center your own expertise rather than depending on a brand or commercial publisher to tell you about the quality and credibility of a resource.

There are some faculty created resources that can help scope this evaluation. The OSU Speech Faculty have shared out the OER Review Checklist they use to evaluate resources. Theirs was adapted from one created by [Affordable Learning Georgia](#). OER consultants from across the U.S. collaborated to create an [OER Review Standards and Approval Rubric](#), and the OSRHE Online Consortium of Oklahoma has [created a template](#) useful to guide the search and a [checklist](#) to guide the evaluation of OER.



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## Advocating for OER

Centering faculty expertise and student success by moving toward OER can come with many leadership challenges. In your role as administrator, you are able to provide support and leadership through policy creation and strategic vision. But you also have to navigate the needs of an entire system, and it takes intentionality and energy to make changes to one part of the system without risking harm to another part of the system.

Your words matter, though, so even if you are not in a position to explicitly speak to the use of OER in policy or strategic vision documents, there are ways that you can show support to faculty actively responding to student concerns regarding the cost of textbooks by curating and creating open educational resources. You can lean into the OSRHE endorsement of OER use in the Blueprint 2030 to help support your advocacy, and point faculty toward the OSRHE/OCO OER funding to help faculty and instructors adopting and adapting OER. Even drafting a short note of thanks to be included in the materials shared with those engaged in this work would be meaningful. Two or three sentences of support from administration goes a long way. For instance, “I, President of The Best College/University, am thankful for the way my faculty and instructors have responded to student concerns by curating and creating open educational resources. These resources center the expertise of our faculty and scholars and exemplify the Best College/University code by increasing student access to learning experiences.”

Another option is to provide a short note of thanks to be included in the materials shared with those engaged in this work. The example letter below is a bit wordy, but you might find a few parts that would work for you.

Dear friends,

Welcome to Oklahoma State University! We are thankful to have you joining us and the Library is excited to partner with you to continue to support the Oklahoma State University community.

I am writing with a very specific request. Our faculty are actively responding to student concerns regarding the cost of textbooks by curating and creating open educational resources. In response to a Faculty Council Recommendation supporting the use and creation of open educational resources at OSU, the Library provides educational opportunities, instructional design and publishing assistance, and leads an OER Working Group which includes OSU students, faculty, instructors and staff. Since the 2019-2020 academic year our faculty saved students over \$1,000,000.00 by using OER and library materials rather than requiring purchase of commercial textbooks. I would be thankful if you would be willing to provide a short note of thanks to be included in the materials we share with those engaged in this work. A bit more information about what we are doing is below.

Open Educational Resources (OER) are teaching and learning materials which faculty and instructors can provide at no additional cost to their students. Research indicates that OER can have a positive impact on student persistence and retention and time to degree. Faculty using OER are able to leverage their scholarly expertise in designing innovative experiences customized to reflect the needs and experiences of our

community. The ability to customize teaching and learning resources which can eliminate requiring students to purchase commercial textbooks aligns with elements of our mission statement related to social justice, as you can see in the statement below.

Building on its land-grant heritage, Oklahoma State University promotes learning, advances knowledge, enriches lives, and stimulates economic development through teaching, research, extension, outreach and creative activities. The use of Open Educational Resources is a high impact strategy which can assist in addressing social justice issues. Because OSU is committed to access to knowledge creation across a diverse community, OSU supports the creation and use of OER.

Students are thankful to not have to purchase a textbook, and faculty are able to step confidently into the classroom knowing that all students had access to the resources before the first day of class even arrived. Our faculty are finding and creating resources that reflect our students and their communities. They are crafting instructional designs which can be modified to address and help give life to our student's goals and provide the transformational Oklahoma State University experience our students trust they can expect. The Library has responded to the Faculty Council's recommendation regarding OER and is positioned to assist with the creation and use of OER; a note from you would strengthen our ability to advocate for and support faculty in doing this important work. Thank you! ~Dr. Kathy Essmiller



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## PART II

# OPEN EDUCATIONAL RESOURCES | DEEPER DIVE

In this part, you will have the opportunity to explore accessibility issues in OER, learn more about open licensing, get ideas for how to adapt and share your own resources, and discover what is happening with OER in the state of Oklahoma.



# Accessibility

## *10 minute read*

As instructors, we have legal and ethical obligations to ensure that our courses are fully accessible to all learners, including those with disabilities. We use digital resources in our courses because we believe they enhance learning. However, unless carefully chosen with accessibility in mind, these resources can have the opposite effect for students with disabilities, erecting daunting barriers that make learning difficult or impossible. For example, consider the accessibility challenges students described below might face.

- Students who are deaf or hard of hearing are unable to access the contents of a video presentation unless it's captioned.
- Students who are blind or visually impaired use assistive technologies such as audible screen reader software or Braille devices to access the content of websites, online documents, and other digital resources. They depend on authors providing alternate text that describes the content of images as well as headings, subheadings, lists, and other markup that helps them understand the structure and outline of the resource.
- Some students who have learning disabilities such as dyslexia use assistive technologies that visibly highlight digital text as it's read aloud, and are therefore dependent on text being readable (as opposed to a scanned image).
- Students who are physically unable to use a mouse are unable to use interactive web and software applications unless these applications can be operated with a keyboard.
- Students who are color blind may be unable to understand content that communicates information solely using color (for example, a bar chart with color as the sole means of differentiating between the bars).

The [Web Content Accessibility Guidelines \(WCAG\) 2.0](#), developed by

the World Wide Web Consortium, provide an international standard that defines accessibility of web-based resources. The principles of WCAG 2.0 are applicable to other digital assets as well, including software, video, and digital documents. The [DO-IT](#) (Disabilities, Opportunities, Internetworking, and Technology) at the University of Washington has a wealth of resources available to instructors on universal design in the classroom and in digital resources. Their [Accessibility Checklist](#) can help anyone creating or choosing digital resources to understand the accessibility requirements related to the features and functions of those resources.

The rest of this module provides tips for ensuring that the resources you're choosing for your course are accessible to all learners.

## Choosing and Using Accessible Video

When selecting video, be sure to choose videos that include accurate closed captioning. Closed captions provide a text version of the spoken audio and other critical sounds, displayed in sync with the video.

Closed captions make video accessible to students who are deaf or hard of hearing but also benefit many others: they help second-language students understand the spoken audio; they help all students learn the spelling of the words that are being spoken; they make it possible to search the video for specific content; and they can be repurposed as an interactive transcript, which is a great feature for everyone!

Captions are supported by all major video hosting services including YouTube and Vimeo. If a video is captioned, it will have a CC button on the video player.

Additionally, when selecting audio files (like a Podcast) be sure the file also has a full written transcript available.

## Video Resources

YouTube automatically captions most videos that are uploaded to its website. However, automatic captions, which are created by a computer, are not accurate enough to be relied upon (consider the effect of one missed “not” on the meaning of the video). To check whether a video has reasonably accurate captions created by humans, click the CC button on the video player to turn captions on, and watch a few short segments of the video.

Consult the following resources for additional information on finding videos that have captions:

- [Searching YouTube for videos with captions](#)
- [Turning YouTube captions on and off](#)

If you find an open-licensed video that is perfect for your course but does not currently have captions, caption it! Here's how:

- [YouTube: How to contribute subtitles and closed captions](#)
- [TED Open Translation Project](#)
- [Khan Academy: Volunteer](#)
- [Amara](#) – a free tool for captioning and subtitling any public video
- [Dotsub](#) – another free tool for captioning and subtitling any public video

## Choosing and Using Accessible Images

If images are used to communicate information, they should include short text descriptions for individuals who are unable to see the images. These short descriptions are typically referred to as “alternate text” or “alt text.”

Most authoring tools that support adding images to content also

support adding alt text to an image. When you're adding an image to a web page or document, simply look for an "alt text" field in the Image Properties dialog and enter a short description into the space provided. If the authoring tools do not support "alt text," include a description of the image after the figure title.

Note, any images with words, such as screen capture of a quote or "tweet," should include a transcript of the words displayed in the images. This is also good practice when you're sharing these images on social media!

## Image Resources

The alt text that you enter for a particular image depends on the context. Think about what you're wanting to communicate by adding the image. Then, add alt text that will communicate the same idea to someone who is unable to see the image.

The following resources provide additional guidance for writing good alt text.

- [WebAIM: Alternate Text](#)
- [Guidelines for Describing STEM Images](#) – National Center for Accessible Media

If the image contains important detail that is too complex to be described in one or two brief sentences (for example, a chart or graph), then the text description will need to be provided separately from the image, either within surrounding text on the same page, or on a separate page that is accessible via a link on the main page. Remember, if it is an image of text, you must provide a transcript.

## Choosing and Using Accessible Course Material

When choosing among the wide variety of course materials that are available be sure to consider whether these materials might present challenges or barriers for students with disabilities. Ask specific questions, such as:

- Is all written content presented as text, so students using assistive technologies can read it?
- If the materials include images, is the important information from the images adequately communicated with accompanying alt text?
- If the materials include audio or video content, is it captioned or transcribed?
- If the materials have a clear visual structure including headings, sub-headings, lists, and tables, is this structure properly coded so it's accessible to blind students using screen readers?
- If the materials include buttons, controls, drag-and-drop, or other interactive features that are operable with a mouse, can they also be operated with a keyboard alone for students who are physically unable to use a mouse?
- Do the materials avoid communicating information using color alone (e.g., the red line means X, the green line means Y)?

If you find open course materials that are perfect for your course but you are unable to answer “Yes” to each of the above questions, contact the author and talk to them about accessibility. Your feedback may inspire them to improve the accessibility of their materials, which will benefit everyone!

# Choosing and Using Accessible Textbooks

Many of the downloadable textbooks available through the sites like [OpenStax](#) or [Open Textbook Library](#) provide textbooks in PDF format. PDF, like most other document formats, includes support for accessibility features such as headings, subheadings, lists, and alt text on images, but the author and/or publisher must make a conscious effort to include these features.

In order to support accessibility features, a PDF file must be tagged. A tagged PDF is a type of PDF that includes an underlying tagged structure that enables headings to be identified as headings, lists as lists, images as images with alt text, etc. Tags provide the foundation on which accessibility can be built. To determine whether a particular PDF is tagged, open it in Adobe Acrobat or Adobe Reader and go to Document Properties (Ctrl + D in Windows; Command + D in Mac OS X). In the lower left corner of the Document Properties dialog, “Tagged” is either “Yes” or “No.”

## Resources

The following resources provide additional guidance for creating accessible documents, particularly in PDF, and on evaluating whether PDFs are accessible and if not, fixing their accessibility problems. Additionally, reach out to staff at your institution, such as Instructional Designers or an accessibility support specialist, for help and guidance.

- [Adobe: PDF Accessibility Overview](#)
- [WebAIM: PDF Accessibility](#)
- [BC Campus Open Education Accessibility Toolkit](#)

If you find an open textbook that is perfect for your course but is not accessible, contact the author and talk to them about accessibility.





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# Creative Commons Licensing In-Depth

10 minute read

Creative Commons licenses provide a way for authors and creators to easily communicate how they would like for others to interact with their creative work. Since Creative Commons licenses layer over existing copyright, let's start by viewing "A Quick Overview of Copyright" to refresh your understanding of copyright in the United States.



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here: <https://open.library.okstate.edu/exploringopen/?p=874#oembed-1>

One of the ways authors and creators can easily communicate use or re-use permissions is by using Creative Commons (CC) licenses. Authors can select from a suite of six licenses to share how they are willing for others to build on and further distribute their work.

## Creative Commons Licenses

Four elements are combined to create a suite of six Creative Commons (CC) licenses. Every license includes the primary

element, Attribution. Understanding the meaning of each element can be useful when deciding which CC license to use on your own work.

The key thing to remember at this point is that the licenses layer over existing copyright, and that all of them require attribution. Let's explore the four elements that combine to create CC licenses.

## Four Creative Commons Elements

The four elements that combine to create the suite of Creative Commons licenses are Attribution (BY), Share-Alike (SA), Non-Commercial (SA), and No-Derivatives (ND).



### **Attribution (BY)**

The Attribution (BY) condition is fundamental to all CC licenses. What many creators care about most is receiving credit for their creative work. When reusing CC-licensed work, proper attribution must be given to the original creator — and to other contributors on the work, if any. The CC BY license is the most open of the licenses and allows for the most re-use.



### **Share-Alike (SA)**

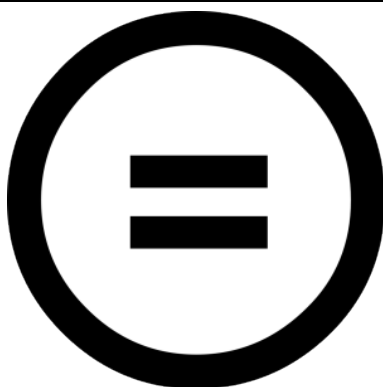
The Share-Alike condition adds a requirement for anyone reusing your work to also license their own creation (based on your work) under the same license. Both the CC BY-SA and CC BY-NC-SA licenses include this condition, effectively making them ‘copyleft’ or ‘viral’ licenses. While this condition effectively “locks open” the content, remixing SA content with non-SA or other-SA licensed work may not be straightforward or allowed at all.



### **Non-Commercial (NC)**

The Non-Commercial condition allows for reuse and sharing but reserves commercial rights for the creator. The meaning of the NC condition itself and its ability to prevent commercial reuse is not always clear, but the license condition does clearly indicate that commercial reuse rights are not being granted.

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### **No-Derivatives (ND)**

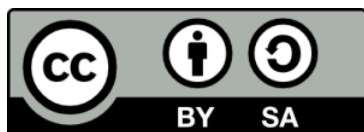
The No-Derivatives condition allows sharing and reuse but only if the content is left unchanged.

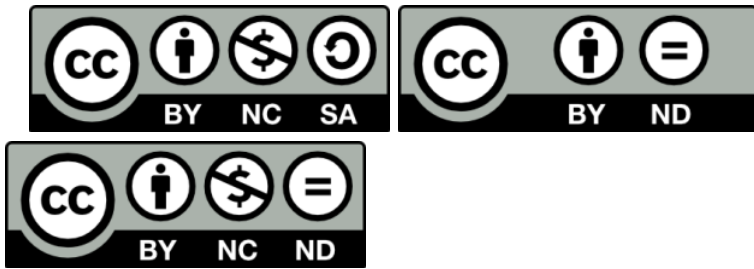
This presents an issue when searching for OER, as no customization or adaptation is allowed by the license. For this reason, ND content is not considered OER and should be considered for reuse only in situations where no adaptations are needed.

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## Combining the Elements

The BY (attribution) element is a part of all the licenses. Not all of the other three elements can be combined. For example, the SA and ND conditions do not appear in the same license because there is no reason to include the share-alike condition when no derivatives are being allowed. Together, the elements form the suite of six CC licenses:





As you find different types of OER to use in your courses, you may find the need to remix and modify the content. Understanding how the different licenses can or cannot be combined is a critical step in reusing openly licensed material. The license compatibility chart below is a great resource in determining which licenses work together.

	PUBLIC DOMAIN	PUBLIC DOMAIN	CC BY	CC BY-SA	CC BY-NC	CC BY-NC-SA	CC BY-NC-ND	CC BY-SA-ND
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
CC BY	✓	✓	✓	✓	✓	✗	✓	✗
CC BY-SA	✓	✓	✓	✓	✗	✗	✗	✗
CC BY-NC	✓	✓	✓	✗	✓	✗	✓	✗
CC BY-NC-SA	✗	✗	✗	✗	✗	✗	✗	✗
CC BY-SA-ND	✓	✓	✓	✗	✓	✗	✓	✗
CC BY-NC-ND	✗	✗	✗	✗	✗	✗	✗	✗

“[License Compatibility Chart](#)” by Creative Commons is licensed under [CC BY 4.0](#)



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## Giving Credit Where Credit is Due

All six of the Creative Commons licenses include the BY or attribution condition. This is a requirement of reuse. By applying a CC license to their work, original creator has explicitly informed the user that, at the least, the attribution (BY) element must be carried forward. Providing attribution is the legal requirement of the Creative Commons licenses.

While some tools, like [CC Search](#), include the attribution in the resource, there are other tools available to help users easily create attribution statements for work they reuse, remix, or modify. [Open Washington](#) created and maintains an [Attribution Builder](#) which builds attribution statements that can be copied and pasted into documents and websites.

When creating attribution statements a good rule of thumb is to remember the acronym **TASL**:



- Title of the work
- Author (creator) of the work
- Source (link) or where the work can be found
- License of the work

For a variety of examples, take a look at the **Attributions List** at the bottom of this page.



## Choosing a License for Your Work

Remember, when sharing your work, selecting and displaying a license with it ensures the work can be adopted and adapted how you want! If you don't select a license, all published material may be assumed to be all rights reserved even if you intended it to be openly licensed.

When creating work to share, carefully consider how you want your work to be used when choosing which open license to apply. As the original creator of your work, you have choices.

- Do you want to allow derivatives?
- Do you want to allow for commercial purposes?
- Do you want the same license to be applied on derivatives?
- If this work was made using openly licensed material, is there a copyright provision you must follow?

Creative Commons designed the licenses to provide more options to the creator than all-rights reserved copyright. The [CC License chooser](#) is a simple tool designed to help creators decide which license is best for their work. The tool will prompt you to select the conditions you prefer for sharing your work. It will generate a license icon, statement, and code for embed and/or easy copy and paste into your work.

## Questions for OER: Deeper Dive

Imagine you have decided you want to find existing OER to create a custom textbook for your course. You've searched a few repositories and applied appropriate evaluation techniques to identify three

openly licensed resources you feel are high quality and align with some or most of your course objectives. They are

[Enhanced College Writing](#) by Bunker Hill Community College, licensed [CC BY 4.0](#).

[Technical Writing](#) by Blake Pitcher licensed [CC BY NC ND](#).

[Writing in College: From Competence to Excellence](#) by Amy Guptill licensed [CC BY-NC-SA](#).



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# Adapting, Creating and Sharing OER

*8 minute read*

In the previous chapters, you have learned a great deal about open educational resources and how they can be used as effective teaching and learning material in your courses. In this module, you will gain experience in applying what you have learned to create a plan for successfully adopting, adapting, or creating an OER. Following are some helpful tips for putting together open educational resources so that you can be satisfied with an end product that is both effective and legal.

## Adapting an Existing Open Educational Resource

The term adaptation is commonly used to describe the process of making changes to an existing work. We also can replace “adapt” with revise, modify, alter, customize, or other synonyms that describe the act of making a change.

One advantage of choosing an open educational resource is that it gives faculty the legal right to add to, adapt, or delete content from the open work to fit their specific course without obtaining permission from the copyright holder. As you learned in Module 7, this is possible because the copyright holder already has granted permission by releasing their work using an open — or Creative Commons — license.

If you are considering making changes to an open resource, such as an open textbook, ask yourself the following questions:

- How much content do I wish to change? Do I want to remove chapters, or rewrite entire chapters of content?

- What technical format is the original textbook – an MS Word doc, Google Doc, or PDF? A Word document is much easier to modify than a PDF document.
- What type of license is the content released under? Does it have a Creative Commons license that allows for modification or adaptation of the content?
- How comfortable are you with using technology and creating content?

If you decide to adapt an existing open resource, there are six recommended steps to follow.

1. **Check the license of the work** – does it allow for modifications or derivatives?
2. **Check the format of the work** – common formats are HTML files (webpages), Word or open documents (Google Docs), Text files, ePub, LaTeX files (if the original book includes math or science formulas and equations).
3. **Choose tools for editing an open textbook (or other open resource)** – there are many available. Your choice of editing tool may vary depending on the original format of the resource. Pressbooks, the editing tool used for this book, is available to [OCO Member Institutions](#). Sign up for an account at the [Open OCO website](#).
4. **Choose the output for the work** – students like having material in multiple formats. This allows them to choose what works best for them. Some may prefer printed versions of the textbook; others will prefer using a website. Still others will like to use an e-reader or e-reading software. By offering multiple formats you are making your content more accessible.
5. **Determine access for the work** – how will your students access the content? Will it be available in an LMS, Google Classroom, OER Commons, or another online hosting service?
6. **Choose a license** – the open license you choose will depend on how the textbook you adapted was licensed. For example, if the

original textbook was licensed with a Creative Commons Attribution-ShareAlike (CC BY-SA) license, then you must release your book with the same license to ensure it is compliant with the terms of use.



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## Creating Open Educational Resources

It is helpful to keep in mind some key factors as you move toward creating a new OER. Some in-depth tips for creating OER are outlined below.

### Consider Your Tools

Most educational resources today are “born digital,” meaning they are digital files before they are put into print or any other format. There is a wide variety of software and platforms available to assist with creating or editing digital content that can be used as OER, but it can be confusing to decide on which platform to use

## *Low Tech*

The simplest way to create educational resources is by using familiar word processing tools such as Microsoft Word, Google Docs, or Libre Office. This software includes most of the features needed for standard content, and the file can be easily exported as a PDF or printed. Additional low-tech options include:

- [LibreOffice Draw](#): Draw lets you produce anything from a quick sketch to a complex plan, and gives you the means to communicate with graphics and diagrams. Draw is an excellent package for producing technical drawings and other visual examples.
- [InkScape](#): An open source application that creates and edits PDFs and also works as a vector drawing and graphics tool. A better option for PDF editing if your document is image-heavy.

## *Medium Tech*

Another common way to create or edit educational resources is to create a website or hosted resource. This could be in the form of a blog, a static website, or a wiki. WordPress can be a great tool for these sorts of medium-tech projects.

Think about ways you could use Low- or Medium-Tech resources in your class. Is there a Medium-tech resource you're already using in your classes? Could you create and disseminate OER easily using that software, or do you need additional training to feel confident?

Look around your campus and see if there are workshops available on the software you want to learn.

Additional medium-tech options include:

- [Gnu Image Manipulation Program \(GIMP\)](#): GIMP is an open source, cross-platform image editor available for GNU/Linux, OS X, Windows, and other operating systems.
- [OER Commons Open Author](#): Open Author helps you build Open Educational Resources, lesson plans, and courses to share openly on the OER Commons platform.
- [Pressbooks](#): Pressbooks is a simple book formatting software. Some institutions, like Oklahoma State University, provide author support for publishing in Pressbooks.

## *High Tech*

There are a number of platforms that provide professional tools for authoring content, and some are very easy to use. A common tool used by OER projects is PressBooks (in which this text is published), a publishing software that makes it easy to produce interactive e-books and other text-based content. Other tools, like Jupyter Notebooks, may take time to master and require special expertise.

Additional high-tech options include:

- [GitBook](#): Created by GitHub, this open source tool allows you to create a book hosted on the GitHub platform. You can create your book in Markdown, add images and embed content from the Internet.
- [Bookdown](#): The bookdown package is an open-source R package that facilitates writing books and long-form articles/



reports with R Markdown.

- [Jupyter Notebook](#): Jupyter Notebook is an open-source web application that allows you to create and share documents that contain live code, equations, visualizations and narrative text.

Be aware that some authoring platforms on the market include restrictions on how the final product can be published or shared. Before beginning, it is important to make sure you understand the terms of use and whether you will be able to move your work to a different platform if you choose.

Creating Open Educational Resources by Abbey Elder gives a helpful overview.



*One or more interactive elements has been excluded from this version of the text. You can view them online*

here: <https://open.library.okstate.edu/exploringopen/?p=876#oembed-1>

Check with your institution about institutional licenses and access to technology that can support your creation. Whichever creation tool or authoring platform you choose, be aware of any restrictions this tool may have on how the final work may be published or shared. Before creating your work, look closely at the terms of use for that product.

If you need help during your creation of an OER, reach out to staff at your institution, who may include but are not limited to Instructional Designers, Librarians, and Instructional Web/Technology staff. Explore the next chapter to learn more about OER in Oklahoma.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=876#h5p-30>

The capstone project for faculty, staff and instructors seeking the \$250 OSRHE professional development stipend is to reflect and do some concrete planning for how you will implement what you have discovered. Gather any notes you have taken and work through the documentation tool. If you haven't decided for certain what your project will look like, share a bit of what you might imagine. Export your results when you complete the activity; you will upload the file to complete the OER Deeper Dive quiz.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=876#h5p-31>

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## Attribution

“Adapting, Sharing and Creating OER” in **Exploring Open** is a remix of

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[OER and Alternative Textbook Handbook](#) by [Ariana Santiago](#)  
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[Tools and Techniques for Creating OER](#) in [The OER Starter Kit](#) by [Abbey Elder](#) licensed [CC BY 4.0](#).

# A Look at OER in Oklahoma

*3 minute read*

This chapter will provides a broad overview of OER across the state. This includes discussion of the OER collaboration groups, shared OER development resources, institutional advocacy efforts, and pathways for involvement.

## OER in Oklahoma Higher Education

The Oklahoma State Regents for Higher Education have established support of the use, revision, and creation of OER as a priority. The use of OER has been included as part of the [OSRHE Strategic Plan: Blueprint 2030](#). OSRHE sees OER as a way for institutions of higher education to create opportunities across the state for students' creation and dissemination of knowledge. By 2030, OSRHE aims for OER use to become standard across the state, with all stakeholders realizing the positive impact OER creation and use can have for students, and supporting collaborative OER development and advocacy to increase its impact on all learners regardless of context. Visit the [Online Consortium of Oklahoma's Open Educational Resources \(OER\) priorities](#) page for the most up to date information.

## Institutional Level Support

Support and training for faculty adoption of OER varies widely from institution to institution. When it happens successfully, it happens with collaboration and commitment from departments and divisions across a college or university. Libraries, Centers for

Teaching & Learning, or Faculty Development Departments are often at the forefront of OER support and training. There are also other valuable stakeholders ensuring faculty and students are successful with the adoption and use of OER. These include administrators, department chairs, advisors, counselors, institutional effectiveness or assessment offices, marketing, bookstores, and, most importantly, our students. Reach out to those at your institution who can help you with adoption, use, and creation of open educational resources. Start the conversations with the colleagues in your department, many of whom may already have experience with open educational resources.

## National and International Support

Education is sharing. The open community values this commitment to sharing resources and expertise with others. Several organizations supporting open education and open educational resources are listed below. These communities, which are made up of open education experts from around the world, are excellent resources for questions, support, and collaboration. You are encouraged to take advantage of the free training, listservs, and the wealth of knowledge this community can provide.

- [Community College Consortium for OER](#)
- [DOERS](#)
- [SPARC](#)
- [Open Education Network](#)
- [OE Global](#)
- [Creative Commons Certificate Program](#)
- [GO-GN](#)
- [Open Education Group](#)

## Final Quiz for OER Deeper Dive



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=878#h5p-32>

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### Attribution

“A Look At OER in Oklahoma” in Exploring Open by Kathy Essmiller is adapted from “[A Look at OER in Oklahoma](#)” in [Open Educational Resources: Basics and Beyond](#) by Oklahoma Council for Online Learning Excellence Member Volunteers, licensed [CC BY](#).

# PART III

# PROJECT MANAGEMENT FOR TEXTBOOK CREATION

The purpose of the following chapters is to provide a guide for faculty and instructors adopting, adapting, and creating OER in partnership with OSU Libraries. Each chapter represents one of the five stages in the OpenOKState publishing workflow: pre-production, design, development, publication, and post-publication. The related OpenOKState Workflow checklist is linked as a [Google Doc here](#), available as a PDF for download at [OpenOKState publishing workflow](#), and may be viewed in Appendix {?}.

“[Project Management for Textbook Creation](#)” was created as a part of *Exploring Open*, and was adapted and synthesized for customized localization from the resources listed below.

## Attribution

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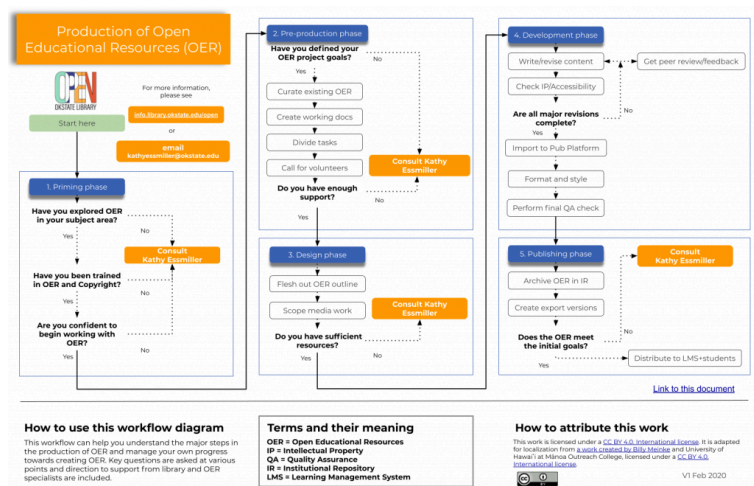
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# Laying the Foundation: Preproduction

During the preproduction stage of your OER adaptation or creation project OSU Libraries can work with you and your team to lay the foundation for the customized design, development and publication of your resource. At the conclusion of the preproduction phase, you will have defined your project, drafted and completed a Memorandum of Understanding, populated your author guide, and reviewed and curated a list of possible outside resources.

## Define Project



Workflow illustrating major steps in the production of OER. Click [here](#) to download or view online.

The first step is determining whether you want to adopt, adapt, or create OER. Each of these options can take many forms, all of which begin with careful review and curation of existing resources. [insert read more]

You may find a resource you wish to adopt in its entirety, as is. If so, you then will determine whether you want your students to access the resource from the platform on which you found it, or if you would like to work with OSU Libraries to provide access through Canvas or OpenOKState.

You may find a resource you wish to adopt with minor customization. Perhaps you would like to modify the content somewhat, change the order of the chapters, or include images you think will increase its relevance to your students. You may also wish to combine portions of several resources, mashing together several different parts to make one whole.

You may discover you wish to substantially modify an existing resource, publish your course outside of Canvas, or create entirely new material. Although you can always change your mind about the degree to which you are creating new material, it is well to have clearly defined goals at the start of your project. Consider and determine early on whether you want to adopt, adapt, or create.

## Memorandum of Understanding (MOU)

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It's hard to slow down for this one, but it is important to complete at the outset of your project. The MOU drafting process helps clarify goals, establish timelines, and articulate many easy to ignore details associated with OER modification and creation. In addition, a completed MOU clearly communicates copyright ownership over the created material, as well as the licensing under which it is intended for publication.

The OpenOKState MOU process is mutually negotiated between

the corresponding authors and the OER Librarian. We will work together to modify the OpenOKState MOU Template to document and communicate the details of your project. Once these details are finalized, we will sign and file the completed MOU. As the project proceeds, it may be necessary to make changes to the timeline or the scope of the project; the MOU can be redrafted and modified to reflect these changes.

## Author Guide

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The preproduction stage will also include partial completion of the author guide. Portions completed at this point in the workflow will be those related to existing contributing authors, identification of the desire to recruit additional contributing authors, and determination if desired of an authors' code of conduct. Although portions of the author guide relating to file types and submission deadlines may be populated at this point, sections regarding structure or content will be addressed during the design phase. Completion of any portion of the author guide is not required before moving forward through the OpenOKState workflow; we just want you to have it handy to help you think.

## Possible Resources

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You have a list of these, or you wouldn't be here. As with any significant creative endeavor, systematic organization from the beginning helps eliminate frustration as the project progresses. With OER projects, intentional attention to licensing and

permissions associated with found resources is of particular importance. Just as you tell your students to maintain a well-structured reference list so they aren't underwater at the last minute trying to figure out what year a particular article was published, we encourage you to attend to permissions affiliated with each resource so you aren't underwater at the last minute having found you want to re-mix a resource otherwise licensed.

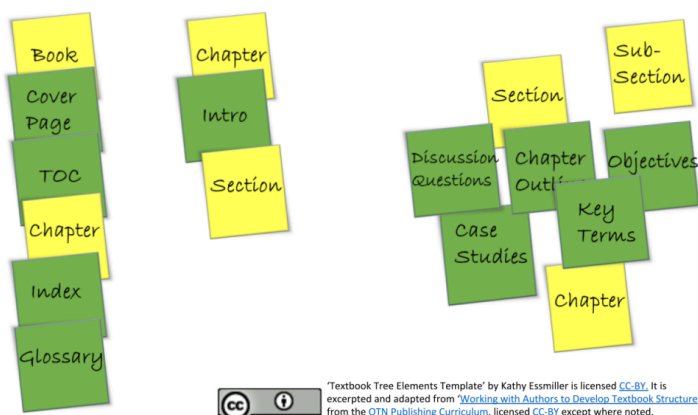
We are happy to provide suggestions about how to track and curate your found resources (we are, after all, librarians). I suspect you already have a system which has worked for you in other projects; just make sure you note the level of permission along with each resource. If possible, include a link back to the original resource. If you aren't certain of the licensing, we can help you. In fact, given a link to the resource as you found it, we can figure out the permissions pretty quickly. If the licensing and permission aren't obvious to you, send the link to us and we will figure it out. We aren't lawyers. But we will see what we can figure out.

# Getting Started: Design

Once a foundation is in place, you can begin to design your resource. During the design phase of your project, you and your team will determine the structure of your textbook, define content scope and sequence, and prepare an outline which will serve as the skeleton, or structure, of your resource. Throughout the design phase you will continue to populate the author guide to reflect decisions made and inform future choices.

## Textbook Structure

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Model textbook tree representing the 'publishing workflow' part of Exploring Open.

Textbook structure refers to the overall format of your resource. Working through creation of a textbook tree will help you and your

team develop a unified approach to content development. The image above represents a textbook tree created to determine the textbook structure for ‘Project Management for Textbook Creation’ as if it were a stand-alone book. Since the intended audience for this resource is already busy faculty and instructors, we wanted achieve both clarity and brevity. As a result, we determined the book would be divided into chapters reflecting each stage of the publishing process. Each chapter would have a short intro outlining the steps in that process, and the steps would each be described in the context of their own section. The cover page and TOC would function as openers, the index and glossary as closers, with the chapters conveying the main content.

A resource whose intended audience is undergraduate or graduate students may also benefit from additional structure within each chapter. Consider each chapter as including an opener, the main content, and a closer. You may find a chapter outline helpful, along with objectives and key terms stated either at the beginning or associated with corresponding sections or subsections. You may wish to introduce case studies and incorporate discussion questions. Intentional design of a textbook structure consistent throughout the resource will help guide content creation, provide for a unified voice, and provide a smoother learning experience for your students. Click [here](#) to experiment with design of your own Textbook Tree by dragging and dropping the squares to imagine your resource. If you would like a copy for your own, permanent use, click [here](#) and either download the slide or select <File>, <Make a copy>, and title it for your own use. If you are working with OSU Libraries, a copy will be available in the Welcome Packet customized to your project.

## Content Structure

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While the textbook structure refers to the design of the textbook itself, content structure refers to the scope and sequence of the learning experience the textbook is intended to facilitate. During this step, you will make intentional decisions regarding the breadth and depth of the content presented, as well as the order in which its presentation will be most meaningful.

As a subject matter expert and experienced educator, you have a sense of how much content is appropriate for the course your resource will support. Document exactly what content you intend to cover. There may be some aspects of your content for which a brief overview is appropriate. For other portions, you may wish to design for more in-depth engagement. Making these decisions will help determine the scope of your resource.

Once you have set the scope of the material you wish to explore, use your expertise in the field to decide in what sequence you wish to use your resource to present the material. Customize the order to reflect your teaching preferences, as well as the intended audience you described in your author guide. You can change both the scope and sequence of the material throughout the project, but following through with this step of the process will help facilitate a productive textbook creation experience.

## Outline

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You now have designed your textbook structure and your content structure. The next step in the design process will pull all of these decisions together, resulting in an outline which can then be used to guide content creation.

Working from both your textbook tree and scope and sequence and documents, create an outline of your content which matches the levels in your tree structure. For instance, the textbook tree representing 'Project Management for Textbook Creation' as if it

were a free-standing book [figure ?] structures the content as chapter ⇒Intro⇒section. The completed author guide indicates my decision to have each chapter represent one stage of the project management workflow, with sections within the chapter describing steps to be taken at that stage of the workflow. An example outline is below.

#### I. Chapter 1 Preproduction

##### A. Intro

##### B. Section

###### 1. Define Project

###### 2. MOU

###### 3. Curate Resources

#### II. Chapter 2 Design

##### A. Intro

##### B. Section

###### 1. Textbook Structure

###### 2. Content Structure

###### 3. Outline

Use your completed outline to continue populating your author guide. Note which team members will be creating what content, and agree on the style guide to be used throughout. You can at this point suggest initial draft deadlines, but deadlines for further drafts, edits, revisions, and submission of a final version will be determined in the next stage of the process. Click [here](#) to see my example author guide for this resource documenting decisions made through the prepublication and design processes.



# Write On: Development

First, you established a strong foundation for your project. Then, you designed your resource by determining your textbook structure and selecting your content structure. Finally, it is time to write. During the development stage of your project you will write a draft for each of your planned chapters, revise your chapters, edit your chapters, and proofread your chapters. While later steps may take place concurrently, you will find your creation experience most productive if you approach them each as distinct and separate. Drafting the chapters takes, well, however long it takes. Plan to allow at least eight weeks to progress through the revise, edit, and proofread steps. Keep your author guide handy to remind yourself of decisions you have already made regarding audience, tone, and style guide.



Created by Luis Prado  
from Noun Project

*Writing on.*

## Draft Chapters

---

The first step in the development stage of your project is to create a first draft of your chapter. Remember, you are not starting from scratch. During the textbook structure step of the design phase you thought through and determined how you wanted to present each chapter. You have already considered how you want to open and close each chapter, as well as textbook elements you want to use throughout to present content, create continuity and facilitate

meaningful learner engagement. It may be tempting to throw those aside as you write, but honor the care and thought you invested in designing your work by following those choices as closely as you can. It is your project, you can change whatever you want, but your work will be productive as you allow it to build upon decisions you have already made.

As you populated your author guide, you made decisions regarding how many words you wanted each chapter to have. Textbook structure helped you envision how you would frame each chapter. Your content structure established a scope and sequence, and your outline gives you a clear overall view. Stick with it, and get something written. Revision, editing, and proofreading are built into the next steps. Just write something. Same as you tell your students.

## Revise Chapters

---

Once you have completed your chapter draft, take four or five hours to go back and revise your work. Think of this step of the process as content, or subject-matter editing. Make decisions about what you want to include or exclude. Focus on what you want to convey in the specific chapter under revision. If necessary, refer back to the scope portion of your content structure outline to ensure you are addressing everything you wanted to cover in this specific chapter. You may find you have written content which would be more effectively presented elsewhere in the sequence.

You are not polishing your work in this step, merely revising for focus and content. Four or five hours per chapter. More than that and you have slipped into the next step. Whoops.

## Edit Chapters

Begin your chapter edit only once you have completed a draft and revised it for focus and content. The chapter edit step includes structural editing, substantive editing, and copy editing. Allow at least five weeks for this step, adding in one week per chapter.

Structural editing provides the opportunity to look at the textbook as a whole and evaluate how well the parts combine to create the desired resource. During the structural edit, look at the overall text to see if it covers all of the content you intended for it to cover. Consider the individual chapters in relation to one another. Are they weighted equally? Do they transition logically? Are the tone and pace consistent throughout, or does the text bog down in places? As you have throughout earlier steps and stages of the textbook creation process, keep your author guide handy and refer to it as you work through your structural edit. You may find you want to make changes in your scope and sequence, or that the textbook structure you originally selected is less effective than you had hoped. Jot down those possibilities at this point, reflect them in your author guide, and note necessary revisions as you work through the structural edit. An effective structural edit may take as much as one week per chapter. Remember, during structural editing you are noting necessary revisions, but you are not yet implementing them. Be strong, and resist the temptation to blur steps together.

Substantial editing is when you will implement revisions noted as necessary during the structural edit. Take time now to resolve questions, solve problems, and implement improvements in content delivery. Begin by implementing structural revisions at the chapter level, such as issues with unevenly weighted chapters or necessary changes in sequence. Then implement revisions at the paragraph level, followed by line by line writing revisions as necessary. Plan at least three weeks to accomplish substantial editing of the entire text.

Solid structural editing and patient substantial editing will ensure your text is cohesive, logical, has a unified voice, covers the content you want in a way which facilitates a meaningful learning

experience for your desired audience. Your resource will then be ready for two to four weeks of thorough copy-editing.

The two to four weeks of thorough copy-editing will address the nuts and bolts of the chapter, noting and completing needed revisions to syntax, layout, and licensing. A first close read should address issues of sentence structure, syntax, grammar, vocabulary, and edits that will continue to achieve unified tone and style. A second close read should address layout and design details, such as headings, figure numbers, and citation style. A third close read will confirm and revise licensing and permissions on images, media, quotations, and other included references. Copy-edit can also be achieved in one very in-depth close read, but considerations of the work in terms of the categories as described above (syntax, layout, licenses) will help you bound your work and help maintain a sense of productivity.

## Proofread Chapters

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The final two weeks of the development stage of your resource creation will be spent proofreading your work. At this point, each chapter has been through in-depth review and revision. Proofreading will catch mistakes which may have been introduced in the review and revision process and address typographical errors others may have overlooked. Enlist a fresh set of eyes at this point, if possible, and avoid substantial rewrites. Trust the decisions you made earlier in the process, and take time to celebrate your progress!

# Almost There: Publication

You now have a well-designed, accurate resource customized to present what you want to teach when you want to teach it in a way which reflects both your teaching style and the localized needs of your students. Your work is ready to enter the publication stage. This stage includes accessibility testing, metadata creation, generation of desired export versions, and distribution.

[INSERT IMAGE HERE]

## Accessibility Testing

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OpenOKState is partnering with Oklahoma AbleTech to develop a framework guiding accessibility throughout the creation process. Our current accessibility audit is guided by the [Accessibility Toolkit \(2nd edition\)](#) published by BC Campus. **Our goal is to publish resources which are as broadly accessible as possible. To accomplish this, we work to publish our resources in ways which can be optimized for those using screen-reader technology, we avoid using color alone to convey information, we have chosen a platform which supports user adjustment of font sizes, and we export our resources in a variety of file types. For projects in which the OSU Libraries has partnered in resource creation stages prior to publication, accessibility testing should take one week.**

## Metadata Creation

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Effective metadata will enhance the discoverability of your resource. We will ask you to identify primary and additional subjects which best represents your resource. We will also request a tagline and short and long descriptions of your resource. The tagline is a very short description of your book in brief sentence form, similar to a Twitter post. The short description should be about one paragraph and will be used for catalogs and reviewers. The long description should be a full description of your book. Our metadata librarians will add keywords and other library things, as well as a DOI when appropriate and feasible.

## Export Versions

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The OpenOKState Pressbooks publishing platform supports resource export across a wide array of file types. We will by default export and make available the full version of your resource in each of these file types. We can also create and export additional files tailored for incorporation into your specific LMS course design. For instance, we can provide links and export documents by chapter if you would like to associate bounded portions of your resource with specific modules. We can also clone your resource for adaptation to different sections of the same course to facilitate each instructor's course customization and change visibility settings as needed to customize content.

## Distribution

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The OSU Libraries OER and scholarly resources teams partner to

facilitate broad distribution of resources created and curated by OSU stakeholders. This distribution includes submission of the resource to SHAREOK, OERCommons, informal distribution to the OER community, and other institutions and communities you may identify. Your signed MOU also guarantees your ownership of the copyright, giving you the right to share the resource in places such as ResearchGate, FigShare, or anywhere else you desire your work be shared.



# Mission Accomplished: Post-Publication

OSU Libraries will continue to support and sustain your work after it has been published in an official release. Post-publication activities may also include accessibility revisions and additional distribution. Continued use of your resource may surface changes you wish to make in future iterations, and we are happy to continue to work with you to accomplish those changes as we partner with you to maintain and sustain your teaching and learning resource.

## Official Release

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Once you are ready, OSU Libraries will hold an official release of your publication. You and your work will be honored as part of the OSU Authors celebration held each spring, and we will highlight the finished project during OSU Libraries Open Access and Open Educational Resources events. With your permission, we will communicate publication of the work to your department, and include notification of its publication in OSU Library communications.

## Accessibility Revisions

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Although it is the goal of OpenOKState and OSU Libraries to release resources which are fully accessible, we realize that there is always

room for improvement. We will continue to optimize the accessibility of your resource through continually developing processes of review and revision. We will remain in contact with you as we accomplish needed revisions, and where possible will partner with you to implement them outside the course of the teaching semester. The Pressbooks platform also implements periodic accessibility updates which may change the ‘behavior’ or appearance of your resource. Let us know if you are seeing disruptive changes, and we will contact the Pressbooks team to find a solution to the problem.

## **Additional Distribution**

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There are a variety of platforms and communities which host and disseminate OER. OSU is a member institution of the Open Textbook Network, which publishes full length textbooks licensed CC-BY which are currently being used to teach higher-education courses. OSU Libraries is also part of a number of formal and informal networks through which resources are solicited and shared. We will share your teaching and learning resource in those spaces for which it is appropriate, and communicate with you regarding platforms and institutions beyond those at OSU which have adopted it for course use.

## **Maintain and Sustain**

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[TBD]

PART IV  
OPEN PEDAGOGY



# I. What is Open Pedagogy?

KATHY ESSMILLER

## Let's Begin

Hello! We are so glad you are exploring ideas associated with Open Pedagogy. The purpose of this chapter is to provide opportunity for faculty and instructors to discover some of the essential characteristics of Open Pedagogy. Let's start out by seeing how you would describe Open Pedagogy. In the box below, click into the white rectangle which reads "Type your answer here" and share your thoughts. Each entry allows for 20 characters, but you can answer as many times as you like.



*One or more interactive elements has been excluded from this version of the text. You can view them online*

here: <https://open.library.okstate.edu/exploringopen/?p=40>

It's interesting to see how your thoughts are the same as or different from others exploring the same topic. How did seeing what others had shared shape your thoughts? As you progress through this chapter, you will be invited to imagine redesigning elements of an existing course to incorporate practices reflective of the values and purposes of open pedagogy. You are welcome to work straight

through, or sip and dip. The strategies shared are just one approach; feel free to adapt the aspects which suit you and scroll right on by those which do not. Hopefully you find something which inspires you! An objective is shared below, for those who welcome a more structured experience.

### *Learning Objectives*

**Micro-course Objective:** Instructors will demonstrate understanding of Open Pedagogy by redesigning elements of existing courses to incorporate practices reflective of the values and purposes of Open Pedagogy.

## Discovering Open Pedagogy

You very likely already do many things in your classroom which qualify as open pedagogy. Before we settle on a definition, however, let's consider a couple of questions. What are your hopes for higher education? What is your vision for your classroom? What do you absolutely wish your students would do ([DeRosa & Jhangiani, 2018](#))?

Click into the Flipgrid below using the password GoPokes! and share your reflection. Feel free to be informal and chatty, we are exploring together. The FlipGrid is set to public, which means that anyone with the Flip Code can join and view videos on the grid. You can join with a Microsoft or Google account. If you prefer not to use a personal account, you may log in with the OpenOkstate Google Account.

Don't want to use your personal account? Sign in as OpenOKState. The OpenOKState email is [OpenOKState@gmail.com](mailto:OpenOKState@gmail.com), and the password is GoPokes! The password to enter the FlipGrid space is also GoPokes! You may also access the FlipGrid at <https://flipgrid.com/20d0bb4b> or by following the QR code below the Flipgrid embed.



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-or-



*If you prefer, you may use this QR code to access the Flipgrid discussion.*

Once you have shared your reflection, give yourself time to listen to what your colleagues have to say. Feel free to respond if you hear something that you agree with, something that surprises you, or even something you would like to push back on a bit.

## Defining Open Pedagogy

As you have engaged with each other in this conversation, you have probably discovered you share similar hopes and dreams for higher education. Most of us in the classroom want our students to engage with the content in a meaningful way, are pleased when students



collaborate constructively, and ultimately hope to see our students step into further conversation and exploration.

Open Pedagogy is a system of practices which can be used to facilitate the type of learning experiences described above. Classroom practices become the focus as teachers and learners move “beyond a content-centered approach” (Cronin, 2017) and share the knowledge creation experience. Rather than teachers or classroom resources broadcasting information to students for their consumption who then complete quizzes or papers to demonstrate understanding, students network and interact with the content, the teacher, and each other to create artifacts of value beyond the classroom.

For instance, some of our very own professors here at Oklahoma State University replaced their commercial textbook with [one they created themselves](#) by adapting work from other schools. They incorporated their own perspective and included as [examples](#) work their students had completed in class. You have your own ideas about what this might look like in your course. If you would find it helpful to see what others have done check out work by the OpenEd Group linked [here](#), projects shared with the Open Pedagogy Notebook linked [here](#), or [skim this fairly short article](#) exploring ‘The Values of Open Pedagogy’.

Once you have checked out a few of the examples, select one and past the link into the [Wakelet](#) below. If you have time, write a sentence or two to share your impression of the project with your colleagues. Include your name with your contribution or not, whichever you like!



*One or more interactive elements has been excluded*

from this version of the text. You can view them online here:

<https://open.library.okstate.edu/exploringopen/?p=40>

Are the dots connecting? You just did it. We worked together as a class to explore open pedagogy and create an artifact others can use to learn about and experiment with open pedagogy themselves. Rather than hand you a book about open pedagogy, ask you to complete a worksheet guiding your reading, and then giving you a test to see if you understand it, we worked together to construct and share our understanding. That, in a nutshell, is Open Pedagogy.

#### References

[DeRosa, R., Jhangiani, R., Robbins, T., Squires, D., Ward, J., Andrzejewski, A., ... & Mays, E. \(2018\). A Guide to Making Open Textbooks with Students.](#)

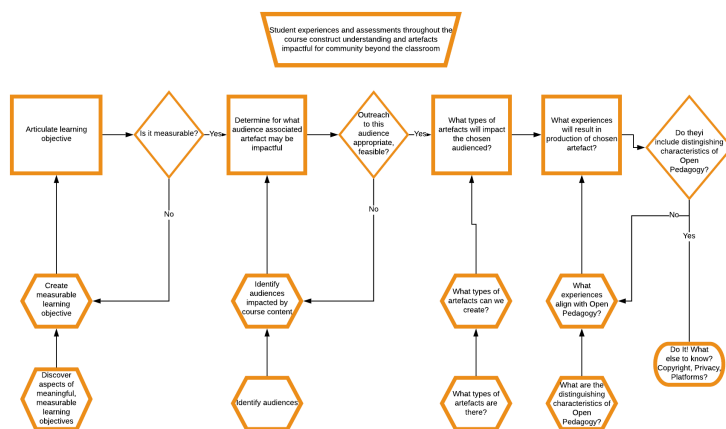
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## 2. Designing an Open Pedagogy Project

KATHY ESSMILLER

This chapter will be helpful for those who like the idea of engaging students in learning experiences which have impact beyond the classroom and are curious about how to facilitate them. The image below gives a quick overview of steps it might be helpful to think through when designing experiences incorporating open pedagogy.



*Steps to consider in design of open pedagogy projects.*

The quickest way to understand the flow chart is to work across the top row, left to right. The diamonds represent decision points; if your answer is no, considering the preparation steps below the rectangle in the top row might provide clarification. The following sections dig a bit deeper.

## Articulate Learning Objective

Whether intentionally or not, you most likely already incorporate this step into your teaching. One way to consider the learning objective is in terms of what the learning experience will guide learners to be able to know, understand, and do. Including the means through which you will be able to identify to what degree students have achieved the learning objective will help you develop the Open Pedagogy learning experience.

For instance, I might begin this learning experience with the learning objective below.

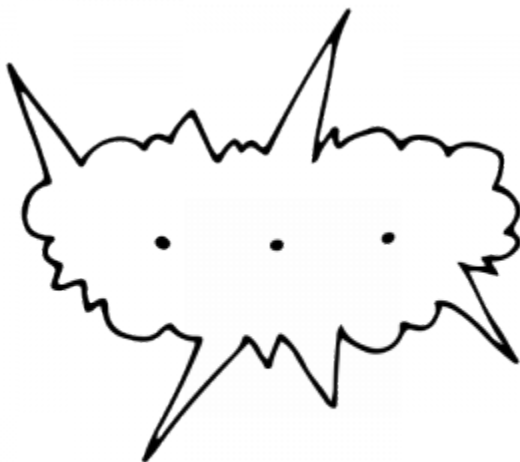
Faculty and instructors will demonstrate their understanding of how to articulate a measurable learning objective by correctly answering 90% of the questions on the quiz.

The objective states the goal, which is articulation of a measurable learning objective. It also indicates a quiz as the means through which faculty and instructors will demonstrate their achievement of the goal. As I review the learning objective, I might decide that although a quiz does provide easily quantifiable information, it might not provide the opportunity for students to engage with the community beyond the classroom. How could achievement of this objective be demonstrated in a way which could be impactful for community beyond the classroom?

🔍 #openpedagogy

If you like, engage this question on [Twitter](#), using the hashtags #openeducation or #openpedagogy to share it with others exploring this topic. You might find yourself following the hashtag to find additional ideas, and others will be thankful for the opportunity to see your work.

Some suggestions might include development of an infographic or comic strip teaching others how to write a learning objective, creation of a how-to video which incorporates a learning objective, (“Today I will show you how to make a perfect cup of coffee. By the end of this video, you should be sipping from your own perfectly brewed cup of coffee”) . . . let your mind wander. Your own subject matter will foster stronger ideas.



Created by Maria Zamchy  
from Noun Project

Go ahead and let that mental space sit empty if you still can't quite come up with a way to create a learning objective which is both measurable and will support student engagement with community beyond the classroom. You are an expert in your subject matter,

you know how to teach it, and even more importantly you know the students who take your course. Keep reading, you will imagine the perfect way to accomplish it!

### **Decision Point**

Let's answer 'yes' to the question of whether or not the learning objective is measurable, and move on. Do have in mind something you would like for your students to be able to know, understand, or do. We can come back to fill in the rest of the blanks.

## **Determine an Audience**

The actual wording of this step is "Determine for what audience the associated artifact may be impactful". If you haven't yet determined the measurable half of your learning objective, the next couple of questions might help get you there. Consider communities that could benefit from experiences associated with your subject area. If you are still drawing a blank, zoom out even farther and identify potential audiences, in general, whether they would benefit from interaction with your subject area or not. Explore and contribute to the Padlet below. What pockets of the community might constitute an audience? Feel free to mention links you see, even for others, between content area and audience. For instance, one audience in the community for whom knowing how to construct measurable learning objectives could be helpful is activities directors in assisted living facilities. Okay, now you try!

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One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=51>

Made with **padlet**

If you prefer you may access the padlet at <https://padlet.com/kathyessmiller/gxrezuxcoope> or by following the QR code below.



Use this QR code to access the padlet.

**How might our Padlet be considered an artifact impactful for community beyond the classroom? Can you think of an audience our work together could benefit? How could we share it with them?**

So far I have the first part of my learning objective, faculty and instructors will demonstrate their understanding of how to articulate a measurable learning objective. I am still imagining how I want to measure it with something my

students to create that will impact the community beyond the classroom. I have selected activities directors at assisted living facilities as an audience I think this content might benefit. At this decision point, I stop to consider whether or not outreach to this audience is appropriate and feasible. I do think outreach to that audience is appropriate, and while it may not be feasible for me to try to reach all of the activities directors in my community, it is definitely feasible for me to make contact with at least one.

#### Decision Point

Where are you in your process? Have you determined an audience for your students' work? If it's helpful, browse back through the Padlet above, perhaps helping your colleagues assess the appropriateness and feasibility of the suggested audiences.



## What Types of Artifacts

Once you have identified a potential audience, consider what types of artifacts they will find most impactful. Activities directors would probably not be greatly impacted if I shared a thousand word essay with them, but they might appreciate my creating a template which provided explanation as needed, or a 'how-to' on a digital platform such as [Genial.ly](http://Genial.ly). I could even meet with one or two of them face to face to collaborate on an activity plan for the residents, perhaps then blogging about our experience together.

Let's ease into this step. First, let's turn to the community to discover what types of artifacts others in Open Pedagogy have used. The link below will take you to the Open Pedagogy Twitter hashtag, or use your favorite social media platform or browser to search #OpenPedagogy. Scroll through and see if you find any ideas.

<https://twitter.com/hashtag/OpenPedagogy>

Although many Open Pedagogy projects are rooted in the digital networking capability of online platforms, non-digital work can also be impactful beyond the classroom. Consider products such as zines, face to face presentations, sidewalk chalk . . . what else comes to mind? Click through the scrumblr link below to share and to see what your colleagues have come up with. It is a digital product, but might bring to mind some non-digital solutions.

<http://w.scrumblr.ca/Non-Digital%20Possibilities>

## What Experiences Will Result

This question helps you evaluate whether the choices you have made so far will achieve the hopes and dreams we discussed at the beginning of our time together. What do you consider some of the distinguishing characteristics of Open Pedagogy? What types of experiences align with Open Pedagogy? Are those the types of

experiences your instructional design will facilitate? We have experimented with several platforms, but let's return to FlipGrid for this reflection. Share your thoughts, and comment on your colleagues' reflections to help them process through theirs. The grid is set to allow five minute recordings, but you can make as many recordings as you like as you come to your ideas.

As in the previous chapter, click into the Flipgrid below using the password GoPokes! and share your reflection. Feel free to be informal and chatty, we are exploring together. The FlipGrid is set to public, which means that anyone with the Flip Code can join and view videos on the grid. You can join with a Microsoft or Google account. If you prefer not to use a personal account, you may log in with the OpenOkstate Google Account.

Don't want to use your personal account? Sign in as OpenOKState. The OpenOKState email is [OpenOKState@gmail.com](mailto:OpenOKState@gmail.com), and the password is GoPokes! The password to enter the FlipGrid space is also GoPokes! You may also access the FlipGrid at <https://flipgrid.com/20d0bb4b> or by following the QR code below the Flipgrid embed.



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=51>*



*If you prefer, you may use this QR code to access the Flipgrid discussion.*

Once you have shared your reflection, give yourself time to listen to what your colleagues have to say. Feel free to respond if you hear something that you agree with, something that surprises you, or even something you would like to push back on a bit.

### Decision Point

What do you think? Do the experiences your project facilitates include what we have come to understand as distinguishing characteristics of Open Pedagogy? If so, do it! Share a link to your work in progress [in this public Google Doc](#), if you like, so we can step into community to celebrate and strengthen each other's work.

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## #OpenPedagogy on Twitter



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PART V

# OPENOKSTATE



# Course Marking at OKState

KATHY ESSMILLER

In response to student requests, the OSU Libraries have partnered with the Office of the Registrar to identify courses which do not require students to purchase commercial materials. The OpenOKState course marking process is modeled after the course marking structure implemented at Kansas State University. In consultation with the OSU Office of the Registrar, the process has been customized for use at OSU.

The immediate goal was to identify a way that the existing system could be used to clearly identify courses in the class schedule which do not have course materials costs associated with them. Once the process was drafted, it was presented to and approved by the instruction council. A pilot was implemented Spring 2022, and course marking opportunities were opened campus-wide for the Fall 2022 semester.

## Project Stakeholders

The following stakeholders partner to administer course marking procedures. Institutions and departments will remain the same, with specific members updated as needed or when roles change.

### The Panel

- OSU OER Working Group
- OSU Libraries
  - Coordinator of OpenOKState/OER (OER Librarian)

- Director of Teaching and Learning, Research and Learning Services
- Associate Dean for Research and Learning Services
- Dean, University Libraries

## Key Stakeholders

- OSU Office of the Registrar
- OSU Libraries Marketing and Communications

## Key Dates and Timeline

Event	Date
Fall course marking application cycle opens (to mark spring courses)	Beginning the first Friday in August (for spring courses) course marking eligible courses can complete the course marking survey.
Fall course marking application cycle closes (for spring courses, will close at least one week before registrar publishes the class schedule)	On the first Friday in September applications for the course marking will be reviewed; the registrar needs the data by week 5 of the Fall semester.
Spring course marking application cycle opens (fall and summer courses)	On the first Friday of December fall and summer course marking eligible courses can complete the course marking survey.
Spring course marking application cycle closes (fall and summer courses)	On the first Friday in February applications for course marking will be reviewed; the registrar needs the data by Week 5 of the Spring semester.



## Public Presence on Library Website

The above information will be shared on the OSU Libraries' OpenOKState web page. It will be updated after each review period and will be formatted as follows:

Instructors using zero additional cost resources have the option to apply for the course marking in the fall (for upcoming spring courses) and spring (for upcoming summer and fall courses). Applications will be reviewed once in the fall and once in the spring.

- The fall cycle applications are due around the first week of September.
  - The next fall application cycle ends [DATE INSERTED HERE].
- The spring cycle applications are due around the first week of February.
  - The next spring application cycle ends [DATE INSERTED HERE].

Remember: To continue receiving the course marking, each course must provide updated information regarding its eligible sections as part of the fall and spring application cycles. If updated information regarding the course is not provided, the course marking may be removed from the course catalog. Instructors can provide the information for reinstatement in the next application cycle.

## Application

The initial application for course marking application is administered via Mach forms and consists of the following questions:

1. Instructor Name
2. Instructor Title/Rank
3. Department
4. Instructor Email
5. Course Name
6. Course Number
7. If the course has multiple sections, will the zero cost resources be used for all sections?
8. If no, which sections will use the resource? (please list)
9. Number of students who can be enrolled in the course
10. What is the title of the resource(s) you will be using for the course?
11. What is the format of the resource(s) you will be using for the course?
12. Where is the resource(s) located? Please share the link. If your resource is not available online please upload a copy of the content (or specify that it will be instructor created content).
13. What semester are you requesting that your course be eligible for the course marking?
14. Upload syllabus (this can be a rough draft)

Instructors will receive reminders twice per year (once in February and once in September) to make sure that they re-submit their “Course Marking Eligible Course Data” for each subsequent semester. The due date (first Friday of September and first Friday of February) will be posted on the OSU Libraries OpenOKState and the OSU calendars.

Application for continuation of course marking is administered via communication with the OpenOKState coordinator or by again completing the course marking form.

## Review

The course marking application will be open year round with applications due for review cycles on the first Friday of September and the first Friday of February. The OpenOKState Coordinator will submit the data to the registrar no later than one full week prior to publication of the course schedule.

To facilitate review of applications, the OpenOKState Coordinator will take the data from the course marking survey forms and add it into the [course marking application review template](#).

The OpenOKState Coordinator will share this data with the panel. At least two non-library faculty members and at least one library faculty member will evaluate each application and determine whether the courses are

- eligible
- ineligible
- the panel needs more information

After deciding on the status of each application, the OpenOKState Coordinator will notify the applicants of these decisions and coordinate revised review as needed. When the review is complete (no later than one week before the course schedule is to be published) a list of accepted courses will be sent to the registrar with necessary data and to OSU student government.

## Post-Review Procedures

Applications for the course marking have three different review decisions: they can be accepted, more information can be needed (regarding copyright or reliance on library material which may be subject to cancellation) or denied. Decision emails are sent by the OpenOKState Coordinator. Sample emails for each are below:

## *Accepted for Course Marking*

Good afternoon [NAME],

Congratulations! After reviewing your course marking application, the OpenOKState panel has recommended that [COURSE NAME] receive the course marking. Applicants will be invited to meet at the end of the academic year to compare experiences, share findings, and make recommendations concerning the program.

Students will see the open education resources for your course in the attributes section of the course catalog. This will let students know that your course does not require purchase of commercial resources. Students can find out more information about the course marking at [Course Marking at Oklahoma State University](#).

Please note that the eligibility for course marking is determined each semester. You will need to complete a short survey each semester indicating if the non-commercial resource(s) is still in use. The survey will be available for completion as part of the fall and spring application cycles, and will help coordinate the continued application of the course marking to your class(es). If the survey update is not completed, the next occurrence of the course may lose the marking. Additionally, if the course reverts back to use of commercial materials, it will be necessary to notify OpenOKState that the open educational resources attribute should be removed.

If you have any questions or concerns, please do not hesitate to reach out. Again, congratulations, and thank you for your commitment to the OSU students and community.

Regards,

Panel Member 1

Panel Member 2

Etc.

## *More Information Needed*

Good afternoon [NAME],

Thank you for completing the course marking application. The OpenOKState team wishes to support applying the course marking to [COURSE NAME], but we need a little more information

[Explain concern and possible remedies]

Thank you for working to reduce the financial burden on OSU students. I look forward to working with you.

Best,

[Coordinator, OpenOKState] on behalf of the Panel

## *Denied*

Good afternoon [NAME],

Thank you for completing the course marking application. The OpenOKState team is unable to recommend application of the course marking to [COURSE NAME]. [Explain reasons for rejection and possible remedies].

We appreciate your time, and look forward to exploring ways to partner with you to reduce the financial burden on Oklahoma State University's students in the future. Please do not hesitate to reach out if you have any questions or if we can provide any assistance.

Best,

[Coordinator, OpenOKState] on behalf of the Panel

## Eligible Course List to Registrar

The registrar team (see key stakeholders) will then be made aware of the new and recurring courses eligible for the course marking. The OpenOKState Coordinator will compile the information and email it

to the registrar team using Subject: Fall/Spring 20XX New Course Marking Eligible Courses. The lists for both new and recurring course marking eligible courses will be separate within one email. The information will be sent at least one week before the course schedule is to be published, and will be in a table formatted as follows:

Course Title and Number	CRN	Instructor Name	Instructor Email	Terms Offered
-------------------------	-----	-----------------	------------------	---------------

## Course Marking Management

In addition to identifying new course marking eligible courses, the courses that previously received the course marking will be periodically reviewed. Whether or not and when they are offered will be verified yearly. Every two years, syllabi to confirm the use of non-commercial resources need to be submitted by instructors.

Because the course marking is communicated to students, OSU Libraries OpenOKState will verify that courses receiving the course marking are continuing to use OER, library resources or other non-commercial resources available at no additional cost to students. Every two years (on a rotating basis) instructors receiving the course marking will submit syllabi for all of their marked courses for the panel to review. This review is looking for additional course material costs and any copyright concerns that could prevent use of the resource.

- Even years: Arts and Sciences; Education and Human Sciences; Engineering, Architecture and Technology; Ferguson College of Agriculture; School of Global Studies and Partnerships
- Odd years: Spears School of Business; The Honors College;

University College; Center for Health Sciences; College of  
Veterinary Medicine; Graduate College

The OpenOKState will communicate with the faculty corresponding to these departments once per year in accordance with these groupings.

The syllabi will be verified by at least two reviewers (one library faculty member and one non library faculty member). The OpenOKState Coordinator designates “verified” or “unverified” dependent on these evaluations. An “unverified” will alert the submitter that more information is needed and comments from the review will be provided to them. Revision, resubmission, and re-evaluation can allow corrections to be made and a “verification” to be awarded.

## Report

The report should be written during the summer and/or in the early fall of the next fiscal year. It will be shared with the panel, library administration, and student government. It will be shared with others as needed. The report will include

- Executive Summary
  - will highlight important points including impact and potential student savings
  - appendix on the background, initiative overview, strategic goals, and definition of non-commercial resources
- Funding Provided
  - brief overview of where funding came from (donations, accounts funded out of, account statuses)
- FY Awards
  - overview of course marking and dates of cycles

- Fall YYYY & Spring YYYY subsections
  - provide names of committee members, how many applications were received, how many applications were approved, whether any applicants withdrew
  - Provide detailed tables in an appendix including applicants' names, departments, course names, course numbers, annual student enrollment, estimated annual student savings (one table per semester)
  - include final table with total number awards given, estimated annual number of students, and estimated annual savings based on past awards
  - award by college/department
- Program and Outreach
  - Application information sessions
    - Include subsections about fall and spring semesters. Include events, dates, and times of events, attendance numbers, and any other pertinent information
  - Consultations
    - Include the number of consultations completed, by who, and the semesters when they were completed
- Open Educational Resources attribute
  - Explain the course marking. Optionally, include context such as the distribution, goals of the course marking, and qualifications for the course marking in an appendix.
  - Provide a graph of the course marking to the departments and the initiative, including awards by college/department
- Assessment
  - Student savings
- Appendices (as needed)



- Future Outlook
  - Include any future goals of the program and the outlook for the next FY

## Education and Outreach

Once per year the OpenOKState coordinator will schedule a meeting (or conversation) of all project stakeholders to review procedures, outcomes, and discuss how to improve the program both in administration and practice.

## Information Sessions

OpenOKState will hold at least one information session prior to each application cycle. Three months prior to the application deadline, the OER Coordinator will work to coordinate a date, time, and location for the information session.

Information covered at each session will include

- reasons to shift to non-commercial resources
- how to locate, curate, modify and/or create non-commercial resources
- availability of Library partnership for the development of non-commercial resources
- how to access, complete, and submit the application
- discussion of how and when the course marking is applied to the course
- reminder of deadlines and submission expectations

## Website Maintenance

The OpenOKState web page will include the following annual updates

- Fall/Spring course marking application cycle dates
- Courses granted the course marking
- Share and celebrate resources created and used by our campus community associated with courses carrying the course marking

## Nutshell

- Library generates, publicizes, distributes, collects, and evaluates information for courses eligible to be marked as 'zero cost' courses
- Library compiles report identifying eligible courses including course number, semester offered, and instructor
- Library sends the report to the registrar
- Registrar does magic stuff
- Library publicizes presence of course marking
- Students enroll

Last update, Kathy Essmiller, 08/07/2024

[OpenOKState Course Marking Procedures](#) © 2021 by [Kathy Essmiller](#) is licensed under [CC BY 4.0](#). It has been adapted for use from course marking procedures developed by Emily Finch.

[Draft version in Google Docs](#)

## PART VI

# CREATIVE COMMONS LICENSES

Although there are many facets associated with how OER are created and used, the questions we most frequently receive have to do with copyright and its impact on the sharing and customizing of resources. In the United States, once a creative thought or idea takes tangible form, it is by default under full copyright, with all rights reserved for use by the original creator. Creators who want to share their work for others' use and customization can put their works into the public domain, but that leaves creators with no rights reserved. While there are many options for how creators can communicate their desire to retain rights to their creation while simultaneously offering rights of use to others, the Creative Commons licenses have surfaced as easy to understand, apply, and discover.

Creative Commons licenses layer over copyright to provide creators a way to communicate that they want to share their work but would like some rights reserved. Creators “retain copyright over their work while allowing others to copy and distribute their work” ([Creative Commons, 2020](#), p. 42).

Four Creative Commons elements combine to form six licenses communicating varying levels of permission. These elements are Attribution, NonCommercial, ShareAlike, and NoDerivatives.

Each Creative Commons license requires credit be given to the original creators. Additional elements communicate permission for commercial use, downstream licensing, and the degree to which the work can be modified or integrated with other creations [[Creative Commons License Suite handout](#)].

The Creative Commons organization has made it easy not only to discover CC licensed work, but also to license and share work of your own. These licenses can be copied onto documents or

embedded into websites, and are legally robust as well as human and machine readable.

Syllabus and Suggested Schedule for dip and sip professional developmen: [Open OKState Learning Circle Spring 2022](#)

Syllabus and Suggested Schedule for student facing mini-course: [Introduction to Humanities, Spring 2021](#)

Syllabus and Suggested Schedule for mini bootcamp: [Open OKState Creative Commons Bootcamp](#)  
[Crowdsourced Document: CC Licensed Materials](#)

## Attribution

[“Creative Commons Licenses”](#) in [Exploring Open](#) by [Kathy Essmiller](#) is an adaptation of the [Creative Commons Certificate published as of 2020](#) (the “Original Work”), licensed by [Creative Commons](#) under a [Creative Commons Attribution 4.0 International License](#). This adaptation is made and published by [Oklahoma State University Libraries](#) (the “Adapter”) under a [Creative Commons Attribution 4.0 International License](#). The Adapter modified the Original Work in the following respects: curated content to facilitate engagement with the basics of Creative Commons licenses as a basis for further exploration, and localization of the resource for use by faculty, instructors, and students in the Oklahoma State University community. Using the Original Work or the Adapted Work does not mean the individual doing so has earned a CC Certificate, nor may any organization or individual offer a “CC Certificate.” Note that the trademarks of Creative Commons and the Adapter are the property of their owners and require permission to reuse. Anyone who wants to take the CC Certificate is welcome to register here: <https://certificates.creativecommons.org>.”

### References

Creative Commons. (2020). Creative Commons for Educators and Librarians. American Library Association.





# About Creative Commons

Creative Commons began in response to an outdated global copyright legal system. Creative Commons licenses are built on copyright and are designed to give more options to creators who want to share their work.

The default of “all rights reserved” copyright is that all rights to copy and adapt a work are reserved by the author or creator. Creative Commons (CC) licenses adopt a “some rights reserved” approach, enabling an author or creator to free up their works for reuse by the public under certain conditions. [[click here to learn more about copyright](#)]

The founders of Creative Commons recognized the mismatch between what technology enables and what copyright restricts and provided an alternative approach for creators who want to share their work. Today that approach is used by millions of creators around the globe.

## *Learning Objectives*

By the end of this chapter, you will have

- explored some of the legal and cultural reasons informing the development of Creative Commons
- considered legal and cultural reasons for incorporating Creative Commons licenses into your own practice

## Personal Reflection/Why it Matters to You

When did you first learn about Creative Commons? Think about how you would articulate what CC is to someone who has never heard of it. Share your thoughts in the [Hypothes.is](https://hypothes.is) annotation layer of this resource.

To fully understand the organization, it helps to start with a bit of history.

## Creative Commons Begins

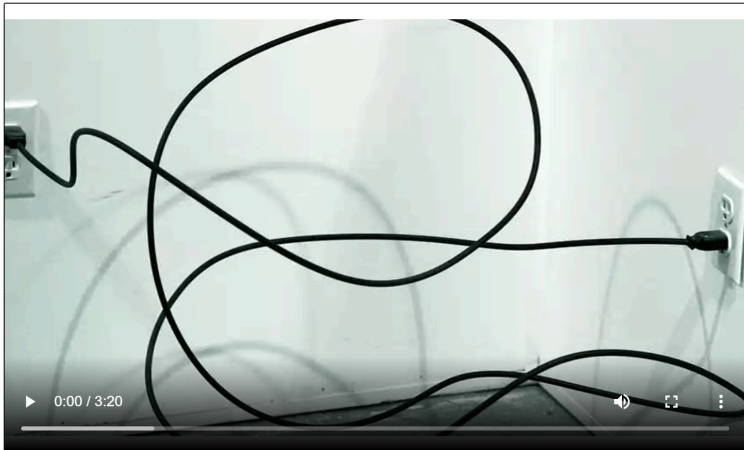
The story of Creative Commons begins with copyright. Copyright grants a set of exclusive rights to a creator, so that the creator has the ability to prevent others from copying and adapting their work for a limited time. In other words, copyright law strictly regulates who is allowed to copy and share with whom.

The internet has given us the opportunity to access, share, and collaborate on human creations (all governed by copyright) at an unprecedented scale. The sharing capabilities made possible by digital technology are in tension with the sharing restrictions embedded within copyright laws around the world. Creative Commons was created to help address the tension between creator's ability to share digital works globally and copyright regulation. [[Learn More](#) ].

From the start, Creative Commons licenses were intended to be used by creators all over the world. The CC founders were initially motivated by a piece of U.S. copyright legislation, but similarly restrictive copyright laws all over the world restricted how our shared culture and collective knowledge could be used, even while digital technologies and the internet have opened new ways for people to participate in culture and knowledge production. Watch



this short video, [A Shared Culture](#), to get a sense for the vision behind Creative Commons.



by [Jesse Dylan](#). [CC BY-NC-SA](#)

In domains like textbook publishing, academic research, documentary film, and many more, restrictive copyright rules can inhibit creation, access, and remix. CC tools are among the resources helping to solve this problem. Today Creative Commons licenses are used by more than 1.4 billion works online across 9 million websites. You can learn more about Creative Commons at [creativecommons.org/about](https://creativecommons.org/about).

Creative Commons licenses do not replace copyright.  
They are built on top of it.

Technology makes it possible for online content to be consumed

by millions of people at once, and it can be copied, shared, and remixed with speed and ease. But copyright law places limits on our ability to take advantage of these possibilities. Creative Commons was founded to help us realize the full potential of the internet.

Today CC licenses are prevalent across the web and are used by creators around the world for every type of content you can imagine. The open movement, which extends beyond just CC licenses, is a global force of people committed to the idea that the world is better when we share and work together. Creative Commons is the nonprofit organization that stewards the CC licenses and helps support the open movement.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=490#h5p-4>

CC legal tools are an alternative for creators who choose to share their works with the public under more permissive terms than the default “all rights reserved” approach under copyright. The legal tools are integrated into user-generated content platforms like YouTube, Flickr, and Jamendo, and they are used by nonprofit open projects like Wikipedia and OpenStax. They are used by formal institutions like the [Metropolitan Museum of Art](#) and [Europeana](#), and individual creators.

For a creative take on Creative Commons and copyright, listen [to this song](#) by Jonathan “Song-A-Day” Mann about his choice to use CC licenses for his music. In addition to giving creators more choices for how to share their work, CC legal tools serve important policy goals in fields like scholarly publishing and education. Watch the brief video, [Why Open Education Matters](#), to get a sense for the opportunities Creative Commons licenses create for education. Collectively, the legal tools help create a global commons of diverse

types of content—from [picture storybooks](#) to [comics](#)—that is freely available for anyone to use.

## Wrapping Up

When you think about Creative Commons, do you think about the licenses? Activists seeking copyright reform? A useful tool for sharing? Symbols in circles? Something else?

Are you involved with Creative Commons as a creator, a reuser, and/or an advocate? Would you like to be? Write out or draw what you could create with resources licensed 'some rights reserved'.

# The Creative Commons License Suite

Creative Commons licenses give everyone from individual creators to large companies and institutions a clear, standardized way to grant permission to others to use their creative work. From the reuser's perspective, the presence of a Creative Commons license answers the question, "What can I do with this?" and provides freedom to reuse, subject to clearly defined conditions.

All Creative Commons licenses ensure that creators retain their copyright and get credit for their work, while permitting others to copy and distribute it. Although the tools are designed to be as easy to use as possible, there are still some things to learn in order to fully understand their mechanics.

## *Learning Objectives*

By the end of this chapter, you will have

- developed understanding of the three layers of a Creative Commons license
- explored how the four elements of Creative Commons licenses combine to communicate levels of permission for access and reuse

## Personal Reflection / Why It Matters to You

Have you ever come across a CC licensed image that you really liked but were afraid to use because you weren't sure of the legal terms and conditions? Have you ever been frustrated because you didn't understand how to decide which of the CC legal tools to use for your own work? Share your thoughts in the [Hypothes.is](#) annotation layer of this resource.

What do we need to know about CC licenses in order to use them properly?

## Some Rights Reserved

Copyright operates by default under an “all rights reserved” approach. Creative Commons licenses function within copyright law, but they utilize a “some rights reserved” approach. While there are several different CC license options, all of them grant the public permission to use the works under certain standardized conditions. The licenses grant those permissions for as long as the underlying copyright lasts or until you violate the license terms. This is what we mean when we say CC licenses work on top of copyright, not instead of copyright.

The licenses were designed to be a free, voluntary solution for creators who want to grant the public up-front permissions to use their works. Although they are legally enforceable tools, they were designed in a way that was intended to make them accessible to non-lawyers.

The licenses are built using a three layer design.



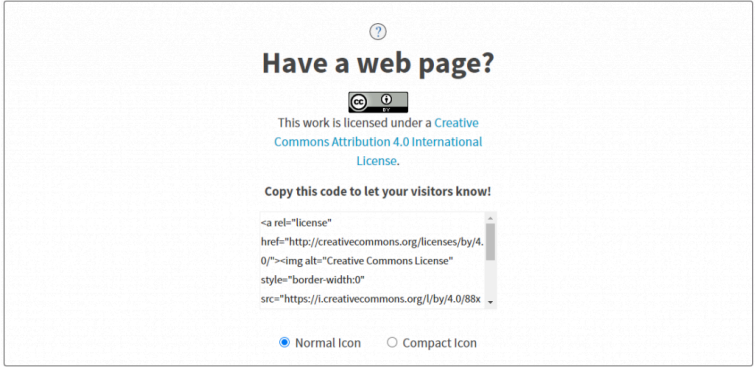
*Three layers of licenses*

The legal code is the base layer. This contains the “lawyer-readable” terms and conditions that are legally enforceable in court. Take a minute and scan through [the legal code of CC BY](#) to see how it is structured. Can you find where the attribution requirements are listed?

The commons deeds are the most well-known layer of the licenses. These are the web pages that lay out the key license terms in so-called “human-readable” terms. The deeds are not legally enforceable but instead summarize the legal code. Take some time to explore the deeds for [CC BY](#) and [CC BY-NC-ND](#) and identify how they differ. Can you find the links to the legal code from each deed?

The final layer of the license design recognizes that software plays a critical role in the creation, copying, discovery, and distribution of works. In order to make it easy for websites and web services to know when a work is available under a Creative Commons license,

we provide a “machine readable” version of the license—a summary of the key freedoms granted and obligations imposed written into a format that applications, search engines, and other kinds of technology can understand. We developed a standardized way to describe licenses that software can understand called [CC Rights Expression Language](#) (CC REL) to accomplish this. When this metadata is attached to CC licensed works, someone searching for a CC licensed work using a search engine (e.g., Google advanced search) can more easily discover CC licensed works.



Example of “machine readable” code from [Creative Commons Licence Chooser](#). [CC BY 4.0](#)

## Check for Understanding



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=499#h5p-8>

## CC license basics

All Creative Commons licenses have many important features in common. At a minimum, every license helps creators (we call them “licensors” when they use CC tools) retain copyright while allowing others to copy and distribute their work unchanged for noncommercial purposes. Every CC license also ensures licensors get credit for their work. CC licenses work around the world and last as long as applicable copyright lasts (because they are built on copyright) and as long as the user complies with the license. These common features serve as the baseline, on top of which licensors can choose to grant additional permissions when deciding how they want their work to be used. The basic condition in all of the licenses is that the user provides credit to the licensor and certain other information, such as where the original work may be found.

A CC licensor makes a few simple decisions on the path to choosing a license—first, do I want to allow commercial use, and second, do I want to allow derivative works (also known as adaptations)? We’ll address how to do that in a later section.

If a licensor decides to allow derivative works, she may also choose to require that anyone who uses the work—we call them licensees—make their new work available under the same license terms. This is what is meant by “ShareAlike” and it is one of the mechanisms that helps the digital commons of CC licensed content grow over time. ShareAlike is inspired by the [GNU General Public License](#), used by many [free and open source software projects](#).

Four Creative Commons elements combine to form six licenses communicating varying levels of permission. The four elements are Attribution, NonCommercial, ShareAlike, and NoDerivatives.

## Attribution





One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=499>



This symbol means Attribution or “BY.” Attribution (CC BY) allows the work to be shared, modified, and retained for any purpose so long as attribution is given to the original creator.

## NonCommercial



This symbol means NonCommercial or “NC”. Attribution-NonCommercial (BY-NC) allows the work to be shared, modified, and retained for any non-commercial purpose, with attribution given to the original creator

## ShareAlike



This symbol means ShareAlike or “SA,” which means that adaptations based on this work must be licensed under the same license. Two of the CC licenses include this condition.

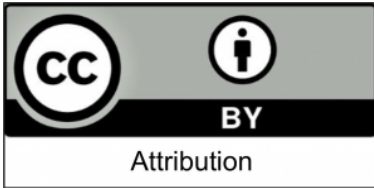
## NoDerivatives



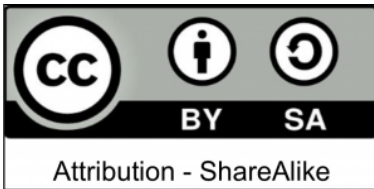
This symbol means NoDerivatives or “ND,” which means reusers cannot share adaptations of the work. Two of the CC licenses include this restriction.

## Creative Commons License Suite

All six of the licenses include the BY condition. In other words, all of the licenses require that the creator be attributed in connection with their work. Beyond that commonality, the licenses vary whether (1) commercial use of the work is permitted; and (2) whether the work can be adapted, and if so, on what terms.

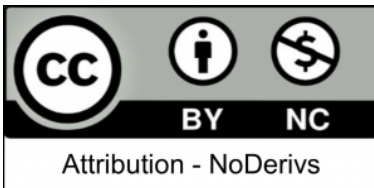


Attribution (CC-BY) allows the work to be shared, modified, and retained for any purpose so long as attribution is given to the original creator.



Attribution-ShareAlike (BY-SA) allows the work to be shared, modified, and retained for any purpose so long as modified works are also

licensed CC-BY-SA and attribution is given to the original creator.



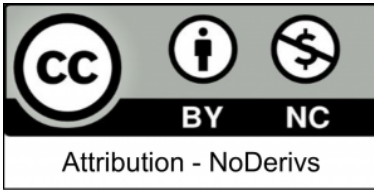
Attribution-NonCommercial (BY-NC) allows the work to be shared, modified, and retained for any non-commercial purpose, with attribution given

to the original creator.



Attribution-NonCommercial-ShareAlike (BY-NC-SA) allows the work to be shared, modified, and retained for any non-

commercial purpose so long as modified works are also licensed BY-NC-SA and attribution is given to the original creator.



Attribution-NonCommercial-NoDerivs (BY-NC-ND) allows the work to be shared without modification and retained so long as attribution is given to the

original creator.



Attribution-NonCommercial-NoDerivs (NC-ND) allows the work to be shared without modification and retained for non-

commercial purposes so long as attribution is given to the original creator.

Modification includes customization of the work itself, or remixing bits and pieces of several works to create something new. Technical [format-shifting](#) (for example, converting a CC licensed work from a digital format to a physical copy) is not an adaptation regardless of what applicable copyright law may otherwise provide. Fixing minor problems with spelling or punctuation is not an adaptation. Reproducing and putting works together into a [collection](#) is not an adaptation of the individual works. For example, combining stand-alone essays by several authors into an essay collection for use as an open textbook is a collection and not an adaptation. Most opencourseware is a collection of others' open educational resources (OER). Including an image in connection with text, as in a blog post, a powerpoint, or an article, does not create an adaptation unless the photo itself is adapted. Remix the script of [A](#)

[Shared Culture](#) below by highlighting words on the page to form a new quote or creative work.

Syncing a musical work with a moving image **is** an adaptation regardless of what applicable copyright law may otherwise provide.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=499#h5p-10>

Transcript of “[A Shared Culture](#)” by [Jesse Dylan](#). [CC BY-NC-SA](#)

## Wrapping Up

Creative Commons legal tools were designed to provide a solution to complicated laws in a standardized way, making them as easy as possible for non-lawyers to use and apply.

Creative Commons licenses are appropriate for creators who have created something protectable by copyright, such as an image, an article, or a book, and want to provide people with one or more of the permissions governed by copyright law. For example, if you want to give others permissions to freely copy and redistribute your work, you can use a CC license to grant them those permissions.

Likewise, if you want to give others permissions to freely transform, alter, or otherwise create derivative works based on your work, you can use a CC license to grant them those permissions.

# Using Creative Commons Licenses

Now that you know how the licenses work and how they are designed, you are ready to use CC licenses for your own work and reuse CC licensed works created by others. This unit covers what you need to know as a CC licensor and as a reuser. When your own CC licensed work incorporates CC licensed work made by others, you are both!

What should creators consider before applying a CC license to their work? There are several options for creators who choose to share using CC. There are also many things to think about before applying any CC license, including whether you have all the rights you need and if not, how you must indicate that to the public.

## *Learning Objectives*

By the end of this chapter, you will have

- discovered how to create a CC license
- explored how to apply a CC license

## Personal Reflection/Why it Matters to You

How would you go about choosing a particular CC license for your

work? Do you know how to go about actually attaching a license to your work once you have chosen one? What if you change your mind about the license? Share your thoughts in the [Hypothes.is](https://www.hypothes.is) annotation layer of this resource.

The act of applying a CC license is easy, but as you consider whether you want to apply a CC license to your creative work, there are some important things to think through.

## Applying a Creative Commons License

It's important to understand that the licenses are irrevocable. Irrevocable means a legal agreement that cannot be canceled. That means once you apply a CC license to a work, the CC license applies to the work until the copyright on the work expires. This aspect of CC licensing is highly desirable from the perspective of reusers because they have confidence knowing the creator can't arbitrarily pull back the rights granted them under the CC license. Because the licenses are irrevocable, it is very important to carefully consider the options before deciding to use a CC license on a work.

You must own or control copyright in the work. You should control copyright in the work to which you apply the license. For example, you don't own or control any copyright in a work that [is in the public domain](#), and you don't own or control the copyright to an [Enrique Iglesias](#) song. Further, if you created the material in the scope of your employment, you may not be the holder of the rights and may need to get permission from your employer before applying a CC license. Before licensing, [be mindful about whether you have copyright](#) to the work to which you're applying a CC license.

## Which Creative Commons License Should



## You Use?

There are six Creative Commons licenses which provide a range of options for creators who want to share their work with the public while still retaining copyright. The best way to decide which license is appropriate for you is to think about why you want to share and how you hope others will use your work.

For example, you might consider whether you think people might make interesting new works out of your creation. Do you want to give people the ability to translate your writing into different languages, or otherwise customize it for their own needs? If you find those possibilities intriguing, then you should choose a license that allows your work to be adapted. The [CC license chooser](#) can help you decide which license might be best for you.

## How do I apply a CC license to my work?

Once you've decided you want to use a CC license and know which license you want to use, applying it is simple. Technically, all you have to do is indicate which CC license you are applying to your work. However, we strongly recommend including a link (or writing out the CC licence URL, if you are working offline) to the relevant CC license deed (e.g., <https://creativecommons.org/licenses/by/4.0>). You can do this in the [copyright notice](#) for your work, on the footer of your website, or any other place that makes sense in light of the particular format and medium of your work. The important thing is to make it clear what the CC license covers and locate the notice in a place that makes that clear to the public. See [Marking your work with a CC license](#) for more information.

If you are on a platform like Medium or Flickr, you should use the built-in CC licence tools on the platform to mark your work with the CC license you choose. If you have a personal blog or a website,

we recommend using the [CC license chooser](#) to generate code that identifies your chosen license. That code can be copied and inserted into your work online.

Take some time to play around with the [CC license chooser](#) now. After you select the boxes that indicate your preferences, the chooser generates the appropriate license based on your selections. Remember, the license chooser is not a registration page, it simply provides you with standardized HTML code, icons and license statements.

If you want to mark the work in a different way or need to use a different format like closing titles in a video, you can visit <https://creativecommons.org/about/downloads/> and access downloadable versions of all of the CC icons.

## CC License Marking

Whatever method you use to mark your content, there are several important steps for proper CC license marking. You will want to mark your own work so that others can easily discover, reuse it and give you credit and attribution. You will want to mark work by others upon which your work was based, and you will want to mark work by others which you have included in your work.

The best practice for marking your work is to follow the TASL approach for your own portions of the content, and for the portions of the content created by others:

T = Title

A = Author (tell reusers who to give credit to)

S = Source (give reusers a link to the resource)

L = License (link to the CC licence deed)

When providing attribution, the goal is to mark the work with full TASL information. When you don't have some of the TASL information about a work, do the best you can and include as much detail as possible in the marking statement.

Note, that starting with Version 4.0 the licenses no longer require a reuser to include the title as part of the attribution statement. However, if the title is provided, then CC encourages you to include it when attributing the author. For more examples of how to mark your own work in different contexts, spend some time looking through [CC's extensive marking page](#).

See below for an example of marking an original image with TASL information. The following image is a good example of CC marking because TASL with all appropriate links is provided in the attribution statement.



[Creative Commons 10th Birthday Celebration](#) San Francisco by [tvöl](#). [CC BY 2.0](#)

When your work is a modification or adaptation of another work, indicate this and provide attribution to the creator of the original work. You should also include a link to the piece from which you created your modification and indicate what license applies to that work. See below for an example using TASL to indicate the creation is based on someone else's work.



This work, “90fied”, is a derivative of “[Creative Commons 10th Birthday Celebration San Francisco](#)” by [tvool](#), licensed [CC BY](#). “90fied” by [your name here] is licensed [CC BY](#).

When your work incorporates work by others, indicate this and provide attribution to the creator of the original work. See below for an example of Saylor Academy using TASL to indicate the work incorporates work by others.

[Back to 'Course Introduction'](#)

Log in or Sign up to track your course progress, gain access to final exams, and get a free certificate of completion!

## Course Terms of Use

All Saylor Academy courses are licensed under a [Creative Commons Attribution 3.0 Unported License](#). For licensing purposes, a "course" is defined as the structure, syllabus, learning outcomes, unit descriptions, and the framing text that accompanies resources curated from third parties. This excludes the third party resources themselves, including the following resources used in this course, which contain the individual licenses listed below:

### Introductory Statistics

- Provided without attribution as requested by the work's original creator or licensor.
- Licensed under CC BY-NC-SA 3.0

### Khan Academy Resources:

- Attributed to Khan Academy
- Licensed under CC BY-NC-SA 3.0
- Original versions can be found here: <https://www.khanacademy.org/>

### AI Greene/SOPHIA Resources:

- Attributed to AI Greene and SOPHIA
- Licensed under CC BY-NC-SA 3.0
- Original versions can be found here: <http://www.sophia.org/users/ai-greene>

### Boundless Resources:

- Attributed to Boundless
- Licensed under CC BY-SA 4.0
- Original versions can be found here: <https://www.boundless.com/>

### Susan Dean and Barbara Rowley's Collaborative Statistics

- Attributed to Susan Dean, and Barbara Rowley, and OpenStax College
- Licensed under CC BY 3.0
- Original versions can be found here: <http://onlinestatistics/GET%2040.3.LnGyWH@13Pwheve>

### End of Unit Assessments

- Attributed to OpenStax College
- Licensed CC BY 4.0
- Original versions can be found here: [https://onlinestatistics/MSUQ/mv/18.54YmWj\\_k-813/Review Exercises Ch 3-13](https://onlinestatistics/MSUQ/mv/18.54YmWj_k-813/Review%20Exercises%20Ch%203-13)

All other resources are copyrighted, and may not be reproduced without the explicit permission from the copyright holder.

In every case, the goals are the same: you want to make it easy for others to know who created what parts of the work. (1) Identify the terms under which any given work, or part of a work, can be used. (2) Provide information about works you used to create your new work or incorporated into your work.

There is no single answer for which CC license is the best. It is important to remember why you are sharing and what you hope others might do with your work, before making your CC license choice.

## Check for Understanding



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=504#h5p-9>

## What if . . .

But what if you simply want to sell a CC licensed work?

If you are the creator, then selling your work is always okay. In fact, selling physical copies (e.g., a textbook) and providing the digital copies for free is a very common method for making money while using CC licenses. Here is a prominent example from [CC's Team Open feature: Max Temkin](#), founder of Cards Against Humanity:



[Stack of Cards Against Humanity packs](#) by jareed. [CC BY 2.0](#).

What if you change your mind about the CC license?

Inevitably, there are creators who apply a CC license to a work and then later decide they want to offer it on different terms. Even though the original license cannot be revoked, the creator is free to also offer the work under a different license. Similarly, the creator

is free to remove the copy of the work they placed online. In those cases, anyone who finds the work under the original license is legally permitted to use it under those terms until the copyright expires. As a practical matter, reusers may want to comply with the creator's new wishes as a matter of respect.

What if someone does something with my CC licensed work I don't like?

As long as users abide by license terms and conditions, authors / licensors cannot control how their material is used. That said, all CC licenses provide [several mechanisms](#) that allow licensors to choose not to be associated with their material, or to uses of their material with which they disagree.

- First, all CC licenses [prohibit using the attribution requirement to suggest that the licensor endorses or supports a particular use](#).
- Second, licensors may waive the attribution requirement, choosing not to be identified as the licensor, if they wish.
- Third, if the licensor does not like how the material has been modified or used, CC licenses require that the licensee [remove the attribution information upon request](#). (In 3.0 and earlier, this is only a requirement for adaptations and collections; in 4.0, this also applies to the unmodified work.)
- Finally, anyone modifying licensed material must [indicate that the original has been modified](#). This ensures that changes made to the original material—whether or not the licensor approves of them—are not attributed back to the licensor.
- Further, it is important to remember:
  - The Commons is full of good people who want to do the right thing, so we don't often see much “abuse” of openly licensed works. Using CC licenses gives good, responsible people the freedom to use and build on your work.
  - Copyright and/or open copyright licenses doesn't keep “bad” people from doing “bad” things with your work if they don't care about copyright.

## Wrapping Up

Attribution is arguably the single most important aspect of Creative Commons licensing. Think about why you want credit for your own work, even when it may not be legally required. What value does attribution provide to authors, and to the public who comes across the work online?

When applying a CC license to a work: 1) Use the CC license chooser to determine which CC license best meets your needs. Apply the license code if possible, or copy / paste the text and links provided. 2) If you are using an online platform, use the built-in CC license tools to mark your work with a CC license. 3) Mark your work and give proper attribution to others' works using the TASL approach.



# Locating and Reusing CC Licensed Works

There are more than a billion CC licensed works on the web. How do you find what might be useful to you? And once you do, what do you need to do when you reuse it?

There are several different ways to go about discovering CC licensed works. Search engines can help you search across the web, or you can target particular platforms or sites. When you find a work to reuse, one of the most important things to do is provide proper attribution. The commons of CC licensed and public domain works is a plentiful resource available to all of us. When you draw from it, remember to give credit to the creator and follow the other relevant license terms.

## *Learning Objectives*

By the end of this chapter, you will have

- discovered resources useful for locating CC licensed works
- developed understanding of how to use, combine and properly attribute CC licensed works

## Personal Reflection/Why it Matters to You

Think about some of the CC licensed works you have seen or interacted with. How did you find them? Did you know how to attribute the author if you shared the work? Have you ever wondered how to use a CC licensed work created by someone else in something you are creating? Share your thoughts in the [Hypothes.is](#) annotation layer of this resource.

## Locating CC Licensed Works

When you are seeking CC licensed works to reuse, there are several strategies to consider. One good starting point is [CC Search](#), which is a tool that lets you create and save lists of works you like and includes a tool that enables you to give attribution with a single click.

Many platforms that enable CC licensing of works shared on their sites also have their own search filters to find CC content, like [OER Commons](#).

If there is a particular type of content you are looking for, you may be able to narrow down particular sources to explore. [Wikipedia offers a fairly comprehensive listing of many major sources of CC material across various domains](#).

You can also search for works under a particular CC license. Scroll to the bottom of [this page](#) of the Creative Commons website to see examples of use organized by CC license. You will find a Creative Commons overview of each license that includes examples of projects and people using those licenses.

Locate at least four CC licensed resources. Share them, including attribution, [to this doc](#). Stretch goal: find at least four CC licensed resources whose licenses are compatible for modification. Share your list [on the doc](#), and include a short reflection describing how you know they are compatible.

## Reusing CC Content

When you find a CC work you want to reuse, the single most important thing to know is how to provide attribution. All CC licenses require that attribution be given to the creator.

The elements of attribution are simple, though generally speaking, the more information you can provide, the better. People like to understand where CC licensed works come from, and creators like to know their names will remain attached to their works. If an author has provided extensive information in their attribution notice, retain it where possible.

As mentioned previously, the best practice for attribution is applying the “TASL” approach.



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=506#h5p-6>

The attribution requirements in the CC licenses are purposefully flexible to account for the many ways content is used. A filmmaker will have different options for giving credit than a scientist publishing an academic paper. Expand your understanding by exploring this page about [Best Practices for Attribution](#) on the CC wiki. Among the options listed, think about how you would prefer to be attributed for your own work.

Creative Commons is also exploring ways to automate attribution. Take a look at [this page of results](#) from the CC search tool. Click on a couple of different photos to see how attribution is given, and experiment with the “copy credit as text” and “copy credit as HTML” functions.

Open Washington has also created an attribution builder. It is available at <http://www.openwa.org/open-attrib-builder/>.

Attribution is arguably the single most important aspect of Creative Commons licensing. Think about why you want credit for your own work, even when it may not be legally required. What value does attribution provide to authors, and to the public who comes across the work online? Remember, you can always reach out to the creator if you want to request extra permission beyond what the license allows.

## Remixing CC Licensed Works

When creating an adaptation of a CC licensed work, the simplest scenario is when you take a single CC licensed work and adapt it. The more complicated scenario is when you are adapting two or more CC licensed works into a new work. This ‘remix’ is most easily accomplished when the CC licenses of the original work are compatible with each other.

One type of license compatibility relates to which licenses are compatible when adapting (more commonly referred to as

“remixing” in this context) more than one pre-existing work. The remix chart below may be a helpful guide in these circumstances.

To use the chart, find a license that applies to one of the works on the left column and the license that applies to the other work on the top right row. If there is a check mark in the box where that row and column intersect, then the works under those two licenses can be remixed. If there is an “X” in the box, then the works may not be remixed unless an exception or limitation applies.

	PUBLIC DOMAIN	PUBLIC DOMAIN	CC BY	CC BY SA	CC BY ND	CC BY NC	CC BY NC SA	CC BY NC ND
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
CC BY	✓	✓	✓	✓	✓	✗	✓	✗
CC BY SA	✓	✓	✓	✓	✗	✗	✗	✗
CC BY NC	✓	✓	✓	✗	✓	✗	✓	✗
CC BY NC SA	✗	✗	✗	✗	✗	✗	✗	✗
CC BY NC ND	✓	✓	✓	✗	✓	✗	✓	✗
CC BY NC ND	✗	✗	✗	✗	✗	✗	✗	✗

[CC License Compatibility Chart](#)

When using the chart, you can determine which license to use for your adaptation by choosing the more restrictive of the two licenses on the works you are combining. While that technically isn't your only option for your adapter's license, it is best practice because it eases reuse for downstream users.

## Check for Understanding



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://open.library.okstate.edu/exploringopen/?p=506#h5p-5>



*“OSU in the Morning”* by sringsmuth is licensed [CC BY-NC-ND 2.0](#)

## Final remarks

It can be intimidating to approach use and remix in a way that is consistent with copyright. In this lesson you have gained some tools for how to approach the task. The threshold question is whether an

adaptation under copyright is created. Once that is answered, you have the information you need to determine what works from the commons you can incorporate into your work.

## Just For Fun

Spin the wheel below, locate that type of CC licensed resource, and share your find on [this doc](#). Remember to [include attribution](#)!



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=506>*

# Ready to Learn More?

The previous chapters were intended to serve as a micro-text introducing the very basics of Creative Commons licenses. You may find you have more questions about copyright, intellectual property, public domain, and CC0 — especially if you followed along in the Hypothes.is annotation layer! Fortunately, there are many ways to deepen your understanding of Creative Commons Licenses, the story of how they came to be, and continued stories of how they are used.

Perhaps the most robust opportunity is available through the Creative Commons Organization, itself. Creative Commons has a certificate program through which participants can join a cohort of educators and librarians to work through in-depth facilitated exploration of the Creative Commons Licenses. Learn more about the Creative Commons Certificate [at this website](#).

Creative Commons has released their certificate materials for those who want to work through them independently. Many of the links in the previous chapters have taken readers to the [online coursebook at this site](#). The American Library Association in partnership with Creative Commons has published a print copy available for purchase at the [ALA bookstore here](#) or for free [PDF download here](#).

Creative Commons Certificate Facilitator Jonathan Poritz has remixed the certificate materials as an audio book. The files are available for [download at this site](#). Additional resources and remixes of the certificate materials are noted by Creative Commons on [their website](#).

Many institutions with outstanding OER programs have published resources about Creative Commons licenses, as well. Billy Meinke with the University of Hawaii has included [several chapters](#) (which include discussion of public domain) in the [UH OER Training](#) textbook. BC Campus includes [discussion of Creative Commons](#)



[licenses](#) in their [Faculty OER Toolkit](#), and the Rebus Community has included a [succinct explanation](#) in [Modifying an Open Textbook: What You Need to Know](#).

I hope you found this very basic introduction to Creative Commons Licenses useful, and that you were able to share some of the resources you found on the [collaborative doc](#) linked throughout the section. In many ways, Creative Commons licenses help us work together to celebrate our world. Thank you for joining in! ~Kathy



## PART VII

# FAQS

### Too many clicks.

**The textbook requires too many clicks. Students are not going to click through all of those sub-sections. Can we fix that?**

Yes. If you have found a resource you like we can customize its navigation. Subsections can be combined so that accessing them by scrolling through rather than through additional clicks.

### Too much on one page.

**The textbook has too much material on one page. It's difficult for my students to return to exactly the section whose content they want to review. Can we fix that?**

Yes. If you have found a resource you like we can customize its navigation. Large sections can be separated into subsections which can then be made available as a collapsible menu such as in this technical resource textbook or through successive clicks as seen in this ???.

### Chapter order

**I want to teach the chapters in a different order, but don't want my students to have to jump around through the book. Can we fix that?**

Yes. We can easily customize the book's chapter order for your course.

## File upload for Canvas

**I'd like my students to be able to print only what they will need for each week or module. Can we make that easy for them?**

Yes. We can provide a PDF export of each chapter from your resource to simplify and optimize its upload to Canvas. Black and white printing is available at no additional cost to OSU faculty, instructors, and students in the Edmon Low Library.

## PART VII

# FINAL ASSESSMENT



An interactive H5P element has been excluded from this version of the text. You can view it online here:

[https://open.library.okstate.edu/  
exploringopen/?p=868#h5p-32](https://open.library.okstate.edu/exploringopen/?p=868#h5p-32)



# Appendix A: Links to Textbooks and Resources

The lists below include resources in use in a variety of higher ed institutions.

- [Resources in use at universities in Iowa](#)
- The link below is resources in use at universities in Oregon.

<https://openoregon.org/resources/>

# Appendix B: Openly Licensed Images



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://open.library.okstate.edu/exploringopen/?p=610>



# Appendix C: Openly Licensed Audio



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# Appendix D: Resources for OER Creation



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# Appendix E: Virtual Labs and Experiments



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# Appendix F CC License Activities

# Story Engine Scenario Creation

# Links per Chapter

Link text	Date Checked	Notes
<a href="https://info.library.okstate.edu/c.php?g=151951&amp;p=9138046#s-lg-box-wrapper-34273760">https://info.library.okstate.edu/c.php?g=151951&amp;p=9138046#s-lg-box-wrapper-34273760</a>	8.9.24	