

INTERSECTIONS OF OPEN EDUCATIONAL RESOURCES AND INFORMATION LITERACY

edited by
Mary Ann Cullen
and Elizabeth Dill

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FOREWORD

If open education is a philosophy about the ways in which people should produce, share, and build on knowledge, then information literacy is surely key to advancing open educational practices. And yet, despite the self-evident value of both concepts, the uncritical advance of open education and information literacy risks not only limiting but also actively harming the shared goals of these movements. At the nexus of this tension lie the twin critical concepts of information privilege and information justice, respectively understood as “the ability to access information that others cannot”¹ and “the exclusion of perspectives of groups most affected by social injustice.”² Threading this needle is critical information literacy, which “examine[s] information access and scholarly communication ‘through the lens of privilege.’”³ As Bergstrom-Lynch, Mahoney, and Thomas explain, in doing so it “goes a step further by explicitly situating information literacy within a broader context of power, privilege, and justice to understand and transform how information and knowledge production are shaped by social, economic, political, and cultural forces.”⁴

Of course, these questions are also part of the critical discourse in the open education literature, as evidenced by two ground-breaking articles from a 2018 issue of the open access *Journal of Learning for Development*. In the first, Sarah Lambert investigates the degree to which the contemporary discourse in open education centered on questions of social justice.⁵ In doing so she drew on the work of Keddle,⁶ Fraser,⁷ and Young⁸ to outline and apply the concepts of redistributive justice (allocation of material or human resources towards those who by circumstance have less), recognitive justice (recognition and respect for cultural and gender difference), and representational justice (equitable representation and political voice). For example, open education advocates often seek to encourage redistributive justice through the adoption of open educational resources (OER) as a means of widening equitable access to learning materials. Similarly, OER creators are increasingly working to intentionally tackle the problem of recognitive justice by diversifying the curriculum through including images, sounds, faces, case studies, places, and knowledges that have historically been excluded from their fields.⁹ And open pedagogues who already strive to decenter

their authority by democratizing the process of knowledge creation are increasingly attentive to the importance of representational justice and, for example, the “co-construction of OER texts and resources about learners of colour by learners of colour, about women’s experiences by women, about gay experiences by gay identifying people.”¹⁰ In other words, the vital importance of bringing “the universe into the university.”¹¹

The second article, co-authored by Cheryl Hodgkinson-Williams and Henry Trotter, draws on Nancy Fraser’s conceptualization of social justice to develop and apply a critical framework for understanding open educational resources and practices in the Global South.¹² In doing so, the authors helpfully point to three dimensions (economic, social, and political) along which injustices must be redressed while also distinguishing between responses to injustice that are merely ameliorative (such as a redistribution of resources) and those that are truly transformative (such as a restructuring the economic model).

Maha Bali, Catherine Cronin, and I later built on and extended the Hodgkinson-Williams and Trotter framework to encompass the broader universe of open educational practices (OEP; including open pedagogy) to demonstrate how these too may function as ameliorative or transformative responses to injustice (e.g., increasing the representation of diverse identities and marginalized groups vs. centering marginal voices and challenging the dominant discourse, with decision-making done by marginalized groups).¹³ However, we go further to illustrate how an uncritical embrace of OEP may have neutral or even negative effects (e.g., if implemented without learner agency, by exploiting student labor, or without consideration of the unevenly distributed risks of public scholarship). We provide a typology of OEP, giving examples of practices across a continuum of openness and along three axes: content-centric to process-centric, teacher-centric to learner-centric, and practices that are primarily for pedagogical purposes to primarily for social justice.

Threads of these conversations continue, blend, and extend into the present volume. This is encouraging to those of us who wear scars from past battles with the elitism of the academy and who actively seek to dismantle the paywalls and structural gatekeeping that is a defining feature of the architecture of the ivory tower. At the same time, it begs the question of why these critical conversations are only now entering the mainstream and whether the lack of diversity that still characterizes both librarianship and scholarship has devalued and dismissed these concerns or even rendered them entirely invisible.

In a recently-published collection of 38 critical perspectives on open education, Maha Bali, Catherine Cronin, Laura Czerniewicz, Robin DeRosa and I observe how this movement has mercifully advanced beyond its initial northern-centrism and is increasingly being challenged from its own periphery.¹⁴ But it is the very marginality of these diverse perspectives that demonstrate why

questions about equity, social justice, and power relations need to be reasserted at this time.

We draw inspiration from bell hooks who observed that:

[M]arginality [is] much more than a site of deprivation; in fact...it is also the site of radical possibility, a space of resistance. It was this marginality... as a central location for the production of a counter-hegemonic discourse that is not just found in words but in habits of being and the way one lives. As such, I was not speaking of a marginality one wishes to lose—to give up or surrender as part of moving into the center—but rather of a site one stays in, clings to even, because it nourishes one's capacity to resist. It offers to one the possibility of radical perspective from which to see and create, to imagine alternatives, new worlds.¹⁵

It is in the imagining of a radical new world that I see the potential for social justice in the deep structure of both open education and information literacy. Let's consider this through the lens of the ACRL *Framework for Information Literacy for Higher Education*.

AUTHORITY IS CONSTRUCTED AND CONTEXTUAL

From the invisibilizing of racialized and contingent faculty to the glorification of what Freire described as the banking model of education, authority continues to costume hegemony within the academy. Conversely, open pedagogy shines the house lights on this theatre, as it decenters imagined authority while enabling students to shape the public knowledge commons of which they are a part.¹⁶ In valuing the lived experiences of learners, open pedagogy does more than just diversify the curriculum. As Goodsett explains, it promotes humanization and opposition to injustice,¹⁷ reclaiming space for both recognitive and representational justice. In doing so, open pedagogy draws on critical pedagogy, reflecting both its opposition to authoritarianism¹⁸ and its emphasis on learner agency. As Bergstrom-Lynch et al. eloquently articulate, “by offering students the opportunity to create public scholarship... we are providing a space for students to realize their intellectual agency, challenge traditional ideas of authority, insert new voices into scholarly communications, and reduce disparities in information access beyond the academy.” And yet, even the desire to diversify, decolonize, and address information justice can perpetrate harm,¹⁹ as in the case of sensitive traditional knowledge wherein legal rights are not always reflective of moral obligations.

INFORMATION CREATION AS A PROCESS

Creating, adapting, and even using OER helps demystify the process of knowledge creation; its messy and chaotic nature becoming especially evident to learners who are invited to participate in renewable assignments and other forms of open pedagogy.²⁰ But whereas open pedagogy frees the practice of open education from a product,²¹ it is in the exhibition of the process that the power dynamics that underpin learning are affectively revealed. For example, for faculty, adopting an openness to openness in teaching practice can be intimidating as it requires overcoming a fear of being judged, scooped, or otherwise penalized. But for empowered students permitted a sense of ownership over their learning process,²² it is the recognition that their (oft-devalued) intellectual efforts do in fact add value to the world that is a source of enduring pride. It is this “spark of magical engagement”²³ that catalyzes a deeper investment in one’s own learning and growth, something that reaps dividends through the development of information literacies and metaliteracies necessary for life-long learning.²⁴ As Bond succinctly puts it, “to any thoughtful educator... teaching facts will be a poor substitute for teaching people how to learn.”²⁵

INFORMATION HAS VALUE

Arce and Grossman recognize that students’ experiences with the high cost of course materials have accustomed them to considering the value of information.²⁶ As an open education advocate, this is why I meet with curiosity queries from faculty who wonder whether students who receive free resources will adequately value them (a hypothesis that has in fact been tested).²⁷ The system-justifying intent of this seemingly innocent question is illuminated through the conspicuous absence of its obverse: Do those who enjoy information privilege recognize its true worth?

Adopting an institutional lens, Gillis helpfully describes how traditional holders of information such as galleries, libraries, archives, and museums too grapple with the question of value as this sector increasingly overcomes a fear of competition or loss of control in order to more meaningfully benefit from the enhanced reputation, fulfilled mandates for access, and increased exposure that come from openly licensing digital collections.²⁸

In broad terms, one might posit that open education and information literacy jointly support the replacement of a deficit-based pedagogy of scarcity with a growth-oriented pedagogy of abundance.²⁹ But as compelling as this argument appears, it must be interrogated through a social justice lens. For example, there has been a growing recognition of the labour in open education and librarianship—much of it uncompensated, invisible, and gendered—that serves as a counter-current to transformative change. As O’Reilly, Seal, and Young put it,

“without critique, an overly positive framing of “open” serves to conceal labor dynamics, as well as political and economic agendas within the academy.”³⁰

RESEARCH AS INQUIRY

One may intuitively appreciate how inquiry supports the creation of OER or even how OER can help advance research.³¹ But a more radical transformation occurs when learners are challenged to engage in “renewable” assignments that enjoy a larger audience, longer life, and greater impact;³² when educators create “a space for authentic student inquiry, attributed contributions to public knowledge, legitimate participation in scholarly communities of practice, and the emergence of information literacies beyond what faculty anticipated.”³³ When these assignments involve building on OER they invite not just documentation and attribution but also critical reflection into the curation and adaptation process.³⁴

Take for example the first edition of *The Open Anthology of Earlier American Literature*, which was produced by undergraduate students and alumni at Plymouth State University working under the leadership of Robin DeRosa. This project initially involved building a skeleton, curating and excerpting readings from the public domain, modernizing the spelling, and writing introductions to each reading. But the students went much further... Buoyed by a burgeoning sense of pride and ownership that often accompanies open pedagogy, they produced short films, discussion questions, and assignments related to the primary texts. DeRosa described this as a shift in dynamic “to an inquiry-based model (they converse with me and with the text, altering both my thinking and the text itself with their contributions).”³⁵ This process of inquiry has since continued, with scholars from across the United States expanding and further enhancing the text for use in Early American Literature survey courses.³⁶

SCHOLARSHIP AS CONVERSATION

As Goodsett observes, the intended audience of open pedagogical work is a discourse community. However, the conversation of scholarship often begins with the community that is built within the classroom³⁷ as the process of learning is itself encouraged to take place in full view of one’s peers. In cases where open pedagogy occurs on public platforms such as Wikipedia,³⁸ “the interplay of technology, student-driven learning, and community-building overlap in open pedagogy, resulting in powerful learning experiences with meaning beyond the classroom for students.”³⁹

And yet, exploration of these exciting possibilities in the absence of criticality would not only be irresponsible but even dangerous, as students must be properly informed of the risks and responsibilities associated with public scholarship.⁴⁰ They must understand not only their intellectual property rights

and copyright risk^{41,42} but also data privacy and the implications of their digital footprint, conversations that librarians are well equipped to lead.⁴³ As Liljenquist and Strosser point out, the intention here should not be to erect obstacles within the learning process but rather to bridge gaps in information literacy.⁴⁴ Although this process requires ongoing engagement,⁴⁵ it enables faculty to invite students into “transformative engagement” with scholarly communities of practice.⁴⁶

Arce and Grossman draw on the important work of Cynthia Mari Orozco to point out that:

open pedagogy cannot be truly transformative, let alone ethical, if the student-creators do not understand the implications of open. She advocates for the integration of information literacy instruction into open pedagogical practice as a way to facilitate the understanding needed for students to participate in what she calls “informed open practice.”⁴⁷

SEARCHING AS STRATEGIC EXPLORATION

One benefit of challenging presumed authority—whether through curating OER or inverting classroom power dynamics—is the increasing obviousness that the traditional, top-down, banking model of learning is as harmful and wrong as it is neat and tidy. When engaging in open pedagogy this metacognitive shift is encouraged further as, for example, students writing and editing articles in Wikipedia become more fully aware of and even actively work to counter that platform’s amplification of inequalities.⁴⁸ Indeed, it is through Freirean praxis or conscientious action that information literacy may be wielded as a counterhegemonic force, including through collection development policies.⁴⁹

Take the inspiring example of Swart, who not only identified false narratives in encyclopedias and databases but took it upon herself to write the database vendors to request corrections, which were almost always made. Her brilliant suggestion is to design course assignments for students in which they identify and work to remedy what she describes as fossilized propaganda, all while openly licensing and sharing their letters to vendors. This is a spectacular example of both representational justice (Lambert) and a transformative response (Hodgkinson-Williams and Trotter). As a critical pedagogical approach it calls to mind bell hooks, who wrote: “my commitment to engaged pedagogy is an expression of political activism.”⁵⁰

CONCLUSION

The present volume is timely not only because it models creative and effective strategies to advance both open education and information literacy, but

especially because it poses critical questions and urges practitioners to go well beyond questions of access to and the use of information. It demands reflection on what is being accessed (and what is not), who is gaining access (and who is not), who is providing access (and who is not), and what the goal is of this access (and what lies beyond access). It reveals the many different dimensions of information justice while also demonstrating that neither open education nor information literacy are by themselves necessarily just. As valuable as it is, the ACRL Framework can terribly and easily be used to uphold the dominant hegemony. This is why we—as educators and librarians—must shed the too-comfortable cloak of neutrality to give voice to that which has been silenced,⁵¹ to invite those who have been excluded, and to lead with courage and conviction. The dream of an equitable future depends on it.

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INTRODUCTION

When we discussed what to put in this introduction, Mary Ann suggested that we put something about how the book came to be, some background information, and what lies ahead. The background information grew into its own chapter (Chapter 1, An Open Primer). “What lies ahead,” later in the introduction, was easily a description of the chapters since the titles of chapters all seem to be combinations of the words *open*, *pedagogy*, *OER*, *information*, and *literacy*—hard to tell one from another without some sort of synopsis.

“But how *did* this book come to be?” Mary Ann asked Elizabeth. “From my point of view, you came back from talking to Erin Nevius, Content Strategist at ACRL, excited about a book about OER and information literacy and I said, ‘Okay, I’m in!’ So what made you think of this?” So here is Elizabeth’s story:

THE ACCIDENTAL OER PRACTITIONER

March 20, 2018. Term IV of my 1130 Introduction to Theater class is now official with three students. The class only had two students registered the day before and had been unofficially canceled for the past week (in my mind, if nowhere else). As a result, I was starkly unprepared: no syllabus, no planned activities, and no text. As a member of Troy University’s Open Educational Resources (OER) Committee, I had initially considered having an open class, but now I had no choice.

Armed with a copy of the ACRL *Framework for Information Literacy for Higher Education* and a template of a syllabus, I had determined two things: that a midterm and final would be given. I entered the computer lab in the library. I had chosen the computer lab because holding class in that location meant that I was close to my office as the library director in case an emergency occurred. Later it occurred to me what a serendipitous choice this turned out to be, as hosting the class in the computer lab reinforced digital literacy skills.

In an attempt to craft course objectives, I asked the students what they wanted to learn in the class. No one responded. I ran to the supply closet and retrieved some 3” × 5” notecards. I asked the students to anonymously write one thing they

wanted to learn in the course of the class. They acquiesced. Two of the responses were expected; they wished to learn about the history of theater. One objective actually surprised me: to learn how to be more confident in speaking in front of the class. I set the notecards aside.

I wrote each of the six tenants of the Framework on the board and explained each. None of the students asked any questions. I told the students about the midterm and the final. Then, I asked them if they wanted the option to write a five-page play as opposed to writing a research paper as their final. They all jumped at the opportunity and responded positively. All of my students were to be playwrights! I hopped onto the projected instructor's computer and told the students to log on and follow what I did on their computers. We looked up the only OER text we could find in Theater, *Theatrical Worlds*. Reviews were mixed, however, with many positive.

I assigned each student a chapter and told them they would teach the chapter to the others in the class on the week that their subject was the focused topic of the class. As part of teaching the chapter's material, students were to determine how authoritative the information was. They were to determine the material's credibility and worth and make that information a substantive component of their presentation. I opened a LibGuide (not the Canvas shell I was assigned) and embedded a PDF copy of their text in it. I purposefully chose the LibGuides because I thought they were more "open" and more in line with the open teaching and learning upon which this course would be based. I also thought that by using a LibGuide, I would reinforce the habit of students going to the LibGuides for online library assistance with their classes.

A student discovered "Crash Course Theater with Mike Rugnetta" on YouTube. I was familiar with these educational videos and knew immediately they would be valuable. I immediately began populating the Theater 1130 LibGuide with links to the videos. I seized the moment to inform the students about YouTube copyright issues, which drew focus to elements of copyright and fair use.

Remembering the student who suffered from shyness, I asked the students if they wanted to perform a monologue for a pass/fail grade. Two excited students responded in the affirmative. The third student was a bit tentative. The next step was to locate some monologues online, I informed the students. Another student uncovered the Monologue Archive and I examined it. Monologues from Moliere, Shakespeare, and Oscar Wilde certainly seemed to fall within open access material.

Now they were excited. I was excited by this participative aspect of syllabus building. Another student searched Google and located the website, Backstage, The Monologuer. It was added to the list. I asked the students if they knew that advertisers paid to advertise on Google, our search engine. The students nodded affirmatively.

We were certainly going to need a plethora of plays to read, I informed the students. We are going to check out books of one-act plays out from the library. Each student has to check out at least one book. As a group, we walked to the circulation side of the library. I showed the students the catalog on the iPad for that purpose. We searched for one-act plays in the library. We found the section and the students rushed to browse the books. I informed the students to check out at least one. I informed the students that their student IDs were their library cards. They could check out a total of twenty items for three weeks. We proceeded to the circulation library worker, and I introduced them to Ms. Mary. Ms. Mary welcomed the students to the library and introduced one of our student assistants. The student proceeded to check out the books.

We reentered the classroom. At this point, I thought, we've got to address Shakespeare. I've never seen a room deflate so quickly. I threw the students a curve. We'd have to search Troy's databases. I picked the *New York Times* solely because we had just subscribed to it a few days earlier. I told the students to find Shakespeare. They located a video entitled, "There is No Escaping Shakespeare." I let the students know that while watching this video was free to them, it cost the library a lot of money to purchase the database. I asked the students if they realized they had information privilege—the privilege to access Troy's scholarly databases and resources. They appeared to recognize that they were, indeed, very fortunate.

From there, students crafted the rest of their assignments and tied them to the course objectives. But the idea was born and the correlation made: OER, meet information literacy. Information literacy, meet OER. The idea for the book was conceived.

OER AND INFORMATION LITERACY INTERSECT

From that genesis, this book has been a joy to create. From the planning stages to sifting through the proposals to reading the initial manuscripts and then seeing them in their final form, it's been educational and enlightening, frequently even moving. (We laughed, we cried, we were in awe.) We're very pleased with the range of topics represented and the fact that we're one of the first edited books with an open peer review at ACRL publishing. The chapters include practical applications, theoretical musings, literature reviews, and case studies—sometimes more than one of those things in one chapter! The process has been stressed with the COVID-19 pandemic, and some of our authors had to withdraw for related reasons, and our thoughts are with them as we hope they are healthy and back on track with their research soon.

Some chapters illustrate how information literacy skills are key when finding, using, adapting, and producing open educational resources. Educators wishing to include OER for their students need to be able to find these resources and use them

according to their permissions. When open pedagogical methods are employed, students need to be able to employ information literacy skills as they compile, reuse, and create open resources. In turn, in a world where information changes and is communicated at an increasingly rapid pace, it is important that information be openly available so that all people can access and use the information. Open resources may be used to teach information literacy skills to faculty, staff, and students, either in workshops, for-credit classes, or as part of another class.

The chapters in this book can stand alone as articles, but they also serve together in providing a look at current open education and information literacy theory and practice as well providing inspiration for the future. While we have grouped the chapters into sections by topic, most chapters could easily have fit into two or three different sections as they discuss social justice issues, collaboration, open pedagogy, training, and advocacy.

FOUNDATIONS

Mary Ann Cullen: An Open Primer: OER, Open Pedagogy, and Information Literacy

Recognizing that some of our readers may be new to the concepts of open education, open educational resources, open pedagogy, and information literacy, one of our editors created this chapter to introduce these concepts to new readers and to act as a point of reference for those with more experience with some or all of these concepts.

Paul Bond: Information Literacy and Open Education: Parallel Tracks toward a Common Destination

Both open education and information literacy have existed as education reform movements for nearly fifty years. The definitions of each have developed over time as the understandings of the concepts have grown and changed. While they have evolved separately, there has also been overlap and connections between the two. This chapter examines the evolution and connections by analyzing the content of the literature on open education and information literacy. There are opportunities to be found going forward as well in the synergy between the movements.

Lindsey Gumb: OER-Enabled Pedagogy Meets Info Lit: Empowering the Next Generation of Open Scholars

Working through each of the six frames of the ACRL Framework, this chapter presents an analysis of how open pedagogy projects develop information literacy skills. The primary example is a general science class open pedagogy project in which students build and enhance websites initiated by previous students in

the course. Gumb discusses how librarians working with class instructors and directly with students can foster students' lifelong skills as critical consumers, informed creators, and calculated contributors.

TEACHING INFO LIT WITH OER

Rosie Liljenquist and Charla Strosser: “All the Better to Teach You With”: Integrating Information Literacy, Academic Composition, Fairy Tales, and OER

To address information literacy components that cannot be met in one-shot instructional settings, library faculty partnered with English faculty to create a hybrid course combining a three-credit Intermediate Writing course (ENGL 2010) and a one-credit Information Literacy course, INFO 1010. Each Intermediate Writing class is based around a specific theme of the instructor's choice—in this case, fairy tales. Instructors replaced the traditional anthology by collaboratively compiling an OER using public domain, openly available, and library resources. Not only did the OER save students money, but it allowed the faculty to customize the resources to the theme of the class; they were also able to easily adapt the OER as different fairy tales were chosen and even as the course evolved to other popular topics. Students were able to apply their developing information literacy skills as they researched and wrote about themes related to the class theme.

James H. Cason and Nora B. Rackley: Library-Led OER Creation: Case Study of a Collaborative Information Literacy Project

This chapter describes the process of librarians and English faculty collaborating to create an OER information literacy textbook that guides students through the research process. From the selection of topics to considerations of project management, Creative Commons licensing, accessibility, hosting platforms, and accessibility to a description of each chapter in the final text, this chapter serves as a practical resource for other-wishing to collaborating with subject faculty to advance the field of OER creation and publishing.

Roger Gillis: Open GLAM as OER: Digital Cultural Heritage and the Intersections of Primary Source Literacy and Information Literacy

Many cultural heritage organizations, including galleries, libraries, archives, and museums (GLAM), are adopting open licensing policies for their digital collections, an approach known as Open GLAM. Open access allows these resources

to be shared with broad audiences while open licensing permits these resources to be used as OER. This chapter examines the use of Open GLAM resources as OER and explores how the use of Open GLAM resources as OER connects with information literacy and, more specifically, primary source literacy. It also examines considerations for cultural heritage organizations that adopt Open GLAM policies and approaches. Students using Open GLAM collections must develop skills to search these resources, understand related copyright issues, and consider the ethics of using culturally sensitive materials.

LIBRARIAN SUPPORT OF OPEN PEDAGOGY/OER

Mandi Goodsett: Supporting Open Pedagogy with Information Literacy Instruction for Multimodal Composition Projects

This chapter opens with a discussion of open pedagogy (OP) and ways librarians can support OP projects—particularly, multimodal projects that go beyond mere text. An English faculty member collaborated with librarians to create an OP multimodal project in which students used digital media to engage rhetorically with a specific online community to which they belonged. The librarians created a multimodal composition research guide that included content about digital identity, copyright, and source evaluation. Library instruction sessions provided lessons in Creative Commons licensing and how to find and attribute CC-licensed sources.

Christina Riehman-Murphy: Situated Learning and Open Pedagogy: Pathways for Undergraduate Students’ Emerging Information Literacies

Undergraduate students worked closely with the lead faculty member and faculty librarians to transcribe a seventeenth-century family recipe manuscript from the Folger Shakespeare Library’s Dromio transcription portal. Guided by open educational practices and situated learning, students engaged in authentic inquiry, contributions to public knowledge, legitimate participation in scholarly communities of practice, and the emergence of multiple sophisticated information literacies.

Dawn Lowe-Wincentsen: The Open Shark Tank: A Case Study of Business Research Methods II

In a twist on *Shark Tank*, the television show in which hopeful inventors pitch their ideas to potential investors, the “Open Shark Tank” project for a business class invited students to assess each other’s business proposals in the form of hypothetically funding the project (or not). This project evolved from what was originally an information literacy course; as both a librarian and adjunct business

faculty, the author recognizes that business students were learning information literacy concepts that aligned with the ACRL Framework. While changes to the class also included an OER textbook, the author ascribes the improved grades and engagement to open pedagogical practices.

Vanessa Arce and Rena D. Grossman: Students Speak: Animating Stories about the Value of Information

An OER marketing initiative at Hostos Community College evolved into an open pedagogy project for students in an animation course. As students began working on animations for the project, the need for an information literacy component became evident, particularly information about copyright and licensing. The chapter describes project phases and the various opportunities we found to discuss the value of information with students, as both users and creators, as well as challenges and lessons learned. The authors discuss their partnership with the Media Design program and proposed plans to create an information literacy program tailored to the needs of future media design students.

SOCIAL JUSTICE/UNTOLD STORIES

Kathy Swart: Critical Librarianship and Open Education: A Solution to Information Injustice

In this moving chapter, the author uses the example of a US-backed coup in Brazil as evidence of how the “winner” is the predominant voice in the historical canon and how persistent that voice may be. Often misrepresented as a “revolution,” the coup and similar events in Latin American history form the subject of open pedagogy assignments that correct the record, bringing in under-represented voices and alternatives to mistold stories. By incorporating a critical approach to academic authority, instructors can guide students to dig deeper and recognize that they have the power to effect change, whether it be a Slide-share presentation of artists from marginalized groups, creating or correcting Wikipedia entries, requesting corrections of faulty information, or engaging in real-world activism.

Yolanda Bergstrom-Lynch, Mary Mahoney, and Joelle Thomas: Doing Away with the “Curricular Black Box”: Empowering Students as OER Creators to Challenge Information Privilege

This chapter explores the intersections between critical information literacy, OER-enabled pedagogy, and information privilege. The *ACRL Framework for Information Literacy for Higher Education* emphasizes the intersections between

information access, (critical) information literacy, and openness by promoting knowledge practices and dispositions that help students to see themselves as “contributors to the information marketplace,” to “recognize that unlikely voices can be authoritative,” and to “examine their own information privilege.” This chapter provides academic librarians with evidence-based strategies for using critical information literacy practices to build awareness of information privilege and to think through the role of OER and open pedagogy in empowering students to work toward reducing disparities in information access; examples include one-shot instruction sessions, a Wikipedia edit-a-thon, and student-created podcasts.

STUDENT ADVOCACY

Andrea Scott and Jen Hughes: Developing Student OER Leaders: Student Advocacy and Outreach through Open Pedagogy

Salt Lake Community College employed student interns as OER advocates. As part of their responsibilities, the interns assisted in creating an OER training guide, an open pedagogy project that incorporated understanding, and applying information literacy skills. This chapter includes a discussion of some of the broader issues related to successes, disappointments, measures of success, and assessment efforts to discuss the efficacy and implementation of such a program, including high turnover and the need for metrics to measure the success of the internship.

Ariela McCaffrey: Fostering OER Student Champions Through Hiring Practices and Collaborative Projects

Connecticut College hired a student assistant to participate in an OER grant initiative, write articles about OER for the campus newspaper and departmental blogs, and communicate with stakeholders about the benefits of OER to the college community. Additionally, the student assistant and the OER program coordinator collaboratively wrote an openly licensed research primer for first-year students. The chapter includes practical advice for hiring, training, and managing such a student advocate as well as the creation of marketing materials and the research primer.

SPREADING THE LOVE: TRAINING FUTURE ADVOCATES AND PRACTITIONERS

Amanda C. Larson: Framing Open Education Within the Library

This chapter explores explicit connections between the six frames of the ACRL Framework and the work librarians do to support faculty interested in adopting,

adapting, and authoring OER. These connections can work as touchstones that open education librarians can leverage with their subject librarian colleagues to generate buy-in for open education and open educational resources.

Shawn(ta) Smith-Cruz and Elvis Bakaitis: Breaking Open: Defining a Student-Centered Pedagogy

Librarians at the Graduate Center at CUNY (City University of New York) used state OER funding to create an Open Pedagogy Fellowship for graduate students who were teaching as adjuncts in undergraduate classes. Following a competitive application process, the fellows accepted into the program were introduced to open resources and strategies for innovative pedagogy at an intensive four-day OER boot camp and an end-of-year symposium. The fellows were challenged to implement “open” in their field of study, supported by librarians and educational technologists on the creation of course sites, and charged to migrate their syllabi to OER. Toronto-based scholar Clelia Rodríguez served as inspiration and symposium keynote speaker for the program, which was a response to decolonial and critical pedagogies, race/diversity in the New York City educational system, and inclusivity as it pertains to scholarship.

Jessica O'Reilly, Marnie Seal, and Mel Young: Collaborating to Support Learner Empowerment through Information Literacy, OER, and OEP

This chapter describes three successful models of collaboration between library personnel and campus partners in support of open educational practices. The first case describes the rich conversations and heightened learner engagement that resulted from incorporating explicit discussions of students’ intellectual property rights and open licensing options within basic library instruction. The second example illustrates the important role that library staff can play in advocating for and supporting the inclusion of marginalized voices and decolonial educational practices by critically examining the biases that operate within existing evaluative models, assisting faculty and students to evaluate non-traditional sources in ways that prioritize information literacy as well as social justice. The final example describes the vital role that library staff can play in assisting faculty, students, and institutions broadly to further develop the digital literacies necessary for making critical and informed choices related to educational technologies and digital platforms.

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PART 1:
FOUNDATIONS

AN OPEN PRIMER:

OER, OPEN PEDAGOGY, AND INFORMATION LITERACY

Mary Ann Cullen, Georgia State University

Many readers of this book may be well-acquainted with the concepts of “open” and information literacy. As the editors of this book, Elizabeth and I hope that these chapters serve to further inform and inspire those readers as well as contribute to the scholarly conversation on those topics. We also realize that for some readers, some or all of these concepts may be new. This chapter is for you! For those already deeply immersed in open and/or information literacy, this chapter can serve as a clarification of terms or perhaps even as a reference for introductory conversations in your work.

MY INTRODUCTION TO OER: A LOVE STORY

My personal introduction to open educational resources (OER) was at a college-wide faculty meeting at Georgia Perimeter College (now Perimeter College of Georgia State University) in early 2013. In his address to the faculty, the interim president described a situation he had recently encountered in a freshman English class he was teaching. He told of a student who had been doing very well in the class, but suddenly her performance plummeted. When he asked the student about the change, she explained that she couldn’t afford the required textbook. If she could not find another way to access the material, she couldn’t do the assignments. He was surprised to learn from the student that his assigned textbook, an anthology commonly assigned for the course, was over \$100.

Given that Perimeter College is an “access” institution—meaning that part of its mission is to provide access to higher education to students who would

otherwise forgo a college education because of expenses, poor academic preparation, or other challenges—having textbook prices stand in the way of student success was contrary to the college’s mission. While he did not use the term “open” in his address, the interim president challenged the faculty to find free or low-cost ways to provide students with the educational materials needed to succeed in their courses. These affordable resources could be faculty-created materials supplied to students enrolled in the course, free online materials, library-supplied resources, or traditional educational materials with a low price tag.

Immediately, the faculty began to talk about textbook-creation projects. In fact, a number of instructors already had a host of materials they had created to use in their classes instead of requiring the students to purchase traditional texts. I had been involved in the yearly revisions of such a textbook for Research Methods, a one-credit-hour class that taught basic technology and information literacy skills.

As luck would have it, later that day I was in a meeting also attended by the vice president of Academic Affairs. I told him if anybody was creating textbook replacement materials, I thought it would be great to involve librarians. While my social justice-loving heart went out to the students who were in a financial bind, I admit my motive was not just about making education more affordable. I had been trying to find ways to work with faculty to incorporate more information literacy skills throughout the curriculum. I believed information literacy instruction was more effective in context and with repeated exposure than the few (or single) information literacy classes that was typical in our curriculum. Working on a textbook-replacement project seemed like a great way to build relationships with course faculty, especially those making decisions about textbooks. Infiltrating a textbook project would also put me in a position to try to incorporate information literacy content at appropriate points throughout the text. I could also make sure the library-related content was actually correct. Library resources change—we add and subtract databases, interfaces change, processes change—and out-of-date information has a way of remaining in the culture, syllabi, course assignments, etc., with a stubbornness I only wish I could replicate with the marketing of current library services and materials!

In April of that year—and this was probably no accident, given the interim president’s charge to the faculty—Marie Lasseter came to the college to give a talk, “Finding, Using and Creating Open Educational Resources and Open Textbooks.” Dr. Lasseter is one of my OER heroes and was project editor of *History in the Making: A History of the People of the United States of America to 1877*,¹ one of the first open educational resources published by University of North Georgia Press. This was the first I’d heard of “open,” and it was the start of one

of the ongoing causes of my career: trying to support the adoption and creation of OER and other affordable resources.

The vice president of Academic Affairs connected me with Dr. Rosemary Cox, who was leading an effort to find an affordable alternative to the established textbook for English 1101, the first semester of Freshman Composition. From the first meeting of the alternative textbook committee, I quickly found that my role in the project was more than infusing the curriculum with information literacy. Armed with the vast knowledge (that's a joke) gained from Marie Lasserter's two-hour talk, as well as my librarian skills (not a joke) for finding things, I found I was providing the team of subject-matter experts with the information necessary to complete the project. I spoke about Creative Commons licenses and what OER are, found OER we could adapt or use for inspiration, and even explained formats for electronic publishing—Word versus PDF versus HTML, for example. I organized contenders for adoption, adaptation, and inspiration in a LibGuide with links to the resources and listing pros and cons of each, facilitating the process for others on the project to review potential resources.

The product of this project was *Writing for Success for GPC Students*, a heavily edited version of Saylor's *Writing for Success*.² The details of the process are not particularly of interest here. Suffice it to say that the group engaged in a lot of writing and discussions, complicated by other events like dissertation defenses and broken ankles.

The next fall, the book was put into use as a textbook alternative amidst an atmosphere of anxiety from the English faculty who weren't involved in the project. They were afraid of rumored mandates that they couldn't use their old favorite textbook. They were apprehensive about students using an electronic textbook, having the temptation of electronic devices in class, and the cost and logistics of printing the textbook. Despite these concerns, reports from those who tried the new text were enthusiastic. I was not part of the assessment of the project overall, but I do remember one faculty member's comment: "It's like I've died and gone to heaven and been given the textbook that perfectly fits my class!" (Wouldn't it be lovely to have an instructor so passionate that they want to keep teaching freshman English even in the afterlife?)

This textbook, retitled *Successful College Composition*,³ is now in its third edition. While the first edition was essentially a labor of love, with no funding beyond faculty salaries, the second and third editions were funded by grants from Affordable Learning Georgia, a statewide initiative that began in 2013. As of spring 2021, the second and third editions of the textbook had saved approximately 40,000 students the cost of the \$130 textbook; compared to the cost of a new textbook, the project saved the students an estimated total of \$5.41 million.⁴ (This is actually an underestimate because cost-saving data were not calculated for the first edition.)

This story reflects many typical aspects of an OER story:

- The entry point was cost savings and providing access to course materials for all students.
- The movement to adopt affordable resources was widespread because of support from the college administration.
- Course faculty are frequently unaware of the cost of the materials they assign and/or are not aware of the difficulties students face acquiring these materials.
- The subject matter expert faculty seeking an affordable alternative benefited from a librarian's search skills and experience with open educational resources, copyright issues, and technology.
- The project benefited from an active state-wide initiative that provided financial support, training, and expertise. Affordable Learning Georgia training and support was—and still is—an important part of my OER journey!

The remainder of this chapter provides background knowledge about OER, information literacy, and other concepts essential to understanding the chapters in this book. On reflection, much of it is an updated and expanded version of Marie Lasseter's talk from 2013!

WHAT IS “OPEN”?

The term “open,” in the context of open education, refers to breaking down the barriers to education that are inherent with copyright, learning management systems, or other walls preventing learners from accessing educational information and preventing educators from sharing one another's work. In some contexts, “open” refers to free access to the content, while in other contexts, “open” may mean open licensing, meaning copyright holders voluntarily abridge their usual copyright privileges to allow others more freedom in how they use the work. For example, Professor Plum may choose to share a class resource she created on the web—this is open access—but may still retain full copyright privileges, so others may not print copies of the resource to distribute in their classes or make their own version of the resource to put in an online course. On the other hand, Professor Plum may decide to grant permission to allow others to use the class resource with their students or make their own version of the resource as long as they give Professor Plum credit and the person reusing the work does not profit from the use of the resource, such as including it in a published textbook. In the latter case, this would be an open educational resource.

If you are thinking, “How can faculty be expected to release their intellectual property without compensation?” or “What's wrong with publishers and bookstores making a profit?” or “How is ‘free’ a sustainable business model?” don't leave yet. We'll get there.

WHAT ARE OPEN EDUCATIONAL RESOURCES?

In this book, unless otherwise specified by the author(s) of the chapter, open educational resources, commonly referred to by the acronym OER, are openly licensed resources used for educational purposes. Until recently, any open license would suffice, but the most common definition currently used is that of Creative Commons, also adopted by the Hewlett Foundation:

Open Educational Resources (OER) are teaching, learning, and research materials that are either (a) in the public domain or (b) licensed in a manner that provides everyone with free and perpetual permission to engage in the 5R activities.⁵

The 5Rs will be discussed further in the section about Creative Commons licensing, but here we want to be sure to include the fact that some OER charge nominal fees for printing and distributing but are not produced for commercial gain.

In some discussions (and in some parts of the world), the OER term is used to mean some variety of affordable educational resources rather than adhering to the definition above. This may include open access items on the web, such as open access journals and YouTube videos that are not openly licensed. The term OER is also sometimes expanded to include library-provided resources, including print books or journal articles and streaming videos in the library's subscription databases. While affordable and easy to access, at least within the institution, these do not qualify as OER by our definition because they are not openly licensed. In the case of library resources, they are also not technically free because, typically, students help pay for them with their tuition and fees. In working with this book's chapter authors, we allowed these resources to count for the purposes of our criteria for the book as long as the authors made it clear what was included in the discussion.

What was not allowed in the scope of discussion were commercialized versions of OER that took the OER content and repackaged it, possibly with value-added content or on a revised platform, to sell for a profit to institutions or individual students.

WHAT ARE THE 4RS OR 5RS OF OER?

In "Defining the 'Open' in Open Content and Open Educational Resources,"⁶ David Wiley describes the "5Rs of OER" as follows:

1. **Retain**—make, own, and control a copy of the resource (e.g., download and keep your own copy)
2. **Revise**—edit, adapt, and modify your copy of the resource (e.g., translate into another language)

3. **Remix**—combine your original or revised copy of the resource with other existing material to create something new (e.g., make a mashup)
4. **Reuse**—use your original, revised, or remixed copy of the resource publicly (e.g., on a website, in a presentation, in a class)
5. **Redistribute**—share copies of your original, revised, or remixed copy of the resource with others (e.g., post a copy online or give one to a friend)

The 5Rs are a 2014 update of the 4Rs, which were *revise*, *remix*, *reuse*, and *redistribute*, not yet including *retain*.⁷ Readers will find references to both the 4Rs and 5Rs in the literature.

WHY OER?

OER for Cost Savings and Equitable Access

So what's the motive for OER? As I discussed in my story, the initial appeal of OER for many is their affordability for students. Even when adjusting for inflation, the cost of a college education has skyrocketed in the past few decades,⁸ with a greater percentage of the expense on the students in many cases.⁹ The Consumer Price Index of textbooks has increased even more than college tuition.^{10,11} Publishers explain these costs by pointing out they have expanded beyond mere text; they provide ancillary materials such as test banks, slide decks, and homework activities.^{12,13} Many even include online homework and support materials for students, some with interactive and adaptive learning features. These support materials typically require a personal “access code” that is included with the original text but cannot be reused by another student.

Many students and faculty are tired of the publishers coming out with new editions every year or two when often there is very little new content. In some cases, I have personally observed that the textbook is nearly word-for-word the same, with slightly different images and perhaps a different order of chapters. Yet the advent of a new edition interferes with students' ability to resell their old textbooks and causes the next generation of students to have to buy a new rather than used, version of the book. In addition, even when students can use a pre-owned book, the access codes are not re-usable. Instead, students are required to purchase a new access code to use the online homework materials; this access code is often priced so that purchasing a used book may be just as expensive or even more expensive than a new textbook that includes the access code. While publishers may see this as a smart business model, others see it as opportunistic greed.

The fact is, students are a captive audience. Textbooks are usually selected by faculty, so students have no say in the textbook selected for the course and no control over the cost. If they want to do well in the course, they must buy the textbook. If they want credit for the homework in a propriety platform, they must purchase the access code.¹⁴ While it is fair enough to argue that textbooks

are part of the cost of education, prohibitive costs can be counterproductive. Sometimes financial aid isn't enough to cover books and students must choose between textbooks and food, childcare, insurance, or other essentials.

Students' passion about textbook issues is evident in the following image, an excerpt of student responses to an Open Ed Week whiteboard prompt, "What do you want your professors to know about expensive textbooks?"

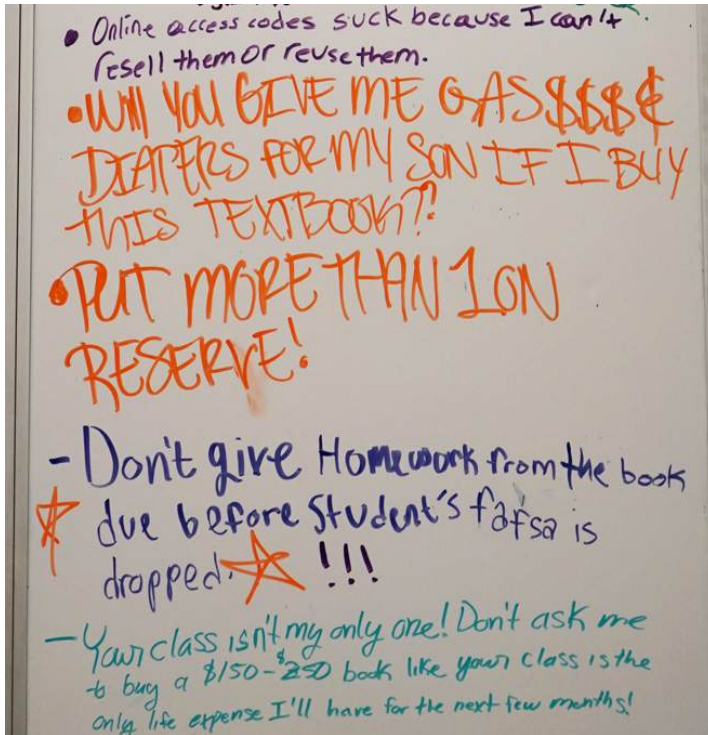


Figure 1.1

Photo credit: Denise George, Georgia State University, CC-BY

When textbook costs exceed students' ability to pay, students may resort to alternate methods to get the content. In some cases, libraries have course textbooks on reserve; while such limited-time access is not as good as having one's own textbook, at least the goal of reserves is to provide access to everyone. Desperate students may get creative, even if it means breaking the law: they find illegal copies online, scan or photograph the entire copy of the textbook on course reserve, split the cost of a single textbook among classmates, rely on old editions, use Wikipedia to try to gather the same information, or try to get copies of items piecemeal contained in anthologies.¹⁵⁻¹⁷ While one may or may not admire students' ingenuity, one has to wonder if the students' time might

be better spent focusing on the content of the course material rather than on how to obtain it.

An additional factor is equal access. Students with money can buy their own textbooks while poorer students cannot.¹⁸ Many financial aid programs do not provide students funding up front, so students must wait a week or more into the semester to get their educational funds. This may mean they cannot buy the textbook until a week or more into the semester, when they may already be behind in readings and homework to the point that they may never catch up to their peers who had books on day one.¹⁹ A 2018 survey of Florida college students indicated that many students got lower grades, took fewer classes, or dropped a class due to high textbook costs; these findings persist, with only slight improvements, since two previous versions of the survey in 2014 and 2016.²⁰

Since OER are free and most are online or have an online version, the only barrier is the technology of access. While this may be a barrier to some, most materials can be accessed on cell phones or through the institutions' technology, which is more plentiful than the text itself. By providing access to all students on day one of the course, OER can "level the playing field" for students regardless of ability to pay.

OER can help with finances long term, too, as students who use student loan funds to buy textbooks pay compound interest over the course of the loan. For a textbook originally costing \$200, the student with a 4 percent APR student loan will pay \$243 for the textbook if repaid in ten years. If charged on a credit card at 18 percent interest, the student will pay \$464 over ten years. This makes it even more difficult for students who are already struggling financially to make their educational expenses worthwhile.

OER for Adaptability and Inclusivity

Beyond issues of student savings, openness allows for customization of course materials. Because OER are adaptable, faculty can tweak or significantly change a text to their course or their students' needs. They may change examples to reflect a class assignment or a popular topic. They can delete irrelevant content and add additional content.

They may also opt to revise the text to be more inclusive of their students. In addition to equalizing educational opportunities for students financially, OER has another aspect of social justice: inclusivity and diversity. Whether intentional or not, biases are often present in textbooks. Because they can be revised and remixed, OER may be altered to include examples that are more representative and meaningful to the students who are using them. What's more, they may be revised to include underrepresented voices or even correct a historical academic canon that is typically told from a single point of view—in the United States, this point of view is often wealthy, white, and male. For students who do not relate

to that experience, course materials can be made more relevant by including examples in which they can see themselves and their cultures. Even for students who relate to the canonical point of view, such revisions provide a wider world view—or, as a friend of mine once put it, diverse perspectives “put the *universe* in the university.” For all students, incorporating new voices and viewpoints provides a demonstration that scholarship is not about repeating the canon; it is about inquiry, analysis, and building on the work of others to achieve a greater understanding of the world.

Ease of adaptability can be a factor in selecting or publishing a text. Many OER are published as PDFs or as HTML on platforms like OpenStax; often, these texts hold an open license, but the platform itself does not lend itself to easily copying and changing the content. One alternative is to make available a separate version using commonly used software, such as Microsoft Word or Google Docs. To aid in the ease of adaptability, some creators choose to publish their open educational resources using coding languages like LaTeX, Python, JSON, or R Markdown on open platforms like Jupyter Notebook or GitHub. The downside to using open source platforms is they often require a higher level of technical ability than simpler platforms.

OER for Student Success

All of the cost savings, access, adaptability, and inclusivity mean nothing if student learning and other measures of success such as drop-fail-withdrawal (DFW) rates decline. Fortunately, most reports of student performance show that student grades and DFW rates are the same or better than with traditional textbooks. One such study was Emily Croteau’s analysis of project reports in Round One of Affordable Learning Georgia grants.²¹ The twenty-seven projects were analyzed for DFW rate, completion, various grade measures, and course-specific assessments, although not all reports included all measures. Results showed no significant differences overall, indicating the students performed as well with the OER and the traditional textbooks.

While students overall seem to have positive or neutral educational outcomes with OER texts, studies that break down impact by various student factors indicate OER have a more significant impact on historically underserved students. In a study of 21,822 students at University of Georgia, Colvard, Watson, and Park found that in courses using OER materials, improvements in course grades and DFW rates were more pronounced for part-time students, students who are Pell Grant recipients, and those who are historically underserved by higher education institutions.²² In a study of 700 students at a Hispanic Serving Institution in California, Jenkins, et al., found textbook costs disproportionately negatively affected racial/ethnic minorities, low-income students, and/or first-generation college students.²³ In a study of 1,157 students in American Government and

Social Problems courses at a Historically Black College & University school, Collins, Mitchell, and Nojeim found that classes using OER had better early test scores and overall course grades in comparison to classes using traditional textbooks.²⁴ In addition, Collins et al., reported results of a survey of students in the OER classes showed that over 90 percent of students thought that inclusion of the OER text increased their participation, satisfaction, academic performance, and engagement with the course. Many comments in the survey indicated that the OER reduced stress, worry, and distractions related to the financial burden and lack of access to the book.

Two hurdles to OER adoption—their electronic nature and faculty resistance—are gradually changing. Bay View Analytics, previously known as Babson Survey Research Group, has conducted surveys annually (except 2013) related to open educational resources since 2012. The 2019 report, “Inflection Point: Educational Resources in U.S. Higher Education,”²⁵ was the first survey to show an acceptance and sometimes a preference for digital materials compared to print. Other positives indicated that OER was gaining acceptance and adoption among faculty, with faculty reporting an increasing concern about the cost of materials to students. Faculty rated OER equal in effectiveness to traditional materials.

Open Pedagogy

While the entry point for OER may be finances and equal access, and what keeps faculty coming back may be customized content, the next step for many is open pedagogy. Open pedagogy (OP) goes beyond using OER as a course resource. The term *open pedagogy* has a history that predates the movement toward open publishing but has evolved to refer to pedagogy enabled by open educational resources, also sometimes called open-enabled pedagogy²⁶ or open educational practices (OEP).

In his October 21, 2013, blog post, “What is Open Pedagogy,”²⁷ David Wiley called for the end of the “disposable assignment,” instead proposing that students use and create meaningful openly licensed products to both learn and prove their learning. In this post, Wiley defines open pedagogy:

[T]he assignment is impossible without the permissions granted by open licenses. This is the ultimate test of whether or not a particular approach or technique can rightly be called “open pedagogy”—is it possible without the free access and 4R permissions characteristic of open educational resources? If the answer is yes, then you may have an effective educational practice but you don’t have an instance of open pedagogy. Open pedagogy is that set of teaching and learning practices only possible in the context of the free access and 4R permissions characteristic of open educational resources.²⁸

Open pedagogy is a natural fit for issues of information literacy, which may be why so many of the chapters submitted for this book were about open pedagogy projects. OP projects typically require students to find, assess, analyze, and ethically use information, which may then be used by others in their own course assignments or scholarship. In a chapter in *A Guide to Making Open Textbooks with Students*,²⁹ Robin DeRosa and Rajiv Jhangiani list some examples of how instructors can incorporate open pedagogy with their students. Their list includes:

- Adapt or remix OER with your students.
- Build OER with your students.
- Teach your students how to edit Wikipedia articles.
- Encourage students to apply their expertise to serve their community.
- Engage students in public chats with authors or experts.
- Build course policies, outcomes, assignments, rubrics, and schedules of work collaboratively with students.
- Let students curate course content.

Librarians often collaborate with faculty in open pedagogy assignments, locating suitable materials for adaptation or sources students could use in their projects. During these collaborations, librarians have the opportunity to advocate for the incorporation of information literacy content. Librarians may also be asked to teach the students information literacy concepts to facilitate the successful completion of the project. The concepts of the Association of College and Research Libraries' *Framework for Information Literacy for Higher Education* (<https://www.ala.org/acrl/standards/ilframework>) go beyond a mere skillset; these concepts align nicely with OP values of diverse voices, student scholarship, and knowledge-building as a collaborative process.

Why the Library?

It is fair to ask why the library got involved in all this. After all, librarians are not typically included in any textbook selection processes, and most librarians don't teach for-credit classes. "The Impact of OER Initiatives on Faculty Selection of Classroom Materials,"³⁰ a Bay View Analytics survey report published in 2020, found that OER initiatives positively influenced the adoption of OER by faculty. Such initiatives increased awareness and awareness increased adoption. The report noted, "Librarians are often actively involved in OER efforts, as curating, managing, and disseminating resources are an extensive part of their responsibilities. Libraries are frequently the center of OER initiatives on campuses."³¹

There are several explanations for why libraries are involved. Libraries are traditionally storehouses of knowledge. Librarians simultaneously guard, guide, and facilitate access to those information resources. Libraries are centers of academic activity on campus and typically provide services to all academic

departments. Librarians are skilled at finding and compiling things (like open resources), using technology (since many open resources are digital), and teaching others how to do these things, too. In addition, it is a core mission of libraries to provide information access to all (or at least in the case of academic libraries, faculty, and students) and spread the joy of knowledge throughout the land. So why not libraries?

What Roles do Librarians Play?

In addition to the aforementioned skillset and collaborative nature, there are some specific roles librarians can play in the cause of openness, particularly OER.³² Many times, these roles overlap, so the distinction between them is blurred. Rajiv Jhangiani explains that because their relationship with faculty is consultative rather than proprietary, librarians are in a powerful position of influence;³³ this puts them in an ideal position to advocate and educate about OER and open pedagogy. As a trusted party on campus, designated to serve all academic disciplines, librarians can reach faculty and staff across the institution. They play a role in starting and sustaining open initiatives and facilitating funding. Librarians participate in current projects by collecting resources, acting as advisors, and creating content.³⁴ Libraries with publishing initiatives or that provide a platform for publishing, such as LibGuides, use librarians in a sustaining role as these items are maintained.

Here is a summary of librarian roles derived from “Open Educational Resources: Librarians as Advocates, Advisors, and Creators,”³⁵ a Carterette Series Webinar I led in 2015:

Advocate

- Increase awareness of OER among faculty and administrators
- Participate in conversations about OER state-wide... and beyond

Educate

- Lead workshops for faculty about finding and using OER
- Help faculty use OER creation software and platforms such as Pressbooks and Jupyter Notebook
- Help students use software related to OER, such as PDF readers
- Help students find and use resources in open pedagogy projects
- Help students and faculty understand copyright and Creative Commons licensing

Find/collect

- Help instructors locate OER resources for their classes (and library resources, where appropriate!)
- Add OER to the library catalog and/or aggregate in LibGuides

Advise—librarians often have advanced knowledge about

- e-book formats (including PDF, HTML, wikis, and interactive software)

- Creative Commons licenses and other copyright issues
- information literacy principles that apply in Open Pedagogy projects

Create content

- Include links to library resources and write information literacy content for OER
- Design for-credit information literacy classes or modules using OER as educational resources or employing open pedagogy strategies

Publish—some libraries have OER publishing initiatives

- Example: PDX Scholar from Portland State University, <http://pdxscholar.library.pdx.edu/>
- LibGuides can act as an OER publishing platform.

Sponsor

- Provide/administer grant funding to facilitate the creation, adoption, and adaptation of OER. Example: NCSU Alt-Textbook Project, <http://www.lib.ncsu.edu/alttextbook>

It is worth noting that many of these roles may be in collaboration with other departments or librarians with specialties outside of OER. For example, cataloging librarians may assist with findability metadata for open resources. Instructional technologists may collaborate, lead, or assume responsibility for formatting instructor-created content into OER creation software. And while librarians may be well-versed in knowledge about open licensing and copyright, they may seek answers to specific questions or final clearance about fair use to the institution's legal department.

Librarians seeking to expand their value in OER projects may seek further training in these areas, including familiarity with open resource repositories and searching tools, software skills, and knowledge about copyright and open licensing. Two popular certification programs relevant to OER are the SPARC Open Education Leadership Program (<https://sparcopen.org/our-work/open-education-leadership-program>) and the Creative Commons Certificate program (<https://certificates.creativecommons.org/>). Training resources for both of these programs are openly available. An excellent resource for additional training can be found at University of Maryland Global Campus Library's Open Educational Resources: Training Resources page (<https://libguides.umgc.edu/oer/training>).

CREATIVE COMMONS

Most conversations about OER are sprinkled with discussions about Creative Commons, found at www.creativecommons.org. Creative Commons is not synonymous with OER, but both the licensing and the organization facilitate OER. An understanding of Creative Commons licensing is important when creating and using OER.

What is Creative Commons?

On their website, Creative Commons describes themselves as “a nonprofit organization that helps overcome legal obstacles to the sharing of knowledge and creativity to address the world’s pressing challenges.”³⁶ Creative Commons developed a variety of licenses to provide copyright holders (usually the creator) with a standardized way to grant permissions for the public to use their work. You may notice the factors considered in Creative Commons licenses reflect the 5Rs of OER discussed earlier.

It is important to note that Creative Commons licenses, frequently denoted by the acronym CC, do not mean the item is not copyrighted. CC is an abridgment of copyright privileges selected by the copyright holder. CC licenses are permanent, meaning that a creator cannot grant a CC license, then later change to a more restrictive license.

It is also important to note (particularly to students) that freedom from copyright restrictions is not synonymous with plagiarism-proof. For example, since Mary Shelley’s book *Frankenstein* is in the public domain, anyone is free to publish and sell copies of the book. However, it would still be plagiarism if you claimed that you wrote *Frankenstein*. This fact comes into play when citing sources as well as when considering whether to present someone else’s work as your own. You must always attribute your sources; the original author’s permission allowing reuse does not change the fact that it’s plagiarism to claim or imply authorship.

CC Licenses

There are currently six CC licenses³⁷ granting various combinations of permissions based on these four factors:

- BY – Credit must be given to the creator
- SA (share alike) – Adaptations must be shared under the same terms.
- NC (non-commercial) – Only non-commercial reuse permitted. The copyright holder may profit from the work, but reuse or derivatives cannot unless permission is obtained from the copyright holder. This does not include at-cost distribution of OER, such as printing and delivery charges; it simply prohibits profit-making by the party reusing or adapting the work.
- ND (no derivatives) – No derivatives or adaptations of the work are permitted. By some definitions, this license means the work is no longer an OER since it cannot be revised.

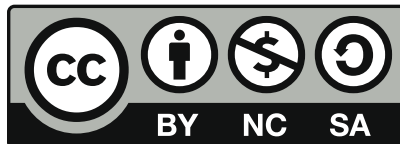
CC licenses are usually denoted by combinations of these acronyms. For example, CC BY-NC-SA indicates a Creative Commons license that requires credit to the creator (BY), non-commercial reuse permitted (NC), and must be shared under like terms (SA).

Creative Commons licenses have undergone several editions, so sometimes the edition is noted in the license. For example, to denote the current (4.0) edition, the above license would read CC BY-NC-SA 4.0.

Creators may indicate the license by including the license in a copyright notice. For example:

© 2020. This work is copyrighted under a CC BY-NC-SA 4.0 license.

In addition to this text statement (and occasionally instead of the statement), creators often use standard symbols from Creative Commons to indicate the license applied to the work. For the CC BY-NC-SA license, the symbol looks like this:



Quite often, the text license and the symbol are hyperlinked to the Creative Commons webpage containing further explanation of the license. Authors may also link to a site they've created with additional details about how they prefer the work is cited or reused.

ATTRIBUTION OF CC-LICENSED WORKS

To give attribution when reusing a work with a CC license, CC recommends the title-author-source-license method.³⁸ A note containing this information may be placed discretely but clearly to those who are looking for it at the site of reuse or, if more appropriate, in a list of credits. Ideally, hyperlinks are provided to assist the user. In its “How to Give Attribution”³⁹ guidelines, Creative Commons supplies this example to an image from Flickr:

“Furggelen afterglow” by Lukas Schlagenhauf is licensed under CC BY-ND 2.0.

In this example, “Furggelen afterglow” is the title of the work and it links to the image on Flickr. (Note: Flickr is also the source, so it is not repeated.) Lukas Schlagenhauf is the author and it links to his profile on Flickr. CC BY-ND 2.0 is the license, and it links to a description of the CC license.

If used in a situation where hyperlinks are not practical, you might indicate attribution to this same work like this:

“Furggelen afterglow” by Lukas Schlagenhauf is licensed under Creative Commons license CC BY-ND 2.0. Available on Flickr. com at <https://www.flickr.com/photos/l Schlagenhauf/38494602082>.

For more information about attribution, see the Creative Commons Wiki page, Best Practices for Attribution at https://wiki.creativecommons.org/wiki/Best_practices_for_attribution.

For additional information about CC licensing, we recommend the Creative Commons website at <https://creativecommons.org>. This site includes additional information about CC licenses as well as a search function that permits searching for works with Creative Commons license.

SITES FOR FINDING, HOSTING, AND CREATING OER

Librarians supporting OER efforts are often asked by faculty to locate OER that fit a particular need. Subject, academic level, scope of content, format, peer-review, adaptability, and other factors may come into play. While it seems everyone would love to have a central repository for all OER, so far there has not been a clear winner for one-stop shopping. The following are some popular entry points, but this is by no means an exhaustive list. The first, OpenStax, is a collection of open textbooks. The others are searchable collections of OER; some are simply referatories, meaning they provide links to materials hosted elsewhere, and the others are also repositories, which means they actually host the materials. Librarians may also be asked about OER creation tools suitable sites for hosting OER. Many of the sites on this list are developing platforms that can be used to create and share OER.

OpenStax

One of the most successful OER projects is OpenStax (openstax.org), part of Rice University and funded through donations and charitable supporters, including the Hewlett Foundation and the Bill & Melinda Gates Foundation.⁴⁰ In the beginning, the OpenStax collection of textbooks primarily focused on the core classes most common in undergraduate education, but the collection continues to grow. All OpenStax textbooks are peer-reviewed and have a consistent style.

OpenStax textbooks closely resemble traditional textbooks in their look and function, so are often a comfortable entry point for those new to OER. OpenStax textbooks are available for free in PDF and HTML formats on the web. Standard editions are available in print at a nominal cost. They can be purchased directly by students or made available through bookstores.

In addition, because they are so popular, many have a crowdsourced collection of ancillary resources available, such as study questions, test banks, slides for use in instruction, etc. Certain resources, such as the test bank, are only available to instructors who register with OpenStax, which confirms their instructor status. The *Psychology*⁴¹ textbook is a good example of a text with ample ancillary resources for both students and instructors.

OpenStax books have CC BY licenses, so instructors can reuse and remix as they wish, but the instructor would need to supply access to the revised text. Some revisions of OpenStax texts are available through other OER finding aids, including OpenStax CNX, at <https://cnx.org/>.

OPEN TEXTBOOK LIBRARY

The Open Textbook Library (<https://open.umn.edu/opentextbooks>) is a project of the Open Education Network (formerly known as Open Textbook Network) at University of Minnesota.⁴² Begun by Dave Ernst in 2012, its goal is to be a convenient place for faculty to find openly licensed textbooks; it does not contain other types of materials.⁴³ With more than 800 textbooks at this writing, most of the textbooks are peer-reviewed. They no longer accept textbooks with a no-derivatives license, so all but a few older books are free to revise and remix as well as retain, reuse, and redistribute.

OER COMMONS

OER Commons (<https://www.oercommons.org/>) holds a searchable collection of more than 50,000 items including textbooks, full courses, adaptations, worksheets, lesson plans, and more. It is a project of the Institute for the Study of Knowledge Management in Education (ISKME),⁴⁴ a California-based non-profit organization founded in 2002 to facilitate making knowledge openly accessible to students, educators, and the public. Resources in OER Commons can be searched by subject area, educational level, material type, and many other limiters. “Open Author” is a free platform for creating OER on OER Commons.⁴⁵

MERLOT

Merlot (<https://www.merlot.org/merlot>) is another vast, searchable collection with more than 90,000 items. The Merlot project began at California State University in 1997.⁴⁶ Many items in this curated collection are peer-reviewed. Content can be searched by audience, educational level, subject area, platform, and many other facets. Merlot also hosts a “Content Builder,” a free platform for creating open materials.

OPEN SOURCE OER REPOSITORIES

Repositories of open source projects, such as GitHub (<https://github.com>), were originally used to host open source software such as Linux. These repositories are now being used to host OER created using open source software and readily modifiable platforms such as Google Docs. Some users prefer open source OER over materials published in formats that are difficult to modify, such as PDF and OpenStax, because open source materials are, by definition,

readily adaptable. The downside is that these repositories can be intimidating to search for the uninitiated and many of these OER are created using programming languages outside the repertoire of librarians and course instructors. (Two examples are: Kevin Thornton's *Computer Skills for Graduate Students* using R Markdown—at <https://github.com/ThorntonLab/ComputerSkills-4GradStudents>—and Graham Coop's *Population Genetics Notes* written using LaTeX—at <https://github.com/cooplab/popgen-notes>.) GitHub's OER content creation platform, GitBook (gitbook.com), allows creators to upload content from other platforms or collaboratively create using Markdown or a rich text editor. Jupyter Notebook is another open-source web application that allows users to create and share documents that contain live code, equations, visualizations, and narrative text.

Criteria for Selecting OER

One of the ways librarians assist those wishing to identify, adopt, and adapt OER is by lending expertise in the selection of materials. While librarians are not typically the decision-makers for these issues, the list below can serve as a guide in early discussions about an OER project.

FACTORS TO CONSIDER WHEN SELECTING MATERIALS FOR OER:

- **Quality of content.** Of course! Many OER texts are peer-reviewed, but not all are. While librarians may help find open content in a subject area, usually a subject matter expert, such as the course faculty, bears the burden of making the final decision about the quality and scope of the content.
- **Appropriateness.** The academic level, the objectives of the course, and how the students and instructor will use the material are all considerations when selecting OER.
- **License.** Can you use the content in the way you desire? For example, if you want to adapt material, it cannot have an ND (no derivatives) license.
- **Ease of adaptability.** Some OER have an open license but no apparent way to capture the content in an adaptable form. (Some would even say that materials that are not easily adaptable are not a true OER.) In any case, make sure you have the technical ability to adapt and use the material.
- **Format.** Some students or instructors have a strong preference for a particular format, whether it be print, PDF, or HTML web format. Some OER take advantage of their electronic format to include videos, online exercises, and sometimes even a non-linear layout (e.g., no chapters or table of contents, but merely a website of resources). When using such a resource, you may wish to consider if there is a print-based equivalent or the ability to generate such an equivalent.

- **Accessibility.** The OER should be easy to find, embed, or link to in your learning management system or other common distribution point. In most cases, OER should also comply with ADA accessibility.
- **Ancillary materials.** For some users, the availability of test banks, instruction aids, or study aids for students is an important consideration when selecting a text. Choosing OER that have these features similar to what is available for commercial texts may be the deal-or-no-deal factor in faculty adoption of the resource.

Is “Open” Sustainable?

While OER are free to students, they are not free to make. Publishers of open textbooks and those who create the content need compensation for this effort to be sustainable. Not even the staunchest OER advocates are asking that educators work for free! Some OER are created and shared by instructors who share resources created for their own classes, sometimes out of generosity or a belief in openness, but many respond to other incentives to do so.

To date, most large OER efforts are funded by charitable foundations, educational institutions, or government funding, such as the Every Student Succeeds Act of 2015.⁴⁷ There are also some state-wide or national organizations, such as Affordable Learning Georgia,⁴⁸ that have competitive grants to fund the creation or adoption of open and affordable resources. Using Affordable Learning Georgia as an example, faculty or departments can apply for grants that cover creation materials as well as compensation for the creators in terms of course relief time or financial compensation to the faculty.

A hurdle to continued progress in the OER movement is recognition and compensation.^{49–51} Traditional faculty promotion and tenure requirements frequently reward faculty for participation in creating commercially published textbooks or participating in peer reviews of such texts. Most institutional policies and perspectives do not give the same weight to contributions to open publishing as they do to traditional publishing.⁵² To encourage the use and creation of OER, institutions could consider including OER in these systems so that the creation and review of OER also count toward promotion and tenure.⁵³ Some models of sustainability propose that institutions make faculty job descriptions include the creation of some shared materials, whether open to all or only within the institution.⁵⁴ To parallel the practice of monetary compensation from publishers for serving as a peer reviewer of traditional textbooks, some OER initiatives compensate reviewers,⁵⁵ but most do not. Some grants for OER projects allow the compensation of reviewers to be included in grant funds.

The Iowa Open Education Action Team has developed a guide to assist advocates for inclusion of open educational practices (OEP) in promotion, tenure, and faculty evaluation practices at their institutions.⁵⁶ This guide, located at

<https://oept.pubpub.org/>, includes sample policies, talking points, and tips for faculty wishing to include OER and OP projects in their professional dossiers.

INFORMATION LITERACY

Now we will put aside our OER conversation for a moment while we look at information literacy, then we'll bring the two together.

Information Literacy Defined

The prevailing current definition of information literacy is this, from the Association of College and Research Libraries (ACRL):

Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.⁵⁷

Definitions of information literacy have changed as the world's information landscape has changed in the digital age, but, in general, information literacy refers to practical and intellectual skills involving finding and using information. The term was in use as early as 1974,⁵⁸ and most iterations involved being able to recognize when information is needed, find and process information, and use the information effectively, legally, and ethically. Most sets of guidelines, including ACRL's *Information Literacy Standards for Higher Education*⁵⁹ (casually referred to as "the Standards"), published in the year 2000, were oriented toward the print world of literacy, with some audio-visual materials thrown in. The definition cited in the Standards was from the Presidential Committee on Information Literacy in 1989:

To be information literate, a person must be able to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information.⁶⁰

Of course, the information world has changed considerably since 1989. The ubiquity of the internet and cell phones has made information transmission almost instantaneous. We have many more forms of communication with social media and the ability of almost anyone to publish a website or self-produce a professional-looking work in print. News and other forms of information are no longer necessarily vetted by journalists, publishers, television producers, or other professionals. Participants and bystanders can send photographs, videos, reports, and commentary on the events as they happen, often faster than a reporter could

even arrive at the scene but without training in journalistic integrity. Anyone with an internet connection can have their say, and they do. It is difficult to distinguish credible from unsubstantiated sources.

In addition, there is a heightened sensitivity to listening to underrepresented voices, a blurring of objective reporting and opinion in popular mainstream media sites, and an increased lack of confidence in science and academic expertise in popular culture. This has sometimes been misconstrued as every opinion being equally valid regardless of whether the opinion is supported by evidence. Some people view facts with suspicion regardless of the source. Confirmation bias is rampant as search engines and social media algorithms create “filter bubbles” in which individuals are presented mostly with items that agree with their existing points of view.

The result is that information literacy is more complicated than ever before, but it is also more necessary than ever before. People with good information literacy skills are more likely to be able to make informed decisions about their health, their money, their government, and other important aspects of their life and their world. They can recognize bias in themselves and others and seek out multiple points of view and investigate the legitimacy of facts and credibility of reports.

It was into this landscape that ACRL's *Framework for Information Literacy for Higher Education*⁶¹ was introduced in 2015 and officially adopted in 2016. It is in this document that the definition of information literacy at the top of this section was published. Still ACRL's official guideline as of this writing (and showing no sign of changing any time soon), the Framework recognized the complexity of the modern information world. For example, it recognized that authority was contextual; no longer was the only standard for academic authority a peer-reviewed journal article. There is legitimacy in alternate, personal points of view, even if they might challenge the wisdom of traditional academic thinking. What's more, legitimate information—even scholarly information—might be self-published in the form of blogs or videos. Peer review might come in the form of tweets or posts on social media; these new forms of communication are faster than traditional publishing processes and more likely to represent perspectives that differed from the prevailing thought among scholars. Of course, they also allow for poorly researched, unsubstantiated information to also be presented on many of these same stages.

In addition to acknowledging a wider variety of legitimate information sources, the Framework acknowledges that more people are information producers. Students do not just produce term papers that are only read by their instructor; they may produce videos or websites to be shared with their classmates or the public. Because it is easier than ever to create a perfect copy of a digital object and reuse it, whether legitimately or not, the Framework introduces the idea that an understanding of how information is produced and that information has monetary or other value encourages the legitimate, ethical use of information. Such

knowledge can also guide the information producer to be aware of their own rights and to understand the value of their work. For example, artists who are concerned about their copyrighted work being reused on the web without their permission might learn that they can include licensing and reuse information along with that work to facilitate proper usage and attribution.

Academic librarians, armed with (or challenged by) the Framework, have continued their mission to provide resources, finding aids, and skills to the people they serve. Librarians working in non-academic settings typically share a similar mission, even if it is not explicitly addressed by the Framework.

The ACRL Framework

The *ACRL Framework for Information Literacy for Higher Education* is available in full on the web at <http://www.ala.org/acrl/standards/ilframework>. For easy reference here, I will reprint, word for word, excerpts of the Framework, which has a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

This Framework for Information Literacy for Higher Education (Framework) grows out of a belief that information literacy as an educational reform movement will realize its potential only through a richer, more complex set of core ideas....

The Framework offered here is called a framework intentionally because it is based on a cluster of interconnected core concepts, with flexible options for implementation, rather than on a set of standards or learning outcomes, or any prescriptive enumeration of skills. At the heart of this Framework are conceptual understandings that organize many other concepts and ideas about information, research, and scholarship into a coherent whole.... Two added elements illustrate important learning goals related to those concepts: *knowledge practices*, which are demonstrations of ways in which learners can increase their understanding of these information literacy concepts, *and dispositions*, which describe ways in which to address the affective, attitudinal, or valuing dimension of learning. The Framework is organized into six frames, each consisting of a concept central to information literacy, a set of knowledge practices, and a set of dispositions.

These six frames are presented alphabetically and do not suggest a particular sequence in which they must be learned.

Authority Is Constructed and Contextual

Information resources reflect their creators' expertise and credibility and are evaluated based on the information need and the context in which the information will be used. Authority is constructed in that various communities may recognize different types of authority. It is contextual in that the information need may help to determine the level of authority required.

Information Creation as a Process

Information in any format is produced to convey a message and is shared via a selected delivery method. The iterative processes of researching, creating, revising, and disseminating information vary, and the resulting product reflects these differences.

Information Has Value

Information possesses several dimensions of value, including as a commodity, as a means of education, as a means to influence, and as a means of negotiating and understanding the world. Legal and socioeconomic interests influence information production and dissemination.

Research as Inquiry

Research is iterative and depends upon asking increasingly complex or new questions whose answers in turn develop additional questions or lines of inquiry in any field.

Scholarship as Conversation

Communities of scholars, researchers, or professionals engage in sustained discourse with new insights and discoveries occurring over time as a result of varied perspectives and interpretations.

Searching as Strategic Exploration

Searching for information is often nonlinear and iterative, requiring the evaluation of a range of information sources and the mental flexibility to pursue alternate avenues as new understanding develops.

PUTTING IT TOGETHER: OER, OPEN PEDAGOGY, AND INFORMATION LITERACY

The remaining chapters in this book describe some of the many ways that OER and related open educational practices intersect with information literacy. The intersection could be described as a two-way street or crossroads, but it is multi-faceted enough to say it is more like a large traffic circle, with an iterative process of “open” and information literacy building into the very busy Place de Charles de Gaulle-like roundabout, circling the Arc de Triomphe, but (we hope) with fewer collisions.⁶²



Figure 1.2

“Arc de Triomphe vu depuis la Terrasse Publicis” by Xavier Sayanoff⁶³

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INFORMATION LITERACY AND OPEN EDUCATION:

PARALLEL TRACKS TOWARDS A COMMON DESTINATION

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Much of the discussion around open educational resources focuses on issues of cost and access. These are certainly important issues, as starkly documented in the Florida Virtual Campus Survey.¹ While access to affordable learning materials makes for a great selling point for open educational resources (OER), it is also recognized, though perhaps not as widely, that the real value of OER lies in the potential for pedagogical innovation—open pedagogy and open educational practices.² This pedagogical innovation creates opportunities for more active and deeper learning. While saving money is an immediate appeal of OER, the larger part of open education as a reform movement lies in opening up the processes of learning.

Information literacy is also an educational reform movement, as stated in the Association of College and Research Libraries (ACRL) *Framework for Information Literacy for Higher Education*.³ Educational reform is also what Zurkowski⁴ advocated when he coined the term information literacy. The theme of reform occurs throughout discussions of information literacy over the past five decades. It is valuable to take that historical view in order to see the cycles and trends in the evolution of the concept.

Taking the historical view uncovers an interesting parallel. Open education has also been under discussion for five decades and has gone through its own cycles and trends as it has evolved as a concept. While it has evolved in parallel

with information literacy, there have also been connections all along, particularly in the areas of “learning how to learn” and lifelong learning. This chapter explores the parallels and connections between open education and information literacy throughout their histories to consider what the movements can learn from each other and how they may work together going forward. This is particularly relevant to open pedagogy as information literacy can enable the advance from open resources to open processes and open pedagogy.

INSPIRATION AND METHOD

The inspiration for this chapter came from Resnick’s 1972 article, “Open Education: Some Tasks for Technology,” which presented a description of information literacy two years before the term was coined. This led me to look further into the research and writing on open education from that time period and over the subsequent years and to take a similar look at the literature on information literacy since the 1970s. The use of literature was selective rather than exhaustive. The history of open education has been reviewed recently by Morgan,⁵ Hendricks,⁶ and Weller, Jordan, DeVries, and Rolfe.⁷ Their work was used to identify important papers. A few histories of information literacy have been published over the years, and those were likewise used to identify seminal work. Citations in significant papers yielded further work for examination. ERIC, LISTA, JSTOR, and other databases were also skimmed for useful work.

The resulting collection of literature was examined for parallels and connections. Since connections were found in the initial literature search, the expectation was that open education papers would address information literacy concepts and vice versa, although they may use different terminologies. Other commonalities may surface. Lessons from the parallel movements may be applicable to each other, and lessons learned over time may be useful today.

DEFINITIONS

Information Literacy

Information literacy was initially defined by Paul Zurkowski⁸ as the ability to use tools and resources to mold information to solve problems. Definitions of information literacy have evolved over time, but the basic formula of content, technology, and purpose is consistent throughout. In later writings,⁹ he highlighted evaluation and ethics as important aspects of information literacy.

In 1983, *A Nation at Risk*¹⁰ was published. It was antithetical to the philosophy of open education, and even though it said, “Learning is the indispensable investment required for success in the ‘information age’ we are entering,”¹¹ it made no mention of information literacy. It is significant, however, in that it inspired librarians to take up the cause of information literacy since the report

overlooked libraries and librarians entirely. The library community latched onto the term “learning society” in *A Nation At Risk* and detailed the library’s role in it. They pointed to over-reliance on packaged information in textbooks and under-utilization of original research and primary source texts as a problem in education.¹²

Kuhlthau defined information literacy “as comprising library skills and computer literacy.”¹³ This definition is very context- and technology-specific, which suited her audience and purpose in a review of K-12 library media centers. She also expanded on this definition to incorporate processes (identify information needs, find, access, and evaluate information) and characteristics (persistence, attention to detail, skepticism) of information literacy and set its ultimate purpose as facilitating lifelong learning. The American Library Association (ALA) formalized the definition as the ability “to recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information”¹⁴ and said that it was fundamental to a democratic way of life. Doyle¹⁵ added “from a variety of sources” to the definition of information literacy, emphasizing that information is multimedia and not limited to texts of a certain type. Pettersson¹⁶ further developed the understanding of information literacy as incorporating multiple other literacies and emphasized the communicative aspect, that literacy involves being understood as much as understanding. Mackey and Jacobson¹⁷ called information literacy a metaliteracy, following Pettersson in recognizing that information comes in many media forms and flows through many media channels, both of which evolve over time. Information literacy then involves understanding those forms and channels, how they work, and when and how to use them. Shapiro and Hughes¹⁸ expanded on the ALA by positioning information literacy as a liberal art, necessary to live as a free person in modern society. The ACRL¹⁹ added a learning component to the ALA’s formal definition, as well as an ethical component related to the “economic, legal, and social issues” of information use. Elmborg²⁰ expanded that with critical information literacy, which raises awareness of the social, political, and economic contexts of the information environment. Gibson²¹ repositioned the definition from skills to a mindset built on creative, critical, and reflective thought. Belshaw²² pointed out a problem in that these growing understandings of information literacy were making it too big to know—“too ambitious in scope, too wide-ranging in application and not precise enough in detail to be useful in an actionable way.” Nevertheless, the various models have value in various contexts. The latest official definition, from the *ACRL Framework for Information Literacy for Higher Education*,²³ is:

Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how

information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.

The Framework replaced 2000’s *Information Literacy Competency Standards for Higher Education* in 2016. The *Standards* were considered by some as being mechanistic and prescriptive, so the Framework took a more flexible and philosophical approach. It was built around six threshold concepts:

- Authority Is Constructed and Contextual
- Information Creation as a Process
- Information Has Value
- Research as Inquiry
- Scholarship as Conversation
- Searching as Strategic Exploration

The definition and concepts above tie together many of the strands of information literacy that have developed over the years. Key points here are that it is integrative, addressing the many forms and channels of information, and that it frames literacy as the ability to participate, which has implications beyond reading and writing.

Open Education

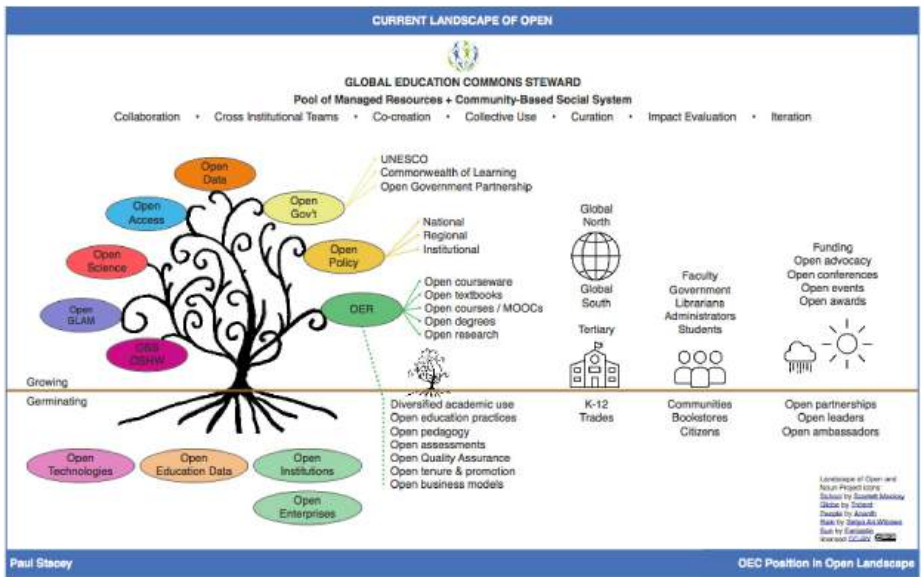


Figure 2.1
The current landscape of “open.”²⁴ CC BY 4.0

Open education has had shifting connotations over the years. Stacey's²⁵ *Current Landscape of Open*, shown above, visualizes the many aspects of *open* as it relates to education, a few of which will be addressed in this chapter. In the current US context, the term *open* is most often attached to open educational resources, and beyond the US it is attached to both resources and practices. *Open* is also part of open pedagogy and open access. We can get a broader view by looking at it over the course of the last half-century. Jordan and Weller²⁶ categorized the shifting themes in open education research over the decades, moving from open education in schools in the 1970s through distance education and open learning (1980s), e-learning and online education (1990s), open access publishing (1990s), open educational resources (OER) (2000s), social media (2000s), and massive open online courses (MOOCs) (2000s), to open practices (2000s).

The 1970s conversation around open education was largely about open classrooms and teaching in that environment, but a philosophical aspect was present as well. Discussions of open education shifted to focus more on open universities and distance education in the 1980s, with online education gaining more prominence in the 1990s. Student-centered teaching and increasing access to education are strands that connect back to earlier research. Another way of increasing access is through open access (OA) publishing, which feeds into OER. OA and OER were enabled by the growth of the web, which also drove social media and MOOCs. Open practices, one of the latest trends, looks at how open content can be used in open environments and inspired some re-examination of the history of openness in education.

Peter and Diemann²⁷ took a long view of openness in education, tracing the history since the twelfth century. They noted that social and technological changes at times inspired periods of openness of various sorts in education but that open practices became formalized and institutionalized. Over time, control shifts away from learners in favor of other stakeholders in educational systems. Open tends to close.

Open education was a movement in the US in the 1960s and 1970s in response to various calls for educational reform and was expressed in elementary classroom organizations and procedures. Spodek²⁸ found defining open education difficult and described it rather in terms of assumptions, that learning is active, creative, nonlinear, and driven by inquiry. Barth²⁹ considered the open classroom to be a superficial expression and that the underlying philosophical beliefs were key. Resnick³⁰ said that the movement was essentially about a free and open society with open access to knowledge and defined it by learner agency. Defining it prescriptively is a problem because it is not one particular method or practice but rather varied processes arising from a philosophy held in common by open educators.³¹ These processes can be called open pedagogy. Paquette listed the core principles of open pedagogy as autonomy and interdependence, freedom

and responsibility, and democracy and participation.³² Noddings and Enright,³³ like Barth, defined open education in terms of the beliefs of educators, noting that these tied to principles of progressive education as practiced and preached by Dewey and Piaget and others.

In the 1980s and 1990s, open and distance education became conflated as institutions like the Open University—open in the sense that it was open to all with no entry requirements—became a driving force in distance education. Guri-Rozenblit³⁴ clarified the distinction, noting that open access is a characteristic of open learning, but it is a descriptive aspect separate from an open philosophy. Due to the nature of distance education, however, it was necessary for institutions to work to develop independent learning skills. Curran³⁵ reduced open and distance learning to the initials ODL, implying they are one thing. He also implied a connection with information literacy in pointing out that distance education led to an emphasis on developing the independent learning skills of students. Kinman³⁶ examined the challenges of moving toward open learning, which at that point was widely taken to mean the use of independently accessed self-paced modules, although he recognized that there was more to it. He found that many students, particularly the ones with greater needs, said they preferred traditional lecture-style education formats. He also noted, somewhat paradoxically, that modularized learning was actually less open. All content was contained in the modules, and no learner agency was involved in the learning process. Fraser and Deane³⁷ pushed back on the conflation with distance learning, emphasizing open as a philosophy and the importance of learner agency. The goal is “for the student to become an expert learner—strategic, self-regulated and reflective.”³⁸ This is necessary because, in an environment of growing knowledge abundance, a person’s knowledge base will always be incomplete. It is more important to “have an understanding of the concepts and principles of the discipline, have the ability to apply this understanding to novel situations and the wherewithal to seek out the information that is needed.”³⁹ Independent learning skills are necessary in the workplace as well as in life and should be intentionally developed in educational institutions.

Wilson⁴⁰ discussed Knowles’ model of a Lifelong Learning Resources system, which represents a nexus between information literacy and open education. Knowles’ assumptions about lifelong learning align with open educators’ beliefs about learning, and his list of skills for lifelong learning are a restatement of general information literacy skills. Wilson saw open learning in terms of access, as in open-admission institutions, and specifically looked at open and distance higher education in the UK and Australia. One thing she pointed out was, “Many of the principles of information literacy and adult learning theory have been incorporated into the innovative materials developed for open learning courses.”⁴¹

The Cape Town Open Education Declaration⁴² was a call to commit to the advancement of open education. It encouraged people to participate by developing open resources and open education policies. The intention was to promote better learning and more accessible education, and to “give more control over learning to the learners themselves,” echoing Resnick. Its strategies for advancing open education included:

Educators and learners: First, we encourage educators and learners to actively participate in the emerging open education movement. Participating includes: creating, using, adapting and improving open educational resources; embracing educational practices built around collaboration, discovery and the creation of knowledge; and inviting peers and colleagues to get involved. Creating and using open resources should be considered integral to education and should be supported and rewarded accordingly.

While Cape Town emphasized OER, open educational practices, or open pedagogy, have also been an important issue in open education over the past decade. Open pedagogy has been defined as teaching and learning practices that use and produce OER,⁴³ although Ehlers and Conole note that “the vision... is to achieve a situation in which resources are no longer the sole focus” and that the objective of open education is not just knowledge but also civic and digital responsibility, an objective shared by information literacy in the view of Shapiro and Hughes.⁴⁴ It is not necessary to define open pedagogy in terms of OER, however. Woodward defined it “as a blend of strategies, technologies, and networked communities that make the process and products of education more transparent, understandable, and available to all the people involved,”⁴⁵ which essentially restates Resnick’s definition and frees the practice of open education from a product, OER.

Weller⁴⁶ pointed out that the web made knowledge and information abundant and easily accessible, while most traditional teaching practices grew in an environment of knowledge and information scarcity. Instructivist pedagogy is suitable to scarcity, but other approaches are more appropriate to information abundance. These include resource- and problem-based learning, constructivism, connectivism, and communities of practice, all of which are part of open pedagogy.

One of the defining characteristics of open education is learner agency. This was central to the open classroom movement, which tried to make space for and foster student curiosity in the classroom. It is also core but sometimes overlooked in the OER movement. The real benefit of open resources comes not from free textbooks but from the freedom of students to be involved in the development,

curation, and maintenance of open resources—activities that exercise information literacy skills.

CONNECTIONS IN LITERATURE

Now that the definitional histories of open education and information literacy have been described, let us look at the various connections between the two throughout the past five decades, and beyond.

[T]hese criticisms of the traditional form of American college teaching are now generally recognized. The conventional method tends to make the student responsible to the course rather than to the subject matter of the field, to separate him from the literature of the subject, and to inculcate a deference to the authorities which have been set up, rather than to develop critical discernment and independent judgment. Modifications of the system, designed to secure a greater measure of responsibility and independence on the student's part and an adjustment of the program to the differences which exist between individuals, are being effected in many places.... This means that in place of specific assignments and set lectures, the student is directed to the literature of the subject, and the instructor becomes an aid in acquiring and understanding this knowledge rather than its source and final end.⁴⁷

As the preceding quote from 1940 illustrates, long before open education and information literacy were coined as terms, the core issues were present and under discussion. The references to student responsibility, independence, and freedom point to the central value of open education—“putting control of the learning process as much as possible in the hands of the learner.” Notice too, how many of the threshold concepts from the ACRL Framework are indicated. Authority, inquiry, and scholarly conversation are all clearly present in Branscomb's quote, and the value and processes of information and strategic exploration are implied. This quote was cited by Breivik and Gee in their seminal text, *Information Literacy: Revolution in the Library*, and is indicative of the long history of alignment between open education and information literacy.

1970s: “Messing about” and the Birth of Information Literacy as a Term

The connection is apparent in many of the writings on open education from the 1970s when *open* meant giving students the freedom to explore their own interests. For example:

Through “messaging about” with his immediate environment, [the student’s] manipulations advance from a general, nearly random search to a more planned and specific search for.⁴⁸

This connects to information literacy, specifically in the aspects of *identifying information needs*, from the old ACRL *Standards* and searching as strategic exploration from the current ACRL Framework. The “messaging about” raises information needs, and the searching becomes strategic exploration as the information needs become more focused. The implication here is that students are less instructed in what will be on a test and more guided through learning processes—learning how to learn. Open educators sought to

find ways of developing the full range of each individual’s capacities and of doing so while putting control of the learning process as much as possible in the hands of the learner himself.⁴⁹

This view defines the core attribute of open education as learner agency—learner control over the learning process. This can be seen as another way of saying “learning how to learn,” which is foundational to lifelong learning and which has a direct connection to information literacy, as evidenced in these two quotes from Resnick:

[I]ntensive attention to the development of skills of learning itself—that is, of the skills that will enable people increasingly to learn on their own, without the need for highly systematic or carefully programmed instruction.⁵⁰

Those individuals who will be in the best position to control their own learning experiences are those who command the greatest range and depth of “learning skills.” The more that individuals can organize bodies of knowledge, search texts or other presentations for useful information, and analyze new skills in order to “program” their own acquisition sequences, the more they will be able to learn independently of organized programs and skilled teachers.⁵¹

The learning skills Resnick calls out are all components of information literacy. Organizing information, finding and accessing information, and evaluating information are common to most understandings of information literacy. Resnick continues:

...teaching strategies of learning from texts would take precedence over the design of a set of ideal instructional texts on certain widely studied topics.⁵²

Here, Resnick is saying that developing information literacy skills is as important as building content knowledge. Like Branscomb and Peterson, Resnick said this before information literacy was coined as a term.

Likewise, in 1972 Peterson wrote:

I would suggest that in the context of life-long education the aims of basic education should be to increase the capacity of each individual to understand, to modify and to enjoy his environment and to do so by adapting the content more nearly to his actual interests and the method more nearly to those methods of self-instruction which are of use to him in an adult situation.⁵³

Peterson, like Branscomb and Resnick, was writing about information literacy before Zurkowski proposed the term, also identifying it as the cornerstone of lifelong learning. Note how Peterson's aims of education, "to understand, to modify and to enjoy his environment" in pursuit of continual intellectual growth, are reflected in Zurkowski:

Information has value in direct proportion to the control it provides [the user] over what he is and what he can become.⁵⁴

Zurkowski's seminal paper began the development of information literacy as a concept. He approached it from a business and economic perspective, but this key quote implies something beyond commerce. Information Has Value is one of the threshold concepts in the ACRL Framework. Our understanding of value has evolved since Zurkowski, but control over what one is and can become implies transformation, which occurs through education in various forms. User control over the transformation ties to open education, mirroring Resnick's core attribute. Even though Zurkowski had a very different perspective on information literacy than we use today, the connection to open education was there from the start.

1980s and '90s: Information Literacy as a Skill Set

Kuhlthau connected information literacy to inquiry-based learning, aligning with the open education ideals of student-directed learning:

Getting students to become intellectually engaged and to participate with a sense of ownership is the goal of the broader view of library instruction.⁵⁵

"Sense of ownership" here is another term for learner agency, allowing learner input to and control over the learning process.

Breivik and Gee detailed the case for information literacy and its place in the curriculum. Something that they point out repeatedly in their book is that information literacy is a set of learning skills and that developing this set of learning skills will enable people to continue to learn throughout their lives.

To any thoughtful educator it must be clear that now, and in the future, teaching facts will be a poor substitute for teaching people how to learn—that is, giving them the skills to be able to locate, evaluate, and effectively use the information for any given need.⁵⁶

This quote reflects Resnick's point that learning how to use texts is more important than learning content. According to Breivik and Gee, the best way to develop these skills is through learner-driven inquiry.

Educators have said for years that students need opportunities to learn by discovery—to develop concepts from specific data by starting with an initial problem and thinking it through to a conclusion.⁵⁷

No one instructional approach can be effective for such a wide range of needs; no one textbook or single reading assignment can be effective with thirty students of widely divergent abilities. One way to individualize the teaming process is to have students learn from information in libraries and other resources in the wider community. Students can deal directly with topics close to their areas of interest and choose materials appropriate to their individual reading levels.⁵⁸

Breivik and Gee advocated for open approaches to education as the way to develop information literacy skills, but they did not make an explicit connection to open education in their book. One could speculate that the reason for this was political. Open education endured a great deal of criticism in the late 1970s and was considered dead as a movement by the early 1980s.⁵⁹ It probably would not have served the nascent information literacy movement well strategically to be connected to a movement then considered discredited after a recent backlash. In any case, their advocacy was effective in that similar language carried through to the ACRL *Information Literacy Competency Standards for Higher Education*:

[Information literacy] enables learners to master content and extend their investigations, become more self-directed, and assume greater control over their own learning.⁶⁰

To take fullest advantage of problem-based learning, students must often use thinking skills requiring them to become skilled users of information sources in many locations and formats, thereby increasing their responsibility for their own learning.⁶¹

While this showed a practical connection between information literacy and open education, there was a philosophical one under discussion as well. Shapiro and Hughes saw a societal imperative for information literacy:

...an extended notion of information literacy is essential to the future of democracy, if citizens are to be intelligent shapers of the information society rather than its pawns, and to humanistic culture, if information is to be part of a meaningful existence rather than a routine of production and consumption.⁶²

Resnick likewise highlighted freedom and democracy as central to open education, noting that “the heart of the open education challenge lies in the vision of an open society.”⁶³ The freedom of open education was not just freedom within the classroom and curriculum, but rather a matter of “increasing the degree of control the individual exercises over the shape of his own life.”⁶⁴ Control was also cited by Zurkowski⁶⁵ as the core value of information, giving us another connecting thread.

Convergence in Practice

In today’s education environment, there are examples of connections between open education and information literacy in practice as well as in literature. Some courses tie learner agency and information literacy by having students develop and curate course content with the instructor’s guidance.⁶⁶ Some courses exercise digital and information literacy skills in the development of open resources.⁶⁷ Jhangiani had students build a question bank to accompany an open textbook, an exercise that explores information literacy concepts of authority, inquiry, and scholarship from novel perspectives.⁶⁸ Open Learning, an open online professional development “faculty collaborative” that explored open in many senses of the term as it relates to education, prominently featured the ACRL Framework.⁶⁹ It can be beneficial to both movements to find synergies in working in tandem.

LESSONS LEARNED

Open education and information literacy have had a common goal throughout their history, a goal of empowering learners. They both sought to put the learner in control of the learning process, to develop independent learning skills so

that people could be lifelong learners. The movements would do well to make a connection through their common cause.

We should not lose sight of the fact that open education is more than OER. OER could be considered a byproduct of open educational practices. OER advocacy should emphasize the pedagogical possibilities of open practice at least as much as the cost savings of open resources. Barth⁷⁰ and Mai⁷¹ pointed out how open education in the 1970s shifted from a movement to a marketing label and became a product line to be promoted. In the process, it shifted from something interesting and innovative to something mundane that did not live up to its promise. This was because the prescriptions and products offered by vendors were no substitute for the philosophies of teaching and learning held by open educational practitioners.

There is something similar happening now. OER is promoted as a cost-saving measure and a way of improving accessibility to educational materials. These are important aims, of course, but publishers have co-opted the language of OER in marketing their programs. Their goals are market share and profitability though rather than learner empowerment. The transformative power of open education is in what learners can do with open content and in the opportunities it enables to revise and remix, to engage in active learning, and learning through curating and producing.

With this broader view of open education, we could look past textbook-based teaching to a “pedagogy of abundance.”⁷² This form of pedagogical approach is in line with Breivik and Gee’s recommendations for developing information skills. This means that engaging in open practices develops information literacy. The information literacy movement is also pursuing a broader vision, as marked by the ACRL’s recent transition from the Standards to the Framework. It is my hope that in recognizing the historic common goals of open education and information literacy, we can develop connection, cooperation, and synergy between the movements.

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OER-ENABLED PEDAGOGY MEETS INFO LIT:

EMPOWERING THE NEXT GENERATION OF OPEN SCHOLARS

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As Alexis Clifton and Kimberly Davies Hoffman's edited book, *Open Pedagogy Approaches: Faculty, Library, and Student Collaborations*, illustrates, there are various ways to approach and define the concept of "open pedagogy," and one definition or approach is not necessarily better than the rest. In their own right and to varying degrees, they all aim to provide students with more authentic opportunities to enter into and contribute their own knowledge as a part of the broader scholarly conversation. After five years of facilitating a year-long open educational resources (OER) Faculty Fellows program at my institution, I have seen a significant shift in the nature of my own library instruction requests: faculty members are starting to integrate their developing knowledge of open practices and theory into their course design and praxis by opting to engage their students in OER-enabled pedagogy projects that transform their disposable assignments into renewable ones using the 5R framework.¹

Wiley et al.² define "OER-enabled pedagogy as the set of teaching and learning practices that are only possible or practical in the context of the 5R permissions [reuse, revise, remix, redistribute, and retain] which are characteristic of OER. Pedagogy is not generally described in terms of copyright ..." but "... if students learn by doing, and copyright makes it illegal to engage in certain kinds of doing without a license, then copyright necessarily functions to limit

the ways in which students can learn.” Wiley’s definition allows us to draw a parallel from the underlying principles of OER-enabled pedagogy to several educational theorists, but particularly to Seymour Papert’s *constructionism*, in which educators facilitate rather than drive student learning and believe that knowledge construction happens best when students are creating tangible and *shareable* learning objects that they perceive as meaningful.³

Papert’s student-centered approach to both teaching and learning cultivates an environment in which librarians can collaborate with teaching faculty to offer multiple, semester-long sessions to scaffold *open concepts*⁴ that are essential to the legal and ethical participation in OER-enabled pedagogy and that also rely heavily on the ACRL Framework’s knowledge practices and learner dispositions. As OER-enabled pedagogy invites the student to be a part of the knowledge creation process and encourages them to contribute back, they can start to break free from the grasp of banking education⁵ and instead indulge in their intellectual curiosities to be the drivers of their education.

This pedagogical approach not only shifts the dated perceptions of librarians as mere service providers of information literacy as a siloed initiative owned by them,⁶ but it also allows for more opportunities than a traditional fifty- to eighty-minute one-shot session to authentically engage with and support students. Students report being less engaged during library instruction sessions because they’re often scheduled early on in the semester and not at their exact time of need.⁷ A recent study shows that faculty are interested in designing more renewable assignments that would encourage students to share their work with each other as well as with the broader community and to address concerns that student scholarship ends at the professor.⁸ Introducing faculty to OER-enabled pedagogy creates stronger collaborations and opportunities to engage with students at their time of need, providing a more authentic and holistic integration and application of the information literacy framework for higher education. Librarians as partners in OER-enabled pedagogy projects can increase collaborative opportunities with teaching faculty that have not traditionally been realized, which then organically presents an opportunity to expose our students to concepts of open authorship and open access publishing.

Dr. Joseph Harry Reason, director of libraries at Howard University from 1946 to 1971 and the first African-American to serve as president of the Association of College & Research Libraries, believed that libraries were not just there to support the curricular needs of the students but rather exist to also help students recognize the importance of developing their attitudes toward the continuation of their education beyond graduation.⁹ With OER-enabled pedagogy, we can apply Reason’s notion of education as a continual and life-long endeavor to how we frame conversations with our students about the importance of their contributions as scholars as we help them uncover the value of both their knowledge

application and service as we facilitate, scaffold, and encourage their debut into public scholarship.¹⁰

Physically being present in class sessions where this knowledge creation is happening allows librarians to reinforce previously covered concepts and allows students opportunities to practice, receive feedback, reflect on that feedback,¹¹ and revisit the Framework's knowledge practices that apply to OER-enabled projects. Educating students about the risks and responsibilities associated with contributing their intellectual property to the "knowledge commons" via open licenses is essential; however, so is explaining the benefits to society that emerge when you establish and nurture a culture of knowledge and information sharing.¹² As such, this chapter seeks to examine ways in which OER-enabled pedagogy has the potential to create more authentic collaborations between teaching faculty, students, and librarians in order to foster more organic engagement in and application of the ACRL *Framework for Information Literacy for Higher Education*, empowering and preparing students to be the next generation of open scholars. I will use my years-long collaboration with a general education science course as the backdrop for many of the examples I use in this chapter, which I hope will help readers contextualize how I marry the ACRL Framework with Wiley's concepts of renewable assignments born out of OER-enabled pedagogy. As the realized benefits of OER continues to grow through robust research, the time has come for academic librarians to step up and engage faculty in leveraging new pedagogical approaches in the classroom that empower students to discover the full potential of their identities as open scholars. OER-enabled pedagogy can directly address several knowledge practices and learner dispositions of the Framework to prepare our students as open scholars through the embodiment of three interrelated roles and responsibilities: critical consumers, informed creators, and calculated contributors.

ROLES AND RESPONSIBILITIES

Critical Consumers

crit·i·cal¹³

/ˈkɹɪdək(ə)l/

Adjective

expressing or involving an analysis of the merits and faults of a work of literature, music, or art

In OER-enabled pedagogy projects, the goal is to engage students in some instance of resource creation *and* sharing by inviting them to release their work under an open license. Proper scaffolding of open literacies and skills, which enables students to ethically and legally participate in knowledge creation and ensures they may be successful as open practitioners¹⁴ to share these learning

objects, is a role librarians can take on more easily than teaching faculty, who don't always have the background or confidence in helping students develop such skill sets.

When I work with undergraduate students in a general education science course, this process starts early in the semester with a “traditional” session in which I engage the students in how to critically consume and evaluate information sources. What's different from other library sessions is that the students I work with are not yet searching for and evaluating content using the library's databases, rather they're evaluating openly licensed learning objects (websites) that were developed by the previous semester's students. These websites are topical and address often controversial issues where science and society intersect, ranging from climate change, energy sources, vaccines, artificial intelligence, space exploration, evolution, and genetically modified organisms (GMOs). (Figure 3.1 shows an example of one of these sites and how OER and information literacy concepts are incorporated.)

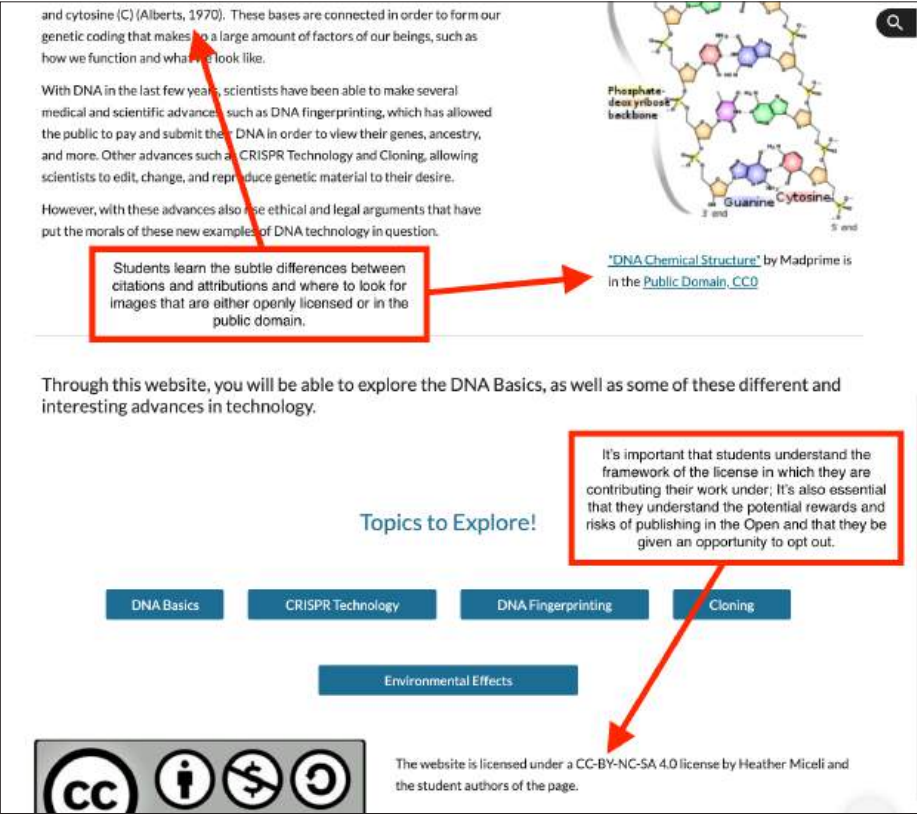


Figure 3.1
Screenshot of DNA website

Students are assigned a group based on their ranked interest, and as a class, we walk through evaluating these student-created learning resources on both macro and micro levels. By nature of this participatory pedagogy, OER-enabled pedagogy projects organically develop over time, and students have the opportunity to inherit a resource and put into practice information literacy skills to improve it. Is the research up to date and cited? Are the sources used appropriate based on the website's intent (to serve as a learning resource for the current students)? Are the included images and multimedia properly attributed? Is a copyrighted image used without permission; if so, can permission be obtained from the copyright holder or can a fair use assessment be made? Is there evidence to back up claims made and is there any overwhelming bias present? Whose voice(s) isn't represented in the sources? This metacognitive approach to their own inquiry process is an important part of helping them "monitor gathered information and assess for gaps or weaknesses"¹⁵ while also developing reflective dispositions that are essential for them as independent learners.¹⁶ It's an approach academic librarians use often in library instruction, but paired with OER-enabled pedagogy, there's a spark of magical engagement that I've observed in these sessions versus my more traditional classes.

Students are often overwhelmed when they initially evaluate their inherited websites with their fellow group members, as there are often strong disagreements about how the previous authors organized and presented content as well as their questioning the credibility of the sources and citation structures (just a few examples!). While I use these opportunities to scaffold information evaluation strategies, it's also an opportunity to help students learn to value user-generated content in a way that doesn't discredit the work of the previous authors—their peers.¹⁷ It's important as facilitators to strike a balance here, where we incorporate and discuss Authority Is Constructed and Contextual to encourage our students to seek out and weigh the value of sources to incorporate in their projects. Helping students realize that they can still respect the expertise that traditional authoritative sources provide while also recognizing that a resource (such as their websites) created by students, for students, does actually fulfill their information needs, even if it is not comprehensive.

Once the students have thoroughly reviewed the inherited websites, we move on to strategic information searching using library databases and Google. Evrim and AlZoubi found that students struggle with identifying credible sources to use in their open pedagogy projects,¹⁸ and I've observed similar struggles with my students. I view these struggles as an advantage. It's an opportunity to start from scratch on not only strategic searching but also on evaluating the results. Understanding that the technology they utilize to search for information will simultaneously commodify their personal information and online interactions, playing a significant role in the ranking of their search results,¹⁹ particularly

when using a search engine like Google, is an important point to emphasize. When students are searching for new information to update and expand on their websites, I encourage them to analyze the search results under a critical lens and to question and seek verification of authoritative sources. Using concepts from Safiya Noble's *Algorithms of Oppression*, we discuss the notion of how search results are often deeply contextual and easily manipulated,²⁰ and that the human-developed algorithms behind them are capable of producing racist, misogynistic, and problematic results disguised as "normal."²¹ I have found that students are often very naive about the implications of using a search engine like Google to find credible sources, particularly when they hear about the troubling experiences of Noble, a Black woman. I mention that results in the library's databases are also capable of displaying offensive results, as controlled vocabulary is constructed by humans with implicit biases and offers opportunities for a universality/binary opposition.²² Our students deserve to learn the skills of recognizing and internalizing the contested nature of knowledge by understanding how it is produced, validated, and displayed in search results,²³ and librarians can facilitate these conversations through OER-enabled pedagogy, as it "strives to be antiracist, democratizing, liberatory, and decolonized."²⁴ So much of OER-enabled pedagogy is centered around student agency, which if we help them conceptualize the larger societal benefits of their contributions, we can hope they too will want to be contributors of open scholarship that can help dismantle the systemic scholarly exclusion of traditionally non-dominant voices. As Robert Farrow states, "It is the decentralization and democratization of control over knowledge production and pedagogy afforded by open licensing that is key to appreciating the potential afforded by OER to critical pedagogy."²⁵

Just as we need to draw students' attention toward evaluating the results, we also have a responsibility to help them recognize and understand "how and why some individuals or groups of individuals may be underrepresented or systematically marginalized within the systems that produce and disseminate information."²⁶ Critical librarianship, which aims to identify means by which librarians and students both participate in and seek to break down systems of oppression in libraries,²⁷ organically fits with facilitating OER-enabled pedagogy projects, as it "takes into consideration the social, political, economic, and corporate systems that have power and influence over information production, dissemination, access, and consumption."²⁸

BIPOC (Black, Indigenous, and People of Color) scholars have historically experienced systemic barriers to traditional publishing outlets and opportunities; therefore, prompting students to question why they might only be finding and using sources written by white scholars can help them recognize their own role in systemic racism and seek out alternative sources of information created by non-white scholars, as "established power and authority structures may influence

their ability to participate and can privilege certain voices and information” over others.²⁹ Carfagna states, “How one learns depends upon the dominant values of the context; what one learns is then ordered by those values.”³⁰ This concept is especially important for me to dissect with my students because the websites they are creating are being developed for future students to learn from in lieu of a textbook. Facilitating conversations that prompt students to recognize that inequities in social structures perpetuate the imbalance of represented voices in the literature is vital.

As editors and/or creators of OER, students have the opportunity to make the existing content more inclusive so that not only they but also future students will be able to see themselves and their communities reflected in the foundation of the websites. Herbert Kohl’s 1991 essay, “I Won’t Learn from You,” says:

Not-learning tends to take place when someone has to deal with unavoidable challenges to her or his personal and family loyalties, integrity, and identity. In such situations there are forced choices and no apparent middle ground. To agree to learn from a stranger who does not respect your integrity causes a major loss of self. The only alternative is to not-learn and reject the stranger’s world.³¹

In the case of OER, the “stranger’s world” is often the Eurocentric textbook that rarely encapsulates or reflects the lived experiences of black and brown students and other historically marginalized populations. By further perpetuating the cycle of inequitable scholarly representation used to develop OER, we will have failed to prepare our students to become socially just scholars; however, if with our help students can acknowledge that biases allow and privilege certain voices and sources of authority over others,³² then they are ready to start their journey into OER creation. The more critical consumers we can help them become, the more informed, racially just, and ethical creators they’ll be.

Informed Creators

in·formed³³

/in'fôrmɔd/

Adjective

having or showing knowledge of a particular subject or situation

In my experience, as students begin to develop a critical lens for evaluating information as consumers, the next step in scaffolding their participation in an OER-enabled pedagogy assignment is to help them value themselves as knowledge creators and “real” authors for an audience beyond the classroom walls. Students often strictly identify as consumers of information because traditional

pedagogies rarely allow them opportunities to embody the role of creator/author. When they produce products of intellectual property like papers and presentations that only their professors and classmates see, it's not surprising why their potential to contribute beyond the walls of the classroom has yet to be explored.

Students participating in an OER-enabled pedagogy project are more apt to visualize themselves as contributors to the information marketplace because explicit efforts are (hopefully) made to inform them from the beginning that their end product can be accessible to others as learning resources if they so choose. This step in the process, however, is often intimidating to many undergraduate students who haven't had the opportunity to engage with participatory pedagogies and who may question their qualifications to create a resource that others will learn from. Students often don't trust their own knowledge or understand that their contributions are part of a larger iterative process of knowledge creation and that having the "correct" answer isn't a requirement.³⁴ Using the Authority Is Constructed and Contextual frame, we can launch a dialogue with students to help them "acknowledge they are *developing their own authoritative voices in a particular area* and recognize the responsibilities this entails, including seeking accuracy and reliability, respecting intellectual property, and participating in communities of practice."³⁵ Guiding students toward an understanding that they are entitled to not only participate but also contribute to public-facing information resources is important. OER-enabled pedagogy centers the students as the authority of knowledge creation that will be used by others to teach and learn from, but getting them to a place where they understand that sources develop over time is a critical step.³⁶

The undergraduate students I work with digitally inherit websites that they will then edit and build upon, employing learned knowledge practices throughout the entire semester, which helps them grasp the notion that they *do* have the right to participate in the knowledge creation process, and they are aware that future students will both benefit from their creations as well as have the opportunity to edit and build upon them. They are quite literally "entering into an ongoing scholarly conversation and not a finished conversation,"³⁷ which is the beauty of OER-enabled pedagogy: leveraging the license structures of OER allows for an organic evolution of a learning resource. By participating in open website development as opposed to disposable assignments like research papers that only the professor sees, students can make connections between their research topics and other groups, which doesn't typically happen with closed or "disposable" assignments like traditional research papers. The obvious added benefit in our case is that the openly licensed websites will be freely available to learners of all ages and stages on the web in perpetuity³⁸ and that allowing access to the processes of generation and use of these educational resources by means of multiple semesters of students (from all different disciplines) allows for more constructive interrogation of the websites' quality.³⁹

Carfagna explains that “open learners do not neatly fit their learning into questions of whether something matches the definition of open or not. They move seamlessly from resource to resource and in that movement they borrow a bit from each, regardless of the licensing of those sites.”⁴⁰ The reality of this student routine becomes our responsibility; we need to help students develop those essential learner dispositions and apply those knowledge practices that are not confined to the classroom but that will carry with them into their personal and professional lives. When asking students to engage in a participatory pedagogy like OER-enabled pedagogy, there are certain ethical and legal ramifications that students need to be aware of, such as respecting intellectual property and seeking the accuracy and reliability of sources. Librarians are uniquely positioned to help scaffold these skill sets and raise awareness of these concepts.

Creating any public-facing entity requires students to intentionally practice giving attributions and citations through their information creation process, and I’d argue even more so than if they were handing in a disposable assignment like a research paper. The practice of integrating any multimedia requires the student to check the copyright status of said resource to assess how to legally include it. Is it copyrighted, and how do you check? Does it have an open license like Creative Commons? Is it in the public domain? If permission to use can’t be obtained, can a fair use assessment be ascertained? By learning about intellectual property through hands-on exercises (see appendix) students start to understand the personal attachments to their own intellectual property and willingness to share. They also learn that, unlike citations and plagiarism, not giving proper attribution can result in legal action against them. In a 2020 study by Evrim and AlZoubi, students strongly felt that their participation in open pedagogy helped them practice how to properly cite without committing plagiarism.⁴¹ This practice can happen both through constructing citations or attributions, or because my students are inheriting past student work, through revision of poorly constructed (or missing) citations and/or attributions.

Academic librarians collaborating with faculty and students over the course of a semester on this kind of project allows plenty of time to dedicate to the research process and to help students grasp that knowledge creation is a planned, thought-out process that requires time and effort, and that some resources, particularly ones with open licenses, are deliberately constructed to evolve and be adapted. So, while students often find the process of curating content to be a time-consuming task,⁴² their discomfort with a new approach to knowledge creation is an opportunity to reinforce that information creation is an iterative process, and that “their choices impact the purposes for which the information product will be used and the message it conveys,”⁴³ so dedicating an appropriate amount of time will ultimately pay off. Students also appreciate opportunities for peer review to help fine-tune and improve their contributions, helping them gain confidence in sharing it more openly.⁴⁴

A student from the Hilton et al. study expressed how OER-enabled pedagogy helps pull together so many information literacy frames that facilitate the learning process:

“Learning how to use facts and organize information to learn rather than just trying to absorb information and spit it out,” and “By spending a good chunk of your time writing a blog about a certain phylum for example, you research about them and learn so much. By paraphrasing articles for your blogs, you have to think about what your [sic] reading and how you can get the point across. I think this is more effective than just memorizing flashcards.”⁴⁵

Others added:

“It really made you have to think about the material and understand it before publishing something that others would read and see. You want to make sure the information is correct, and [that] you are correct in what you are saying.”

“It allowed me to look through important course information, such as cases and related legal information, and synthesize it for the audience (my blog). This forced me to think of the information in terms of its importance relative to my topic and use it in a way that was meaningful to an audience that may not have the context to digest a lot of raw information. A traditional tool, like a test or quiz, would not achieve this same level of cognitive rigor in terms of how I used the course material.”⁴⁶

As we work with students to develop essential information literacy skills that will hopefully extend beyond the semester, it’s essential to scaffold open concepts such as intellectual property, copyright, fair use, citations, and attributions to help prepare students to be ethical and legal creators of OER, and ultimately, we hope, contributors to the knowledge commons.

Calculated Contributors

cal·cu·lat·ed⁴⁷

/ˈkalkyəˌlədəd/

Adjective

(of an action) done with full awareness of the likely consequences

One of the knowledge practices of Information Has Value is that learners “recognize issues of access or lack of access to information.”⁴⁸ By engaging our

students in OER-enabled pedagogy projects, we are given unique opportunities to encourage them to confront and examine the concept of information privilege and how certain socioeconomic and legal barriers will limit users from accessing information. Having this foundation can help initiate a dialogue about sharing their intellectual property through an open license to help expand the reach of information to those who wouldn't traditionally have access. Starting these conversations with students about open access (OA) and OER and how they break down barriers that have too long made access to knowledge a privilege is essential.⁴⁹

We dedicate an entire week of OA advocacy and programming for faculty, and it is high time we involve our students, our future scholars, in these conversations. Classroom collaborations where OER-enabled pedagogy is being facilitated is a great venue to do so, as we can explain author's rights and how to negotiate their copyright with publishers, demonstrate how citation metrics work and that rates will increase if they deposit their scholarship into the institutional repository, and, most importantly, explain how their research could literally save lives if it's not behind a paywall, as was the case in January 2020, when the genome sequence of the 2019 coronavirus was posted in an open access repository for genetic information. Overnight, Andrew Mesecar, a professor of cancer structural biology at Purdue University, discovered it and started analyzing the DNA sequence. The immediate domino effect of having this information freely available and without copyright restrictions has led to an international collaboration of scientists working together to aid in the COVID-19 public health crisis.⁵⁰ More than ever, open scholarship is essential, and by default so is facilitating conversations with students to ensure they truly grasp the severity of the consequences on the health of education and society at large when only privileged individuals have access to information.⁵¹ If through OER-enabled pedagogy we can involve our students and democratize the processes through which teaching and learning materials are designed and the pedagogical means by which they are delivered, we can organically make space for a greater plurality of voices to be heard and to contribute, particularly those of whom have traditionally been and continue to be marginalized.⁵²

Learning to share [intellectual property] is not an automatic process and is not guaranteed by perfect user interface design or ideological mission statements.⁵³—Lindsey Carfagna

Carfagna's statement that learning to share is not an automatic process is something to consider carefully when asking our student-creators of OER to release their work to the public. Sharing one's intellectual property can be intimidating for many and risky for more marginalized students. Just how open learners learn to share requires a further investigation into "how sociality came

to be part of the regulative discourse of open learning and how the regulative discourse recontextualized what open learners were learning.”⁵⁴ As librarians, we can help ease anxieties around sharing by dissecting the basic structure of the information economy and demonstrating how their contributions can help increase access to quality information for the public.⁵⁵ Developing an awareness of what information privilege is and how they can use their contributions to break down systemic barriers, students then develop a sense of responsibility toward the broader community.⁵⁶ Helping them to understand the potential reach of their contributions can be a powerful motivator as they start to carefully calculate and formulate their opinions on reciprocating back to the commons.⁵⁷ OER-enabled pedagogy is a helpful approach to get learners to contemplate traditional knowledge structures, “critically interrogate ideas around openness by problematising modern knowledge production systems, and encouraging learners to consider their participation in contributing to knowledge.”⁵⁸ Unlike disposable assignments, renewable ones include open licenses, ensuring that student-created artifacts will be perpetually and freely available to everyone wishing to use them as a part of their formal or informal education.⁵⁹

One of the knowledge practices of the Information Has Value frame is that learners “see themselves as contributors to the information marketplace rather than only consumers of it.”⁶⁰ This is an essential intersection of information literacy and OER-enabled pedagogy, as students are asked, but should not be required, to share their scholarly contributions beyond the classroom with an open license for the benefit of others. Students deserve our respect to “decide where and how their information is published,”⁶¹ which means that librarians have an important role to play in providing them with the appropriate knowledge so they can make informed and calculated decisions that best serve them. This includes giving students the option to use pseudonyms or not include their names at all on public-facing content. It also means we need to ensure that they fully understand the range of permissions available to users of their content under Creative Commons licenses so they may choose one that aligns with their intentions as contributors. Being explicit about the possibilities for repurposing their openly licensed content afforded through the structure of the open license is vital,⁶² particularly because Creative Commons licenses are irrevocable, legal contracts. Lastly, it also means providing students ways to participate in the class without penalty if they choose not to openly license their work.

While many students feel compelled to contribute back to the commons after using something from it,⁶³ this is not always the case. A 2019 study on student perceptions of open pedagogy by Hilton et al. found that 7 percent of students who created openly licensed resources as part of their class assignments felt pressured to do so in a specific way, even though they were aware it was optional.⁶⁴

Students participating in new pedagogies like OER-enabled pedagogy can feel anxious about the lack of traditional structure and expectations, particularly around grading,⁶⁵ and some will continue to feel more comfortable with the one-to-one student-faculty exchange of handing in a written analysis like they do in the majority of their classes.⁶⁶ While we want to encourage and help students realize the value in participating in the larger scholarly conversation through information sharing and contribution to the knowledge commons, it is vital to grant students agency and autonomy in these decision-making processes. Many students need guidance and facilitation on which Creative Commons license will work best for them, but many students are also very attuned to the fact that they are entitled to the freedom to choose whether or not they share their OER beyond the classroom.⁶⁷ As Rajiv Jhangiani warns in his 5Rs of open pedagogy, “Open pedagogy without respect for [student] agency is exploitation.”⁶⁸

With publishing in any format comes the potential risk of unsolicited feedback, harassment, trolling, and cyber-bullying. Helping students apply the knowledge practice of “[making] informed choices regarding their online actions in full awareness of issues related to privacy and the commodification of personal information”⁶⁹ is paramount. Students need the tools to make informed decisions about their privacy and the risks they take when putting their name on a public-facing resource, indexed and crawled by popular search engines like Google. Char Booth puts it best:

If scholarship thrives on the exchange of ideas in public forums, it is critical to introduce students to the complicated experience of contributing to open discourse and mentor them in the social/academic accountability it entails.⁷⁰

Just like students who go through the electronic thesis and dissertation process are better informed about copyright, author’s rights, and the value of open access, which allows them to make more informed decisions concerning their intellectual output,⁷¹ so too are students engaging in OER-enabled pedagogy. There’s even evidence to support that student engagement in a course that offers an OER-enabled pedagogical approach may empower students to contribute to their fields of study.⁷² Through our collaborations with teaching faculty and their students, librarians can play a significant role in educating students and encouraging them to become advocates for changing the broader (broken) system that is scholarly publishing⁷³ and access to knowledge more generally.

CONCLUSION

More than ever, open scholarship is essential. We’ve seen this as COVID-19 has ravaged the globe and the link between public health and unfettered access

to information can be the difference between life or death. Open education advocate and the director of the Open Learning & Teaching Collaborative at Plymouth State University, Robin DeRosa, eloquently frames it:

There is a link between public health and Open. The open sharing of research and data can help us quickly collaborate to find medical solutions. Open pedagogy can help us involve our students in our fields' responses to the pandemic and remind us that the digital divide can complicate remote learning. And OER can remove barriers for students and faculty who need to shift to more ubiquitously available resources. Open is about public infrastructure more than it is a set of free textbooks.⁷⁴

While some argue that a lack of consistency in definitions and understanding of openness complicates pedagogical research around OER and measuring impacts of open education,⁷⁵ any librarian who has facilitated and supported OER-enabled projects can attest to the increased engagement and curiosity students demonstrate versus a traditional fifty- to eighty-minute one-shot research session. Freire and Ramos argue that when students are faced with real-world problems that in some way they can personally connect to, they tend to feel a sense of personal responsibility and obligation to respond to the challenge.⁷⁶ OER-enabled pedagogy projects, such as the one I help support at my own institution, help students grasp the interrelated nature of their own group project with other groups (climate change certainly affects the need for GMOs and alternate forms of energy sources) and, as a result, their contributions feel more authentic and their level of commitment increases.⁷⁷ Students more than ever desire their professors to help them make connections between what they are consuming, creating, and contributing with their overall life experiences,⁷⁸ and OER-enabled pedagogy coupled with the ACRL Framework provides an organic platform for this facilitation.

Collaborating with students and faculty over the course of a semester to help students develop their confidence as contributors to the knowledge commons allows us to apply the ACRL Framework to encourage them to think more broadly about their scholarship, but to do that, we need to set them up for success. This means helping them analyze and consider their rights, responsibilities, and agency as contributors, all of which formal education and disposable assignments tend to stifle, causing students to give them little thought or attention as they navigate their schooling and broader social responsibilities. When we give our students the agency to make decisions about how they will release and license their intellectual property, we empower them to participate in social infrastructures that mirror the sharing economy and lead them away from the antiquated idea in higher education that the publish-or-perish model

is healthy—that there are other legitimate and respected ways to share their scholarship that have far more impactful social benefits than striving for tenure and promotion.⁷⁹ As librarians with knowledge of the severe inequities of information access in our local communities and around the world, we are uniquely positioned to guide and encourage our students toward legally and ethically contributing their scholarship out into the greater society, increasing the information privilege from a few to many. When a student participates in OER-enabled pedagogy and contributes a resource, it has the potential to “[become] the beginning of an ongoing conversation in which other learners participate as they contextualize and extend the work in support of their own learning.”⁸⁰ Carfagna reminds us that “pedagogic discourse embeds two discourses: an instructional discourse that relates to skills and their relationship to each other and a regulative discourse that relates to social order or values.”⁸¹ It’s through our instructional collaborations in the classrooms that we can support efforts to help students claim agency over their identities as scholars through scaffolding information literacy skills embedded in the ACRL Framework; it’s through OER-enabled pedagogy that we may inform our students of the societal benefits of knowledge sharing to help shift the norms of democratizing information access, empowering our students to become open scholars.

APPENDIX

The following link to the Google Drive folder “Ancillary Material” contains annotated lesson plans and handouts (virtual amendments included!) for academic librarians collaborating in OER-enabled pedagogy projects, focused on scaffolding student awareness of intellectual property, copyright, and agency over their rights as authors.

https://drive.google.com/drive/folders/1eFfQfzJY_fmAh6tf0XI93_R1sFr-WKrOm?usp=sharing

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PART 2

**TEACHING INFO LIT
WITH OER**

“ALL THE BETTER TO TEACH YOU WITH”:

INTEGRATING INFORMATION LITERACY, ACADEMIC COMPOSITION, FAIRY TALES, AND OER

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Information literacy is not an immediately intuitive concept for students to grasp. More often than not, the entire oeuvre of information literacy is condensed into a one-hour, one-shot instruction session. This can include at best a comprehensive overview of the research process, including how to find, evaluate, and synthesize sources, and at worst a quick and dirty tour of the library and its accompanying website—here are the books; there are the databases; for-the-love-of-all-things-research, use Boolean Operators to search; oh, and evaluate sources using the CRAAP method. Though this method is often effective at making students vaguely aware of what librarians affectionately and aptly refer to as information literacy, these one-shot operations ultimately are not engaging enough for students to remember them weeks, months, or even years down the academic road when in the throes of research.

Confusion arises because the term “information literacy” is ambiguous. Most students are fully capable of conducting independent research, though they might not know it yet, and they would certainly not call it “information

literacy.” Most likely, they’d call it Google. Because of the prevalence and ubiquity of the internet, many faculty expect students to be well-equipped to complete the research necessary for labs and papers. After all, they’ve been navigating and searching information for most of their school-aged lives. Faculty expect students to already have basic background knowledge of how to do research because “many faculty members either have forgotten their own process of information literacy development (Leckie, 1996, p. 202-203) or remember it triumphantly because they were always smarter and better at research than most of their fellow students.”¹

Unfortunately, the ability to find information does not always correlate with the ability to use information effectively to do “good research.”

The label “information literacy” can be a barrier to instruction because there are many nuanced definitions. The Association of College Research Libraries (ACRL) and Southern Utah University (SUU) both have definitions of information literacy, and both definitions are ever-so-slightly different. Definitions abound and expound on the differences between information and knowledge, information and data, knowledge and data, critical thinking and knowledge, information and knowledge, digital literacy, literacy-literacy, *ad infinitum*. Broadly speaking, literacy supports the general ability to read and comprehend. Students experience wariness when asked to become information literate because they do not know the specifics of what it means to read and comprehend information while visions of datasets and binary code flash in front of exhausted eyes. Owusu-Ansah explains that “information literacy is about knowledge navigation, processing and creation, and information is to knowledge what building materials are to a house, houses to a community, and communities to a nation.”²

Creating and processing information then predicates knowledge navigation. Students must know how to find and analyze information before it can be converted to knowledge and used to support their own research. Similarly, but ever-so-slightly differently, Badke explains, “Information literacy is about *understanding information and how it works*. It is about introducing students to the forms of information available to them, and then helping them determine what sort of information they need for any specific context, how to find it, how to evaluate it, and how to use it effectively and ethically.”³ Badke introduces the necessity of context for determining proper evaluation and analysis of information. He does not mention knowledge but instead how to effectively and ethically use different forms of information. Both these definitions and the many others available on information literacy contain similar markers: finding or navigating specific formats or areas of information; the ability to use the information ethically; and information as the essential building block for gaining knowledge. Students have not been expected heretofore to analyze their information-seeking and information-using behaviors; information literacy attempts to illuminate

this type of thinking process by acknowledging as well as challenging typical information-seeking behaviors by requiring students to move past the Google model, which provides millions of results for a single search, to a library-focused model, which supports the accumulation of information for the purpose of analytical research.

USING INFORMATION LITERACY TO SUPPORT TRANSFER

To support a library-focused model, the ACRL provides direction as to the implementation of skills relevant to the information literate by defining information literacy as “the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.”⁴ This definition allows for librarians to take these integrated abilities and apply them to instruction. Overall, it’s a rather heady definition to unpack; suffice it to say that the ACRL definition examines the entire process of information from creation (or production) through dissemination and use. This definition supports the conceptualization behind the Framework.

In 2015, ACRL published the *Framework for Information Literacy for Higher Education*⁵ (fondly referred to simply as the Framework). The Framework is built around six frames: (1) Authority Is Constructed and Contextual; (2) Information Creation as a Process; (3) Information Has Value; (4) Research as Inquiry; (5) Scholarship as Conversation; and (6) Searching as Strategic Exploration. These frames were left intentionally indefinite with the intent to foster creativity in teaching these concepts rather than forcing instructors to adhere to strict rules and outdated practices in research instruction. The shortcomings of the original conceptualization of teaching information literacy and its perceived use (or lack thereof) predicated the need for a change resulting in the beneficial practices associated with the use of the Framework.

For information literacy to be practically applicable, it needs to be taught in such a way as to bridge gaps rather than create additional obstacles for students and instructors, and the Framework is one solution that attempts to facilitate transfer or fill in the gaps. Integrating concepts of information literacy facilitates teaching for transfer, a smokin’ hot buzzword concept in academia that, simply stated, illustrates how one concept can be applied to another or, for our purposes, how the concepts inherent in information literacy can be useful not only in writing for English composition courses but for engineering classes as well.

Most college freshmen have limited knowledge of how to use their academic library, and “one of our first and most important tasks as teachers is to help students develop a rich body of knowledge in our content areas” precisely because

“we have to *know* things to think critically about them”⁶ (emphasis added). Most students do not *know* how to use the library. In order to effectively teach information literacy, a working knowledge of how to use an academic library is essential. The introduction to the library can happen in a variety of ways: on a college tour, in an introductory composition course, by coming into the physical library itself and asking questions, or during what are fondly referred to as one-shots. During a generic one-hour, one-shot instruction session, the librarian is invited to showcase the library, physically and digitally. There is little room to deviate from this prescribed method as this may be the only chance students come to *know* the library’s offerings having been shown where to look and possibly be given the opportunity to engage independently with library holdings.

The broader concept of information literacy and the Framework are rarely introduced in such sessions and the potential connections to real-life examples or discipline-specific examples rarely are addressed. Badke explains, “Any notion of sophisticated education is precluded, much as it would be if one were assuming that a teenager was competent to drive a car after 40 minutes of explanation and 15 minutes of practice.”⁷ One-shot sessions are great at broaching the subject of research skills, but students require more than a fifty-minute guided tour in order to develop the research skills necessary to perform accurate, competent, ethical, and independent research, regardless of field or discipline.

INFORMATION LITERACY INSTRUCTION

To address the components that are not met in one-shot library informational settings, Southern Utah University developed a stand-alone, one-credit, introduction to information literacy course (INFO 1010, formally known as LM 1010). This course was designated as a general education requirement assigned to all students to be taken prior to graduation (ideally many semesters before graduation). This course (as it was and as it is now taught) fulfills the university’s essential learning outcome for information literacy, which states that students should be able to “identify, locate, evaluate, attribute, and share information effectively and ethically.”⁸ In practice, LM 1010 introduced students to library holdings and databases, interlibrary loan, search techniques and Boolean operators, evaluating sources using the CRAAP method (currency, relevance, authority, accuracy, and purpose), and MLA formatting and citation style—all the elements found in a one-shot session plus a few additional. These skills were taught over the course of six weeks with in-depth feedback and scaffolded assignments guiding students from the preliminary, brainstorming phase of research by formulating a question through the gathering and citing of sources to support the answer to their research question. Though LM 1010 did not adhere specifically to using the Framework, the frames were used conversationally and anecdotally to highlight how these basic information literacy skills can be transferred and used in other

courses and why information literacy is more than just being able to find an article in a database.

As a stand-alone, LM 1010 had mixed results. On the one hand, students appreciated learning the concepts that make searching for and evaluating sources more efficient; on the other hand, the direct applicability and transferability of these concepts were not grasped. There are many variables as to why students struggled with this. Initially, they were asked to pick a research topic from a generic list curated by a librarian. Alternatively, students could use LM 1010 assignments in conjunction with another class that required discipline-specific research. When pulling from the generic list, students struggled to be excited about their research and had limited capacity to see how generalized searching and abstract theories of research were relevant to the actuality of conducting and compiling research. The discord occurred primarily because they didn't care about the topics and there wasn't a final deliverable product other than the potential for acing the final exam that mirrored the generic research process. Generic ideas did not encourage students to seek that which they found interesting and seemed little more than busywork. Badke explains that “information literacy is about understanding information and how it works,”⁹ and students were not given opportunities to apply information literacy skills to a specific context and therefore were unable to grasp how it works. Information literacy then meant little more at the end of the course than it did at the beginning. Students were hopefully better suited to use the library to conduct research, but the primary objectives of information literacy—to find, evaluate, and ethically use information—were not consistently met. Recognizing the limits of the stand-alone LM course, the library faculty partnered with the composition faculty by conceiving a new collaborative course of information literacy and intermediate writing.

ESTABLISHING THE CO-REQ

This collaboration was born from the notion that information literacy stretches much farther beyond the find-and-search function of a library catalog and that students are not born researchers nor are they absorbing or developing good research skills.¹⁰ According to Wilkes, Godwin, and Gurney, “Librarians have found the best way to teach information literacy is through embedding the relevant skills within the units of study, rather than teaching generic skills in library workshops during orientation.”¹¹ As mentioned, the stand-alone information literacy course does not directly address the applicability of information literacy across disciplines or show how these skills can be used outside academia, which is what makes teaching these skills as a co-requisite (co-req) course with intermediate composition so appealing.

Collaborations between librarians and discipline-specific faculty are not new concepts in higher education. Librarians have been invited into classrooms for all

disciplines to provide valuable, if condensed and streamlined, information about finding, assessing, and effectively using information. To illustrate the benefits of librarian collaborations, Hicks and Howkins describe their approach to redesigning the undergraduate research assignment related to an upper-division course about Antarctic history. Their iceberg analogy aptly addresses the current situation regarding student research skills as “reasonable to suggest that 80% of the thinking and work that goes into an undergraduate research paper is invisible to the professor.”¹² The amount of thinking and processing that goes on is invisible but can be inferred through the final product, such as a research paper. The INFO/ENGL co-req attempts to make visible that which is invisible. The goal of combining information literacy and intermediate writing was not only to teach students the skills necessary for effective and ethical research but also to provide librarians and writing faculty with a glimpse below the proverbial surface of the iceberg into the inner workings of undergraduate academic research. It isn’t enough to teach students how to search; most students know how to do that already having never experienced life free of computers or the internet. The desired outcome is to develop and enhance the skills students already possess in order to help them write a more effective research paper (and therefore earn the grade they so desire) but also to help them make informed decisions for just about everything else.

Combining the two courses resulted in a more concrete application of the use of information literacy to facilitate *good* research. The collaboration allowed us to scaffold assignments between the two disciplines acting as a bridge to show how information literacy could support the writing of a research paper. Assignments build on each other with the intent to support each component of both courses. For the scope of intermediate writing, a traditional ten- to twelve-page research paper is a relevant and effective final project, as these types of assignments “draw on a student’s understanding and integration of content, information literacy and academic writing.”¹³ This final project is then split into various components that are managed and worked on throughout the semester, which include usable (and re-usable) elements supportive of the research process. Our goal as co-req instructors is that the course will provide relevant research and writing tools regardless of the student’s major.

Each intermediate writing course at SUU is structured around a particular theme of the instructor’s choosing. When we piloted the co-req, our theme was writing about fairy tales. In formulating the assignments for the combined course, our focus was on the interdisciplinary skills useful for both writing and information-seeking. The departmental requirements for composition mandate faculty to include two short writing assignments (one persuasive) and a ten-page research paper for an overall average of eighteen to twenty-four pages of polished writing in addition to ten to fifteen pages of informal writing. For the fairy tale class, the combined assignments included

- two smaller research papers of three to five pages each—one defining fairy tales and the other a rhetorical analysis of a particular tale within a particular function (i.e., how does Disney’s Cinderella fit into the godmother function of Cinderella based on typical tale types (ATU 510A) versus the deliberate choice to not retell the incest Cinderella function or tale-type (ATU 510B)?)—a topic proposal meant to guide and serve as a base for the final research paper;
- a Boolean searching worksheet where students use Boolean operators to find a relevant book, magazine, and scholarly article using library resources;
- several source evaluations using the CRAAP model;
- an information synthesis matrix; and
- composition and library research conferences;
- all culminating in the final research paper (with of course quizzes and prompts interspersed between).

We encouraged students to double-dip (not plagiarize) with these assignments. In addition to this scaffolding, the questions and sources are all content-specific because it is a themed course resulting in a more targeted research practice than the previous generic INFO 1010 search process. For example, ideally, the students would use the Boolean worksheet to find the sources that they would then evaluate in their source evaluation assignments. The source evaluations should then help students discover and develop the main ideas that they would use to populate the information synthesis matrix. The matrix then would be used to build a template or outline for their research paper by identifying the student’s main ideas and the sources that support those ideas. Both the fairy tale definition paper and the rhetorical analysis provide context and background information for the bigger research paper. Once the assignments were scaffolded, the readings were next.

BRIDGING COMPOSITION, IL, AND FAIRY TALES

Most students are familiar with fairy tales in one form or another. Their popularity on the silver and small screens, numerous adaptations in print and on stage, show that fairy tales and their inspired works remain relatable, while academic scholarship on the subject continues to rise. Fairy tales provide a nearly universal foundation because so many students can name at least a few tales, the themes of which students can help to build, expand, and make relatable to other more complicated concepts. However, there can be disadvantages to teaching with fairy tales. Seifert explains that “based largely on their childhood experience with the genre, many students have what they think is a deep familiarity with fairy tales. But because the stories they know best are usually limited to those by Charles Perrault, the Grimm brothers, Hans Christian Andersen, and the Disney

retellings, they often have many misconceptions that need to be dispelled.”¹⁴ In reality, we were lucky if Disney’s interpretation of a given tale was not the only version students were aware of. The perceived familiarity spurns excitement, so students register for the course, and once enrolled, ideally, learn a thing or two along the way. Another potential problem with the fairy tale theme is that students come to class with the notion that we will just be talking about these familiar heart-warming stories instead of writing and researching about them. Reading a disclaimer at the beginning of the semester serves as a reminder that the focus of the class is composition and research, and that when it comes to fairy tales, no topic is too nefarious or grotesque for commentary.

The story of “Little Red Riding Hood” is one such familiar tale. It usually goes something like this: Little Red is traveling to the aid of her ailing Granny and is told by her justifiably anxious mother to not stray from the path or talk to strangers. True to childish fashion, Red does, in fact, stray from the path at the beckoning call of wildflowers, on the pretense that these flowers will pique Granny’s spirits. Mr. Wolf, aware of Red and her youthful disinclination to follow the promptings of her mother, follows Red and persuades her to pick more and more flowers while discovering where she is headed and dreaming of a two-person lunch. He speedily pursues the track to Grandmother’s house. Unassuming Grandmother is gobbled up instantly. Adorned in Granny’s clothes, the disguised wolf lays in wait for the unsuspecting granddaughter. After a series of rather unenlightening Q&As—“what big eyes you have,” etc.—Red too is gobbled up. Depending on the version, that is the end of the story. Gobbled. Period. Followed by a rousing moral on the dangers of friendly young wolves who wouldn’t pause to strip young ladies of their lives (or virtue). However, in other versions of the tale, a woodsman hears Little Red scream; he bounds into the house, splits the wolf down the belly with his ax, and rescues Little Red and Granny. In still other versions, Red outwits the dull buffoon of a wolf, filling his belly with stones rather than herself. In an attempt to modernize fairy tales (which are arguably already very modern), some versions examine Little Red’s perceived latent sexual desire by having her fall in love with the wolf, and they live happily ever after (question mark/head scratch). There are even modern adaptations in which the wolf is innocent and children are warned not to be deceived by the innocent-looking bunny, the true villain of the story, as in the movie *Hoodwinked*.

Each version of the tale (and there are hundreds) speaks to some socio-historical aspect of the writer or collector, but the essence, the function, the familiar plot points of “Little Red Riding Hood” are featured in each of these derivatives. Despite slight deviations, audiences around the world intuitively know when a fairy tale is being used in simile, metaphor, or metonymy. “Little Red Riding Hood” is but one such tale.

The familiarity with the tales often leads students to presume that they already know the whole story. Students familiar with technology have already established information-seeking behaviors and do not initially understand why those skills will not serve them in different contexts. There is a surprising amount of gore, sex, and cruelty in fairy tales, just as there is a surprising amount of misinformation housed in the World Wide Web.

OPENING FAIRY TALES

Similar to the presumptions about fairy tales, the concept of open educational resources (OER) has become a familiar if often misunderstood story throughout academia. OER, according to those who know best, are “teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use and re-purposing by others” (Hewlett Foundation). Typically, OER are viewed as replacements for textbooks, especially expensive textbooks, but that is not all they are. OER are all types of learning material that could receive copyright. Anything in a fixed format can be copyrightable; ergo, OER can be anything in a fixed format. Making learning materials open requires specification in the license. Luckily, there are many ways to affix a license. (For more information on licensing, see creativecommons.org.)

A predominant question concerning OER is, why would anyone want to replace textbooks? The reasons are as many and as varied as the people involved, but two primary theories pervade: (1) cost-savings for students and (2) pedagogical freedom for faculty. Hilton explains, “The vision of OER was to enable the creation of free, universally accessible educational materials, which anyone could use for teaching or learning purposes.”¹⁵ The first reason associated with cost-savings for students has economic roots tied to the textbook publishing industry. Textbook costs have almost doubled during the last two decades “even when controlling for a 55 percent inflation rate.”¹⁶ Statistically, textbooks are the largest out-of-pocket expense for students. Whereas scholarships and financial aid are allocated toward tuition and fees, textbooks fall into their own expense category and tend to have significant impact on student behaviors and academic outcomes. (For a more thorough analysis of this topic, please see Beile, deNoyelles, and Raible.) The second reason of pedagogical freedom will be directly addressed from our own experience with integrating open content into the co-req’d fairy tales, intermediate writing, information literacy course.

For those of us who teach with fairy tales, many of the works considered canonical, like “Little Red Riding Hood,” reside in the public domain; this means that they are freely available to use, modify, distribute, and keep. While for several years a traditional textbook—*The Classic Fairy Tales* by Norton—was assigned in ENGL 2010: Writing about Fairy Tales, frustrations arose around two main components and predicated the need for an alternative text: (1) the inability to

include or substitute less-common adaptations of well-known or lesser-known tales, and (2) at the conclusion of each semester, noticing that whole sections of the textbook went largely untouched or unread. This was frustrating for both the instructor and the students as the book sold for twenty-eight dollars and change *before* the bookstore mark-up. Even students who bought the book were unlikely to keep it, as the class is a general education requirement and largely populated by non-majors. Frequently, students rented the book and were less willing to mark up their text (for fear of additional charges or limited resale value) in a way that would be beneficial to them when writing researched arguments about the stories.

In addition, the book was solely a collection of primary texts (the fairy tales) and only a few secondary critical texts. Almost all of these fairy tales reside in the public domain and most of the critical resources are available through university database subscriptions, which are included in the student's university tuition and fees. There was absolutely nothing in the textbook about the practical proponents for writing research papers or doing ethical and effective research. The choice as an instructor was either to come up with this content on my own as a supplement to the textbook or require the purchase of an additional textbook from already financially strapped students, knowing that requiring two books would likely mean some students would buy neither.

Because so many of the primary sources for this class were already in the public domain, it seemed like a natural fit for the transition to OER. In addition to solving the cost problem (for students) and the content problem (for the instructor), there were some unexpected benefits of the transition to OER. For starters, because most of the OER readings could be posted directly through the university's learning software, students had their texts on the first day of class. There were no shipping delays, financial aid to wait for, or any of the other myriad reasons students frequently don't have books for up to the first two weeks of class. This meant the class could get moving on the readings much earlier. It also meant that students were able to make some of the selections for class readings. Because OER is customizable for the instructor, it is in many ways easier to make the class customizable to students. Each section of the course reviews the familiar canonical tales of "Little Red Riding Hood," "Cinderella," and "Snow White." Students were then given the choice, as a class, on which other functions to read: "Beauty and the Beast," "Bluebeard," Andersen's tales, "Sleeping Beauty," Trickster types, etc. This kind of ownership of their learning also contributes to more buy-in over the course of the semester.

OER also made the information literacy and composition collaboration easier. When we originally taught the co-req class as (A) a pilot and (B) to honors students, we weren't sure exactly what to expect for the long-run iterations of this type of course. We had several meetings to discuss how to integrate assignments

that would benefit the learning outcomes of both classes, knowing that we were less constricted by readings or, to a lesser degree, by the prescribed order of the research section of a textbook, which made these decisions more fluid. While we have taught other non-pilot, non-honors versions of this course since our first foray into the co-req, we have only had to make comparatively minor tweaks to our assignments, sometimes moving the load between classes to better serve students, faculty, and learning outcomes. Our options for content and examples, however, have grown exponentially. OER means that, frequently, the list of available resources grows rather than shrinks over a few years and that faculty who are, perhaps, very bored with reading about the conflict between Snow White and her stepmother have multiple options for changing up the readings or themes without having to jump through the hurdles of evaluating multiple new textbooks and weighing cost/benefits analysis to do so.

FURTHER ITERATIONS OF THE COURSE COLLABORATION

After what was deemed a successful pilot of the ENGL 2010/INFO 1010 co-req, the course collaboration has been implemented across the curriculum. Each section of ENGL 2010 is paired with a corresponding section of INFO 1010. There are still a limited number of stand-alone information literacy sections to account for transfer students, etc. For the authors, the theme of fairy tales was only taught for one additional semester before it was replaced by other themes: writing about monsters and writing about detective fiction. Each of these sections fits the model established through the writing about fairy tales course, utilizing OER. Our continued collaboration allows us to address areas of improvement for increased understanding of information literacy, composition, and OER adaptation.

For the writing about monsters course, we started with a partial switch to OER at first. Since the theme of monsters doesn't have as many obvious primary sources in the public domain as fairy tales, we started with a monsters textbook and supplemented it with excerpts from older texts, like Mary Shelley's *Frankenstein* and Bram Stoker's *Dracula*, which are available in the public domain. In addition, we used an apparatus textbook that was available through OER to supplement research and citation strategies. Throughout the first iteration of this course, we looked for OER readings that we could use during the next application that would address more contemporary monsters and film. In subsequent semesters, we were able to use a full OER integration for the class. This integration included both classic depictions of monsters as well as contemporary articles on fear, film, and monsters.

For writing about detective fiction, we were able to do the full OER transition from the beginning thanks in large part to the recent movements of the Sherlock Holmes canon and new additions from the golden age of detective fiction such as Agatha Christie and Dorothy Sayers into the public domain. By this point, we were also more adept at finding additional articles and supporting information to include as ancillaries. As this was the last transition, it was the smoothest integration of OER and the information literacy-composition co-req.

It should be acknowledged that these transitions become more seamless with both practice and trust. By pairing the same instructors for the INFO and ENGL co-reqs for multiple semesters, we have been able to truly customize the classes and play to our strengths as professionals. While I am sure that we could effectively adapt OER to other ENGL 2010 classes and integrate the library research component with the composition standards, the ability of this particular collaboration has been remarkably successful in part because we have given it time to grow and progress over the last two years with enthusiastic and engaged faculty.

It should also be noted that this pairing has, at least anecdotally, contributed to the ever-elusive goal of transfer. Every semester since this co-req began, students have commented about using the scaffolding for research that this process helps them see in other classes, both simultaneously and in the future. It has allowed students to better understand the benefits of their information literacy and be more successful in a dreaded general education class.

The success of our INFO/ENGL collaboration affords librarians the opportunity of face-to-face instruction of information literacy within a specific context and with the support of English composition faculty. The ability to embed the practical skills associated with information literacy with the theoretical conversation of the Framework expands the narrative of research in higher education. Knowing how to do research using library resources and applying those skills in the composition course made the process and thinking visible. The process is no longer buried beneath the water's surface, as with the iceberg analogy, and ultimately improved scores of the final research paper. Students exhibited increased understanding thanks to scaffolded assignments in the co-req and, in the case of the writing about fairy tales courses (and subsequent iterations), had more money to spend on ramen thanks to the adoption and adaptation of OER.

ENDNOTES

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LIBRARY-LED OER CREATION:

CASE STUDY OF A COLLABORATIVE INFORMATION LITERACY PROJECT

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Lake-Sumter State College (LSSC), founded in 1962, is a three-campus institution located in central Florida serving more than 6,000 students annually. LSSC offers both transfer and terminal workforce programs, supported through traditional face-to-face, hybrid, and fully online courses. Each campus location—Leesburg, South Lake (Clermont), and Sumter Center (Sumterville)—has a library facility. The LSSC libraries are staffed by six librarians, four support positions, and a number of student workers. In 2018 and 2019, LSSC librarian James Cason participated in the Sunshine State Library Leadership Institute (SSLLI). Administered by the Division of Library and Information Services of the Florida Department of State, SSLLI began in 2005 to “assist in preparing library leaders to provide the highest quality library services to the citizens of Florida, in the most effective and innovative manner, in order to meet today’s needs and tomorrow’s challenges.”¹ In addition to the practical classroom curriculum that makes up a majority of the program, participants also select a mentor and complete a leadership project intended to bring about a positive change in their library or institution. Consultation with other LSSC librarians, communication with instructors, and input from his mentor led Cason to propose an OER information literacy textbook, *Research for College Students*, targeting

first- and second-year college students as his SSLLI leadership project. This case study highlights how open and Creative Commons licensing helps to promote collaborations that change the dynamic of the teaching landscape and what can happen when faculty and librarians set out to produce a tool to help students succeed. This chapter presents the creation of LSSC's OER information literacy textbook as a case study. A description of the project structure, including processes, procedures, and challenges faced, is provided to aid those considering a similar project. From there, the considerations of licensing, hosting platforms, and accessibility are discussed. The chapter ends with an overview of textbook content, a conversation about possible uses for the textbook, and a discussion of the future enhancements librarians at LSSC would like to see incorporated into the textbook. Hopefully, LSSC's experiences provide you with a blueprint for bringing your own OER to life.

PROJECT OVERVIEW: PROCEDURES, PROCESSES, AND CHALLENGES

Participants in SSLLI are allowed flexibility in the structure of their leadership project. Those who want to create their own OER should examine this project using the five main processes in project management (initiating, planning, executing, monitoring and control, and closing) for a possible pathway. The unexpected challenges that arose during the creation of *Research for College Students* are also valuable information for aspiring OER creators to consider.

Initiating

To develop the project, Cason consulted with his mentor, Mr. Thom Kieft, associate vice president of general studies at LSSC, to generate ideas. SSLLI leadership projects address issues of concern at the participants' libraries. Because information literacy encompasses an important set of skills for college students to learn and apply, it was decided that the project must focus on this at its core. Cason surveyed colleagues in all campus libraries to identify common themes. One of the themes that emerged from the survey was a need for instructional material that librarians could have a student read or watch to quickly teach students about basic research concepts before a more in-depth reference transaction could occur. For example, if a student has difficulty identifying suitable keywords for a search, they could read or watch a short instructional lesson about the process of locating keywords. This lesson would lay a foundation of understanding about keywords that would facilitate the student's work with a librarian on identifying keywords for their specific need. With LSSC having three campus libraries, as well as an established virtual reference program, another consideration was having material that could be used both face-to-face and online. This would

allow students, regardless of location and communication method, to receive consistent instruction. It would also help librarians by allowing them to have more time to focus on students' specific research needs.

As the idea for the instructional materials began to form, Cason researched other existing materials, learning objects, and tools available from textbook repositories and libraries. In collaboration with Rackley and the other librarians, they assessed the tools available and decided that none of them were customized to LSSC students' needs. Some of the materials were too advanced, and the librarians thought that students would have difficulty understanding the concepts. Others were too simplistic or used terminology that LSSC students were not familiar with. Cason, Rackley, and the other librarians agreed that they would like a tool that would be customized to exactly what LSSC students were learning and could be tailored to the level of knowledge that they possessed. Having decided on the focus of the project, consideration now shifted to delivery.

At this time, co-author Rackley served on a committee charged with finding low- or no-cost alternative texts for the college course SLS 1501: Student Success Seminar. This committee selected two OER textbooks for use in different parts of the course. It then seemed logical to take the idea of standard information literacy resources and merge it with the concept of OER to create a basic textbook for college students. With the output of the leadership project finalized, the next step was to develop the plan for creating the textbook.

Planning

Creating an OER textbook can be approached in many ways. Finding the right combination of both individuals and resources to see the project through to completion would be the key to success. One of the first things Cason did was engage in some marketing. At the start of Lake-Sumter's spring term in January 2019, librarians visited academic department meetings to promote the project and recruit individuals who would be interested in participating in the project. This not only helped in finding participants but also allowed us to pitch the concept of an information literacy textbook to a large number of faculty. Since they would likely be the first users of the textbook, librarians wanted to share the idea so that faculty would already understand what the textbook would offer when it was finished. Lake-Sumter's small size allowed us to approach potential participants in this more intimate manner. Several faculty members from a variety of academic disciplines enthusiastically volunteered to assist with this project, leaving us feeling that our initial marketing and outreach were successful. We expected English faculty to volunteer, but having faculty from other disciplines with different perspectives on information literacy provided an added dimension to the project. In larger institutions, a more formal approach may be needed for recruiting. Sapire and Reed found success by sending letters

that outlined their mathematics OER project and invited faculty leaders and instructors in education departments throughout their entire university system to participate.²

In the case of the information literacy textbook, instead of having one large team, Cason created two. The first team, editing, was tasked with developing the outline of the textbook early in the project timeline and later served as content editors. The second, the writing team, was tasked solely with content creation. The editing team consisted of the LSSC library director along with faculty members recruited from the biological sciences, English, and political science departments. While librarians are subject experts in information literacy, Cason felt it was important to have members of the editing team bring a variety of perspectives so that the textbook would be beneficial to students across the curriculum. The writing team consisted of three English faculty members and one librarian. Cason felt that, for content creation, it was important to have individuals who had both familiarity with the material and experience teaching it daily.

The initial meeting of the editing team took place in March 2018. The editing team members were given a more detailed description of the information literacy textbook project, and non-librarian team members were given an overview of the Association of College and Research Libraries' *Framework for Information Literacy for Higher Education*. The editing team members brainstormed the general breakdown of the textbook and then developed specific goals each chapter would meet. The team selected six areas as topics for chapters: defining the information need, understanding sources, locating sources, evaluating, academic integrity, and applying information effectively. In the outline of each chapter, knowledge practices from the ACRL Framework were selected as key points to be covered. A detailed discussion of the contents of the information literacy textbook appears later in this chapter.

Project milestones were also developed at this time. Since the textbook was designed as the leadership project for SLLI, substantial progress would need to be shown by the end of the 2018–19 program in July 2019. Finishing the leadership project was not a requirement for completion of the SLLI program. However, the team did want a deliverable as soon as possible. Therefore, after developing an outline for the textbook, the editing team paused to let the writing team convene, determine assignments, and create content. They allowed writers three months of work time on their initial drafts. After that, editors were allotted two months to read, make recommendations, and return manuscripts to the writers. After one additional month, writers submitted their revised material to the editing team, which conducted one final review and revision. Once the full text was written, revised, and finalized, the next step was publishing it online.

Executing

Even with a relatively small group of participants, it was important for us to begin the content-creation phase with collaboration and communication tools which would ensure this important portion of the project was successful. Kerzner mentions that when managing a project, it is important to “facilitate and encourage open communication among team members.”³ This can be accomplished by establishing “mechanisms for regular communications with team members in remote locations.”⁴ The writing team used LSSC’s learning management system, Canvas, to create a work area for the textbook project as a central point for project participants to communicate, submit, and review content. Team members had previously used Canvas shells for projects outside of the scope of credit courses and found it worked well for individuals engaged in group projects; therefore, there was little consideration of other collaboration platforms. All participants were well-versed with Canvas, so there was no learning curve. Other advantages of using Canvas were bringing the college’s eLearning department into the mix, creating awareness of the project with the instructional designers, and using a collaboration tool with no added costs. Cason created Canvas assignments where writers could attach their manuscripts.

For us, cost-effectiveness and a familiar platform were the key reasons for using Canvas as a collaboration tool. However, it is just one of many options that might be used for collaborative work on OER. Some free project management tools to consider are OpenProject (<https://openproject.org>) and Project-Libre (<http://www.projectlibre.com>). Depending on complexity, Google Docs or Microsoft OneDrive may work just as well.

Monitoring and Control

When undertaking any project of this nature, disruptions occur that call for quick adjustments to processes. During the creation of *Research for College Students*, a major issue Cason faced was the loss of a team member and the subsequent adjustments that had to be made to keep the project on track. In the summer of 2018, a change in responsibilities compromised one team member’s available time to complete his assigned chapter. Fortunately, because this took place during summer, lighter course loads allowed an English faculty member on the editing team to step up to write this chapter with only a negligible effect on the project timeline. In retrospect, just as a jury has alternate jurors, the editing team should have chosen alternate editors and writers in the initiating phase. For those who wish to initiate a similar project, it is highly advisable to recruit extra individuals who would be willing to serve as backup participants. While not actively involved in the process, they can be included in communication channels to stay abreast of the status of the project.

At this stage in the process, members of the editing team started to review the writers' first drafts and make recommendations. Fortunately, since the writers consisted of English instructors and librarians, the first drafts were robust and met much of the criteria of their assignments. There were only a few instances where sections of chapters needed more detail or added material. Also, as the content of the chapters was taking shape, the editing team started scanning the text for areas that could benefit from accompanying graphical elements and began drafting examples. Some of the writers included graphics and screen captures in their submissions, including Word SmartArt elements to organize information into tables and infographics. These had to be recreated using Adobe Photoshop for increased resolution and to allow for a consistent color scheme throughout the textbook.

Closing

The writing and editing process ended with a completed version of *Research for College Students* built in Springshare's LibGuides, accompanied by a PDF version with as many accessibility issues addressed as possible. For one additional step of quality assurance, all members of both teams were asked to review the entire textbook to locate any issues that needed attention. Many projects fail to end with a full examination of the deliverables and a decision by all members that the project is indeed completed. Cason wanted to ensure this took place and recommends this important step to others creating OER. The textbook was presented to the college deans, and the team focus began to shift to marketing and determining uses for the textbook within the college community.

The next sections provide a closer look at the textbook and its contents as well as the considerations taken to complete the project.

OVERVIEW OF THE FINISHED TEXTBOOK

Research for College Students consists of five chapters that guide the reader through the research process. A top priority for the book was to make it easy for students to access and understand. Using three English professors and a librarian as writers provided a well-rounded team of content experts. The authors included English professors Amber Karlins, Jacklyn Pierce, and Elizabeth Terranova, who are all composition instructors with extensive research and writing experience. The librarian on the team and co-author of this chapter, Nora Rackley, is experienced in English as well as library science. James Cason also collaborated on one of the chapters.

Chapter one, "Defining the Research Need," focuses on the importance of research for academics as well as for everyday life. In the chapter, Karlins stresses the importance of learning how to ask the right questions for critical thinking to

take place. The chapter ends with specifics related to developing a research topic and brainstorming. This chapter mainly addresses the Research as Inquiry ACRL frame and concentrates on “formulating questions for research” and determining an “appropriate scope of investigation.”⁵

In chapter two, “Understanding Sources,” Pierce and Rackley address the Information Creation as a Process ACRL frame. This chapter attempts to explain formats and modes of delivery so that students are later able to “look beyond format when selecting resources to use,” as the frame describes.⁶ The chapter explains the differences between source types, defining each and providing relevant information about how that type of source is created. In the section on books, Pierce and Rackley explain the type of information available in a book, the publishing process, and the differences between paper, electronic, anthologies, and audiobook formats. The periodicals section explains the differences between newspapers, magazines, academic journals, and trade publications. The section also goes into print, electronic, or online access; database access versus performing a google search; and tabloid sources as opposed to legitimate news sources. The website section of the chapter provides information on the types of sources available on the free web and how domain extensions can predict the quality or scope of content provided. This chapter also examines primary, secondary, and tertiary sources.

Rackley wrote the third and fourth chapters. The third chapter, “Locating,” focuses on locating sources wherein she concentrates on the Searching as Strategic Exploration frame. In the section, she reviews how to “design and refine needs and search strategies... based on search results.” She also shows how to “match information needs and search strategies to appropriate search tools.”⁷ In this chapter, she explains how the assignment parameters will limit the topics available to the researcher and will impact the types of sources necessary to compile the research. She then goes on to explain the purpose of keyword, phrase, and Boolean searches.

The fourth chapter, “Evaluating,” presents evaluating sources using four major criteria: authority, bias, currency, context. This chapter fits best with the Authority Is Constructed and Contextual ACRL frame. The author defines different types of authority and addresses the importance of credentials and affiliation as determining factors for credible sources. Then, the author touches on bias, currency, and context as other factors that play a part in the reliability of a source. The chapter ends with a discussion of peer review and an overview of red flags that could signal an unreliable source on a website.

Chapter 5, “Academic Integrity,” written by Terranova, discusses academic integrity. The chapter directly addresses the Information Has Value ACRL frame by explaining how to “respect the original ideas of others” by properly quoting, paraphrasing, and summarizing text.⁸ This chapter explains the importance of citation and the main causes and types of plagiarism.

Chapter 6, “Applying Information Effectively,” written by Terranova, Pierce, Cason, and Rackley, deals mainly with the synthesis of information. The authors provide information on pre-writing, outlining, creating thesis statements, and formatting documents in both Modern Language Association (MLA) and American Psychological Association (APA) styles. This chapter explores elements of the following ACRL frames: Research as Inquiry and Scholarship as Conversation.

CREATIVE COMMONS LICENSING, HOSTING PLATFORMS, AND ACCESSIBILITY

As stated by the William and Flora Hewlett Foundation, “OER can make an important contribution to the most pressing problem facing education systems in the United States and around the world: delivering better results with fewer resources.”⁹ From the outset of the project, there was consensus from all team members that the primary audience of the finished textbook would be first- and second-year students at LSSC. However, in the spirit of collaboration, the teams wanted to share their work with others who could use and adapt the contents to meet different needs. To achieve this with the textbook project, Cason researched licensing, accessibility for users with impairments, and possible hosting platforms. An exploration of these topics is important for anyone considering creating OER.

Licensing

To better understand how to balance the interests of all those involved with the creation of the textbook with the needs of the larger educational community, the editing team investigated copyright and alternatives as related to OER. Although Cason understood licensing OER, he wanted to better acquaint himself with the different licensing options available for the textbook.

The majority of OER is licensed under Creative Commons. Creative Commons originated in 2002 from a need to have sensible alternatives to the restrictive copyright environment at that time. Creative Commons licensing benefits the original author and those who wish to use and adapt an author’s content by allowing the “5Rs”: retain, revise, remix, reuse, and redistribute.¹⁰ According to Santiago, these licenses “are relatively clear and easy to understand” and “they ultimately remove many frustrations by simply being straightforward and consistent to all users.”¹¹ Unlike the challenges presented by traditional copyright, Creative Commons provides a simpler path for creators to provide content.

For those considering an OER project like ours, it is helpful to understand the most common Creative Commons licenses. These are:

- Attribution
- Attribution-ShareAlike

- Attribution-NoDerivs
- Attribution-NonCommercial
- Attribution-NonCommercial-ShareAlike
- Attribution-NonCommercial-NoDerivs.¹²

While the names may sound confusing, each license is straightforward in what the creator allows others to do with their work. Licenses with attribution only (CC BY) allow the most flexibility for authors to use the content. ShareAlike (SA) licenses restrict the way a derivative work can be shared. No derivatives (NoDerivs) licenses require that works are used as is, and non-commercial (NC) licenses restrict profiting from a derivative work. These elements are used in combination to create licenses that fit the needs of the creators and allow access and content flexibility for users.

For the Creative Commons licensing of *Research for College Students*, the team considered whether they wanted others to edit, adapt, or build upon the work. They also considered whether others should have the ability to commercialize the work. In the spirit of academia, the team wanted to see this creation evolve so that it could benefit users in many different environments. The team also wanted others to have the ability to make updates as database interfaces, documentation formats, and other components update and change over time. Since the textbook was not created for financial gain, the team did not want others to commercialize the work. This led to the choice of Attribution-Noncommercial (CC BY-NC). For those undertaking a project like ours, it is important to take the appropriate time and effort to understand the nuances of each Creative Commons license and to consider how others may use your work.

After deciding on a Creative Commons license, attention shifted to researching and selecting the form in which *Research for College Students* would be created and distributed. OER come in a variety of formats across multiple platforms. They may exist solely in the form of a Portable Document Format (PDF) file hosted on a website. Institutional repositories offer resources in numerous subjects formatted in a standard publication style delivered via the web. Other repositories allow authors to build their work online using proprietary authoring tools, which makes accessible content much easier to achieve. This led to a realization that the choice of format and hosting platform for the textbook was interconnected with considerations for accessibility.

Accessibility

Developing web-based and PDF versions of the textbook in tandem was a goal of the project leader. Having both formats would benefit students who prefer reading on-screen as well as those who prefer to print a hard copy for reading and annotating. With each member of the writing team uploading their work into the Canvas shell for the textbook project for review by the editing team,

the logical method to start combining the content of the chapters was by using Microsoft Word. Word allowed for the easy combination of material from multiple writers. Text from a Word document could be copied and pasted into the authoring interfaces of many of the OER hosting platforms discussed in the next section. From a formatting standpoint, Word also allowed for the easy styling of body text, creation of custom headings to subdivide the chapters, addition of alternative text for images, and header rows for tables. Word also allowed for flexibility in formatting and placing graphics within the body of the text. Compiling the Word-based version of *Research for College Students* was one of the easier processes encountered. The next step was to export this as a PDF version.

Adobe states, “the PDF format is a destination file format.”¹³ An accessible PDF document is one that contains a structure, primarily made up of tags, which assistive technologies utilize to transmit the content to the user. Adobe stresses that accessibility should be addressed as much as possible in the native program in which a document is created. For example, Word includes a document inspecting feature that scans a document, identifies accessibility issues, and offers suggestions to correct them. Since document inspectors may not locate every issue, Adobe Acrobat includes features to scan PDF files for accessibility and then make corrections to the document as well. While the project manager and many of the team members had expertise in desktop publishing, graphic design, and web design, using Adobe Acrobat to complete this second accessibility review and revision was something new for us. It necessitated research to gain knowledge on procedures and best practices.

Çakir explains that text created in Word and its generated PDF equivalent may look the same, but when viewed on a monitor, “there is a considerable difference between the two objects relevant for their use other than just reading.”¹⁴ Adobe offers a list of characteristics in a source file that may need to be addressed for accessibility when exported to a PDF file. These include the inclusion of scanned pages; combinations of graphics, text, and hyperlinks; headings; tables; mathematical formulas; sub- or superscripts; information arranged in multiple columns; and layouts that span multiple pages. Another important consideration is setting document properties to ensure accessibility.¹⁵ Document properties include the title, subject, author, keywords, and security settings that influence assistive technologies.¹⁶

If metadata is populated in the title, subject, author, and keyword properties, it will be easier for viewers to identify or search the document. The security settings determine whether assistive technologies can access the document. The simplest option is to set the security method to no security in the document properties. However, if you want a document to be password protected to prevent editing, there is an option to enable text access for screen readers in the password security settings for the document.¹⁷

When analyzing the PDF file of *Research for College Students* exported from Word, problems that would impede accessibility were detected. It soon became apparent that converting the Word version into an accessible PDF version of the textbook presented greater challenges than anticipated. On each page of a PDF file, information is tagged based on its function. Tags include Text/Paragraph, Headings 1 through 6, Figure, Figure/Caption, Form Field, Cell, Formula, Background/Artifact, Reference, and Note. The tags are also ordered in a logical way for screen readers to progress through a page. In the conversion of a Word document to PDF, sometimes tags are damaged or missed, rendering the document unusable with the screen reader. A full version of Adobe Acrobat is needed to correct these issues. Editing the tags and reading order was a “learn as you go” process for us. Touching up tags and reading order page by page requires care and attention to detail. There is no undo function. Once the reading order of a page is corrected, it is imperative to save the work. If you find later that the reading order still has any issues, then all the tagging and ordering for that page has to be deleted and set up again. As the team worked through this process, starting over on many pages was a source of frustration. They were able to address some major accessibility issues with the PDF format of *Research for College Students* but were not comfortable with it being the only way for readers to access the content. At institutions with support centers for teaching and learning, publication units, or marketing departments that routinely produce material in PDF format, the process of creating an accessible document would likely take place with greater ease than this team experienced. Cason suggests that others who are considering creating an OER text should seek out training in Adobe Acrobat and practice touching up tags and reading order on sample files to build their comfort.

Hosting Platforms

Fortunately, the online platforms examined for hosting a web-based version of the textbook mitigated many of the issues encountered in creating the PDF version. These included OER repositories at both the national and state level as well as an option available at the local level.

OER COMMONS

OER Commons was created by the Institute for the Study of Knowledge Management in Education (ISKME) in 2007 and provides a “comprehensive infrastructure for curriculum experts and instructors at all levels to identify high-quality OER and collaborate around their adaptation, evaluation, and use to address the needs of teachers and learners.”¹⁸ OER Commons contains a wide variety of content, including texts, simulations, case studies, lectures, websites, and much more. Content creators include K-12 instructors, college and university faculty, public entities, businesses, and more.

A feature of OER Commons that drew Cason's attention is Open Author, which allows immediate importing of content from Google Docs and Microsoft OneDrive; this platform also allows users to manually enter text using an online interface similar to word processing software.¹⁹ From there, the content can be formatted with different levels of headings for subdivisions. As headings are created, they are compiled into a table of contents. Text can be aligned, indented, bolded, underlined, italicized, bulleted, numbered, colorized, and highlighted. Tables and media, such as images, videos, or audio, can be embedded. Co-authors can be assigned from this interface. Open Author also includes tools to make a work discoverable by adding an abstract, subject, keywords, grade, language, learning resource type, and learning goals. Open Author also allows the user to submit their work into the OER Commons database and select a Creative Commons license to assign to it. If the creator allows derivative works, other users can copy the content into another Open Author instance to adapt and remix.²⁰ Users have the ability to rate works from one to five stars and leave comments.

MERLOT

MERLOT, dating back to the late 1990s, is a cooperative repository bringing together educational institutions, industries, professional organizations, and others to provide access and peer review to open educational materials.²¹

In MERLOT, the team examined the Content Builder tool, which allows authors to freely create website-based instructional material. To use this tool, a free MERLOT account is required. In Content Builder, creators have the option to select templates with different column layouts, which can be further customized through the Design Center. Customizations include reordering pages, editing section heading and paragraph text fonts, adjusting background colors, and adding both banner and in-line images. Creators can also add links, videos, documents, and tables to pages. Once a resource is complete, it can be shared with others as well as added to MERLOT's catalog to be discoverable. Externally created material may also be added to the catalog. Material in MERLOT has the potential of being selected for an internal peer-review process by one or more of over twenty editorial boards, which evaluates content quality, effectiveness in teaching, and ease of use.²² MERLOT members have the option to rate any material within the repository using a five-star-based system.

ORANGE GROVE

The Orange Grove was Florida's repository of open instructional resources. It was a collaboration between the Florida College System, State University System of Florida, the Florida Department of Education, the University of West Florida Division of Strategic Research and Innovation, and the Florida Virtual Campus,

and it was managed by FloridaShines. It was organized into four broad areas: open resources, higher education resources, K-12 resources, and institutional resources.²³ Unlike MERLOT and OER Commons, there was no built-in content creation tool in The Orange Grove. While not a requirement, users who wished to regularly upload material were encouraged to create an account. The Orange Grove was active during the creation of *Research for College Students*. However, due to state of Florida budget cuts in 2020 arising from the COVID-19 pandemic, The Orange Grove ceased operations on August 30, 2020.

LSSC LIBRARY LIBGUIDES

The LSSC library has used Springshare's LibGuides since 2012. Many librarians are familiar with LibGuides, a content management system that offers great flexibility in the creation of resource guides, lists of databases, and even entire library websites. For content creators, LibGuides has an easy-to-use interface for entering and formatting text. It also provides an integrated image manager, facilitating the incorporation of images while ensuring they have alt-text. For those with knowledge of Cascading Style Sheets (CSS), the visual appearance of LibGuides can be quickly changed for portions of guides or groups of guides. This allows content creators to ensure adequate color contrast in boxes and tabs.

After evaluating these various methods of hosting the textbook, OER Commons was the first choice due to the ease of use of its authoring system. MERLOT came in as a close second. The Orange Grove, while being a state of Florida resource, was at a disadvantage due to not having an authoring tool. However, as work progressed on uploading material in OER Commons, Cason found that, while extremely flexible, it was difficult with Open Author to break the content into the chapters, sections, and sub-sections. Instead of revising the existing content to fit how it could be subdivided in Open Author, Cason revisited the other platforms previously explored to host the textbook. LibGuides had always been a strong contender for hosting. By using heading tags and creating custom CSS in LibGuides, it was possible to create all the subdivisions and have the headings for each in the font and style desired. The work shifted into uploading and formatting the content on that platform. This did not cause a major disruption, as librarians at LSSC have years of experience with customizing LibGuides, creating custom groups of guides, and utilizing it for self-contained projects such as a self-guided information literacy tutorial. The LibGuides-created version of the textbook, including a link to the PDF version, could still be submitted to OER Commons and MERLOT as external resources. Obviously, there are many other options for creating and hosting OER, and others working on a similar project should explore, weigh the features of platforms against the needs of the project, and be willing to move from one platform to another if difficulties arise.

POSSIBLE USES FOR THE TEXTBOOK

Research for College Students is presently in use by librarians as a reference and instructional tool as well by faculty members in other disciplines as supplemental content. The textbook can be used as part of specific credit courses at the college. For example, the SLS 1501: Foundations of Success course can use the textbook as part of its research module. Another course that can benefit from this book is LIS 2004: Introduction to Internet Research, which incorporates many information literacy concepts.

Another course that can benefit from parts of this textbook is ENC 1101: College Composition I at LSSC. This course provides resources on grammar, composition, and research to students online in Canvas. These materials prepare students to work on assignments and get up-to-the-minute feedback and assistance from the instructor. If integrated into the course as before-class reading, *Research for College Students* will better prepare students for their research sessions with a librarian. After class, the textbook can help students refresh their memories on the basic concepts as well. In addition to being used as a primary or supplementary course text at LSSC, *Research for College Students* is also meant to be a reference to anyone needing information literacy instruction and for other institutions to use with their first-year composition courses.

As LSSC prepares for its reaffirmation of accreditation through the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), the college is required to develop a Quality Enhancement Plan (QEP). The focus of the college's QEP is information literacy. One of the plans for LSSC's QEP is to have a toolkit of learning objects available to faculty to support classroom instruction of information literacy. It is anticipated that *Research for College Students* will be an important part of this toolkit as it guides students through the research process at an introductory level. Its modular construction also allows for the easy embedding of specific chapters and sections at students' point of need as they are beginning and working on assignments.

CONCLUSION AND FUTURE ENHANCEMENTS

The planning, creation, and implementation of *Research for College Students* was a learning experience for all involved. Now, looking back at the process and the textbook itself, the team hopes that, as LSSC embarks on its QEP in the fall of 2020, the text will play an important role in helping instructors add information literacy components to their courses. As its use in classes and with individuals increases, areas will come to light where additional content is needed. This has motivated us to explore techniques to deliver these types of resources within the textbook. Several additions have already been identified for future editions.

These include adding active learning elements, embedding video content, and keeping documentation information up to date.

The main concern with the first version of the textbook is that it presents a passive experience for the reader. Unfortunately, this was overlooked in the development process. Zhadako and Ko point out that many OER texts lack supplementary quizzes, multimedia, or guides, which faculty members consider obstacles to adoption.²⁴ In those instances where a reader is individually working their way through a chapter, section, or entire text, including active learning self-checks along the way would reinforce the material and allow basic application of the concepts presented. Sayeski and Hamilton-Jones suggest using quiz apps like Kahoot! and Quizlet to create short self-scoring assessments.²⁵ These tools can create more than just multiple-choice questions but also virtual flashcards, matching, and more. When creating these assessments, it is important to use specific, measurable learning objectives that give the reader an accurate snapshot of the knowledge and skills gained after completion. Including these at regular intervals within the text would prompt the student to think about and engage with the material.

One of the positive aspects of creating OER is that authors are not limited to a print model of publication where the resource is composed of only text and images. The inclusion of audio and video objects allows OER to offer a richer learning experience to users. Co-author Cason has a background in video production and has been creating short- and long-form library instruction videos for many years. Koppelman found, in a study of an online human/computer interaction course, that when students alternated between text and videos on a concept, they felt their learning improved.²⁶ In a future version of *Research for College Students*, short videos focusing on key concepts will be added throughout the text. For example, in addition to describing how to set up a complex Boolean search, readers would have the option to also see this type of search used in a database and examples of the results it produces.

The process of creating an OER textbook was a learning experience for us. Each institution's approach to OER creation will be different, but the basic elements of human capital, licensing, and hosting will be present. Thorough initial planning and close monitoring of processes during the project increase the probability of a successful outcome. Encouraging communication and collaboration between participants is another factor in success. Utilizing appropriate technology and, when necessary, seeking out those who have more expertise allows for a well-created product. Careful consideration of licensing helps to balance the rights of creators with the ability of others to take material and innovate. *Research for College Students* is Lake-Sumter State College's first step into the world of OER. The creators of this textbook hope that as they work with its contents, they can come up with a more varied and interactive way to

present content so that students can have more choices when interacting with this resource. They also hope that this story inspires others to initiate their own OER projects.

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OPEN GLAM AS OER:

DIGITAL CULTURAL HERITAGE AND THE INTERSECTIONS OF PRIMARY SOURCE LITERACY AND INFORMATION LITERACY

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Open Educational Resources (OER) have seen increasing adoption in courses; however, when considering what materials to include in a course, faculty may neglect to consider the use of openly licensed primary sources. Increasingly, cultural heritage organizations are now adopting open licensing policies and allowing their digitized collections to be reused by users without the need to seek permission, making them suitable for use within and as OER.¹ The movement toward open access for digitized cultural heritage objects is known as Open GLAM (galleries, libraries, archives, and museums).^{*} The 5Rs (retain, reuse, revise, remix, redistribute)—a litmus test often employed when assessing whether or not a resource can qualify as an OER—certainly relate to Open GLAM.² Open GLAM resources meet these requirements, by providing access in a variety of different formats (e.g., high-resolution images) that can be adapted, adjusted, modified, and altered to be used for a variety of different purposes and can accordingly be remixed and combined with other material to create new resources, such as OER. Archivists, special collections

^{*} The distinction between “Open GLAM”, which refers to the movement pertaining to providing open access to cultural heritage, and “OpenGLAM,” which is the specific group of people and organizations supporting the Open GLAM movement. See here for a more thorough explanation <https://openglam.pubpub.org/pub/the-glossary/release/1>.

librarians, museum and art gallery curators as well as other cultural heritage professionals have often advocated for primary source literacy as a component of information literacy.³ Using Open GLAM resources as OER adds another dimension to this, considering how Open GLAM resources can be reused, remixed, and redistributed while still staying true to the need for understanding of their broader context—a key characteristic of primary source literacy. Because many students' first encounters with primary source material are digital, the need for primary source literacy in the digital environment is even more pressing.

This chapter examines the use of Open GLAM resources as OER and explores how the use of Open GLAM resources as OER intersects with information literacy and, more specifically, primary source literacy and copyright literacy. Further, the chapter also gives practical examples of how Open GLAM can serve as OER and how open cultural heritage relates to open pedagogy practices. The challenges, limitations, and current status of Open GLAM are also explored. Overall, the chapter argues that positioning Open GLAM as OER can encourage cultural heritage organizations to adapt Open GLAM policies and help to further both primary source literacy and copyright literacy within the broader framework of information literacy.

DEFINING OPEN GLAM

Like other “open” (e.g., open access, open data) movements, Open GLAM has emerged in recent years as a term for cultural heritage organizations (GLAM) that make their resources and data openly available and accessible. Terras has noted that, like open science efforts and the call for open data, Open GLAM could be similarly seen as a type of open data for the humanities, given that primary source material often serves as the “data” for a lot of humanities and social sciences research.⁴ Open GLAM, as a broader movement, is still relatively young, having emerged in the past decade and is still defining itself. As of this writing, the OpenGLAM initiative, a project led by Creative Commons, Wikimedia Foundation, and other partners, notes that it is currently “co-developing a ‘Declaration on Open Access for Cultural Heritage’ to guide more equitable practices around open access. It advances the need for a living document that provides workable definitions, goals, and standards for making digital cultural heritage available, accessible, and reusable, and one that can adapt to emerging topics relevant to the future of digital media and cultural heritage engagement.”⁵

OpenGLAM was pioneered in Europe by institutions such as the Rijksmuseum and others who sought to make their online collections available and free to use.⁶ Efforts around Open GLAM have since expanded over the last decade, and many institutions have adopted Open GLAM policies, approaches, and practices for at least some of their online collections. The most comprehensive

resource on OpenGLAM practices is being collected as part of an ongoing survey by Douglas McCarthy and Andrea Wallace.⁷ Open GLAM has also come into the spotlight recently with large US cultural organizations, such as the Cleveland Museum of Art and the Smithsonian Institute, announcing open access policies for their collections.⁸ As it is still early days for the Open GLAM movement, the infrastructure, policies, and communities of practice around Open GLAM are still emerging and helping to define exactly what Open GLAM is in both practice and in theory.

Open GLAM as OER

One key question for both OER and Open GLAM is: What qualifies as “open”? The open definition, from the Open Knowledge Foundation, defines what it considers to be “open” as it relates to both content and data:

The Open Definition sets out principles that define “openness” in relation to data and content. It makes precise the meaning of “open” in the terms “open data” and “open content” and thereby ensures quality and encourages compatibility between different pools of open material. It can be summed up in the statement that: “Open means anyone can freely access, use, modify, and share for any purpose (subject, at most, to requirements that preserve provenance and openness). . . .” Put most succinctly: “Open data and content can be freely used, modified, and shared by anyone for any purpose.”⁹

“Open” is often conflated with “freely available.” From a copyright standpoint, openly licensed resources are free to be used with minimal restrictions, whereas resources that may be freely available online may still be protected by copyright and may not allow reuse, remixing, or other activities that fall under open practices.

The Hewlett Foundation, a key funding agency for OER, in its definition of OER emphasizes the 5Rs of OER:

At Hewlett, we use the term “open education” to encompass the myriad of learning resources, teaching practices and education policies that use the flexibility of OER to provide learners with high quality educational experiences. Creative Commons defines OER as teaching, learning, and research materials that are either (a) in the public domain or (b) licensed in a manner that provides everyone with free and perpetual permission to engage in the 5R activities—retaining, remixing, revising, reusing and redistributing the resources.¹⁰

The 5 Rs, and how they intersect with Open GLAM and OER have an important role to play with regard to OER and Open GLAM. For the most part, the 5Rs are enabled by the license used with the digital object (typically Creative Commons licenses) but also the file formats and other practices employed in making the resources available.

The first R—“retain”—involves the ability of the user to keep a copy of the resource. Openly licensed objects can be easily retained and made readily available in digital collections. For GLAM collections, there might be measures designed to prevent reuse, such as different digital locks that might require access to digital resources to expire or become locked after a certain amount of time or other technological measures designed to prevent access and reuse.

The second R is for “revise.” Depending on the licensing scheme used, revisions might not always be possible. For example, if a Creative Commons license with the No-Derivatives clause accompanies a GLAM object, a derivative of that work may not be used. The format of the object is also a consideration that may determine whether it can be revised or reused. For example, if the object is published in a manner that is difficult to revise or remixed, such as a scanned image of a handwritten document, or has digital locks or other technological protection measures designed to prevent any revision or reuse of the resource such as watermarks, the content is no longer “meaningfully editable.”¹¹

A desire or mandate to make all Open GLAM materials accessible can complicate making historical documents open. For example, accurate transcription of a handwritten document is often expensive in terms of labor or transcription technology. In addition, while the original document may be in the public domain, the transcription may not be. Openly offering a scan of the original without the transcription may be contrary to accessibility guidelines, so the GLAM may choose not to offer it openly at all.

As Wiley argues, “While open licenses provide users with legal permission to engage in the 5R activities, many open content publishers make technical choices that interfere with a user’s ability to engage in those same activities.”¹² To assess the impact of these choices, Wiley offers the ALMS framework, which stands for “Access to Editing Tools,” “Level of Expertise Required,” “Meaningful Editable,” and “Self-sourced.” Each of these aspects relates to the 5Rs framework that can be related to both OpenGLAM and OER.

Similarly, the ability to remix and revise Open GLAM resources impacts the degree to which a work can be remixed and combined with other sources. For Open GLAM resources in particular, there are two factors of Wiley’s ALMS framework at play: “Level of Expertise Required” (e.g., whether or not the content is in a format that can be remixed or revised with a reasonable amount of technical expertise) and “Access to Editing Tools” (whether the content can

be revised or remixed using tools using freely available tools that are available on most or all contemporary operating systems/platforms).¹³ Interestingly, the practices emphasized as part of Wiley's ALMS framework have many parallels with digital preservation practices that might be in place in GLAMs, especially as they relate to using sustainable and open file formats for digital GLAM objects and dealing with impediments such as digital locks.¹⁴

Being able to remix, revise, or retain a digital object may depend on a variety of different factors, including whether there are digital locks on files, the file format, and resolution (if an image). For example, Valeonti et al. argue that image quality is one of the most important aspects for users seeking open licenses for commercial reuse and explain that many institutions only provide low-quality images, which would inhibit commercial reuse.¹⁵ Some GLAMs are hesitant to allow commercial uses of their resources so offer open access only to low-quality images for a variety of reasons, including but not limited to a perceived loss of revenue and control over digital resources.¹⁶ Many GLAMs' efforts to control commercial reuse are still controversial, as many institutions may not be able to support reuse at large scale due to the complications associated with hosting larger files with limited resources.

Some GLAMs may also pursue half measures, so may not be “*fully* Open GLAM,” by placing only specific collections under open licenses and only making select collections available as high-resolution files. Ann Young acknowledges the challenges that many GLAMs face in this area and proposes that “semi open access” can be considered a viable mid-point, whereby GLAMs that offer up part of their collections as open access.¹⁷ As this is still an emerging area of practice for GLAMs, many institutions may lack the needed knowledge and technological infrastructure to be able to do Open GLAM to a full extent. Limiting open access can have implications for the use of the GLAM's materials in OER—for example, if high-resolution files are not made available for some particular collections and not others.

Also at issue is the particular Creative Commons license selected for GLAM objects. Creative Commons licenses tend to be the most widely applied licenses used for OER and Open GLAM. Creative Commons and the broader open education movement only consider certain licenses to be OER-compatible because they do not allow users to revise or remix the resource.¹⁸ Figure 6.1 demonstrates the spectrum of Creative Commons licenses that are and are not typically considered OER.

For Open GLAM resources, the same prescription does not apply, but, generally speaking, less restrictive licenses are viewed more favorably by OpenGLAM advocates because they do not inhibit reuse.¹⁹ For material that is in the public domain, which is more common with Open GLAM than OER, there is an emphasis on ensuring that public domain GLAM resources remain free of any copyright

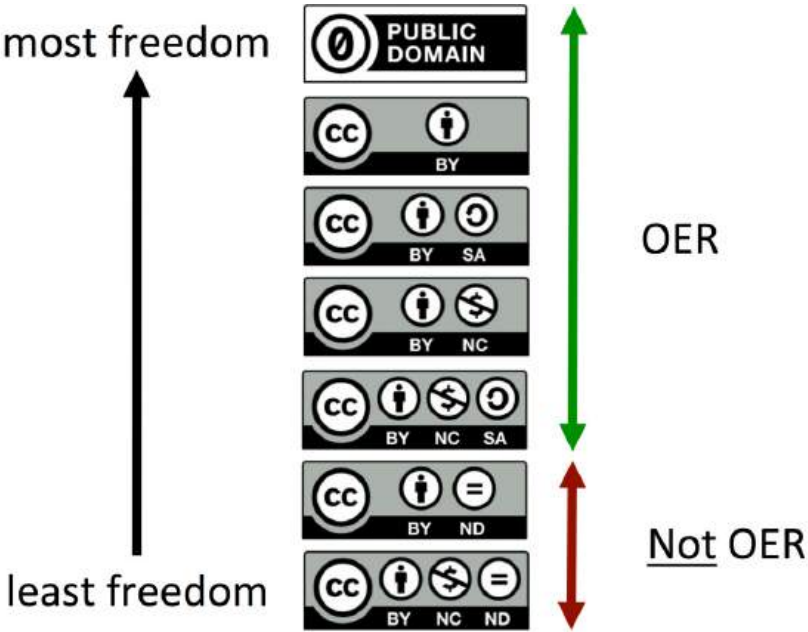


Figure 6.1
Open educational resources. Source: Creative Commons Certificate Textbook. Licensed under CC-BY4.0 International

restrictions. For example, Creative Commons advocates the use of its public domain tools: the Public Domain label (to be applied to objects that are considered likely to be within the public domain) and the Creative Commons Zero (CC0) waiver (for waiving claims to copyright and deliberately placing works in the public domain).²⁰

PRIMARY SOURCES

While the definition of what constitutes a primary source can vary from one context to the next and from discipline to discipline, The Society of American Archivists (SAA) and Association of College and Research Libraries (ACRL) offer the following definition of primary sources:

Primary sources are materials in a variety of formats, created at the time under study, that serve as original evidence documenting a time period, event, people, idea, or work. Primary sources can be printed materials (such as books and ephemera), manuscript/archival materials (such as diaries or ledgers), audio/visual materials

(such as recordings or films), artifacts (such as clothes or personal belongings), or born-digital materials (such as emails or digital photographs). Primary sources can be found in analog, digitized, and born-digital forms.²¹

Care should be taken not to confine the concept to specific disciplinary interpretations. One might consider a primary source is contextual and is also dependent on the nature of the research question or topic.²² Primary sources may find their use in many different classroom settings, in a variety of different disciplines. However, in much of the research literature on primary source literacy, there is a significant focus on the humanities disciplines, and history in particular, although primary sources may be found in other disciplines as well.

Digital primary sources come in many shapes and forms. Historians and other scholars may be keen to work with digital primary sources that more closely resemble analog originals and have a connection to an authoritative institution.²³ Different GLAM organizations approach digital primary sources in different ways, according to their different disciplinary approaches, metadata standards, and other factors. For example, a gallery might provide a different approach to presenting its digitized collection to users than a library would. Different methods of descriptive metadata are likely to be taken, as different approaches in licensing the digital works for reuse, which may be more or less restrictive depending on the institutions' policies. For example, a gallery may have to impose more stringent conditions on the reuse of digital objects, because they may not own the intellectual property of the material due to contractual or other legal restrictions or because they intend to restrict commercial reproductions. In contrast, a special collection library may digitize content for which they own the copyright or is in the public domain. Policies and approaches are not uniform for GLAMs, even in the same type of institutions, and there is considerable variation among institutions in the same sector. Terras et al. explore the lack of consistent licensing practices from GLAM institutions and its impact on the end-user experience with Open GLAM resources; end-users prefer to see consistency in the representation of digital objects online.²⁴

As noted, the use of Open GLAM, which can act as primary sources in many different contexts, hold promise for use as OER. Openly licensed primary sources can serve as OER in and of themselves. Moreover, OpenGLAM resources may be part of OER as resources that can complement open resources in different ways. However, Open GLAM resources on their own are not enough to make for good OER. Instead, what is required is the consideration for the interplay of different literacies: copyright literacy, primary source literacy, as well as consideration for the ethical use of cultural heritage and related literacies such as visual literacy.

Primary Source Literacy

Archivists, special collections librarians, curators, and other cultural heritage professionals have often advocated for primary source literacy as a critical component of information literacy.²⁵ Some critics have noted that the concept of information literacy is too broad and that adopting a narrow lens for specific contexts such as primary sources is necessary.²⁶ The 2017 information literacy Framework from ACRL put forward information literacy as six interconnected concepts/frames: Authority Is Constructed and Contextual, Information Creation as a Process, Information Has Value, Research as Inquiry, Scholarship as Conversation, and Searching as Strategic Exploration.²⁷ Many of these frames apply to primary source literacy. Some advocates of primary source literacy have stated that information literacy is too focused on scholarly information and processes and may not be suited for primary source use, thus the need for distinct primary source literacy guidelines.²⁸ A more specific definition of primary source literacy is in the ACRL/SAA Joint Task Force's (2018) *Guidelines for Primary Source Literacy*, which reads, "Primary source literacy is the combination of knowledge, skills, and abilities necessary to effectively find, interpret, evaluate, and ethically use primary sources within specific disciplinary contexts, in order to create new knowledge or to revise existing understandings."²⁹

Primary source literacy also takes on a new meaning in the digital context and adds new complexities for users to consider. For example, a photograph taken from an archival collection may be part of a broader collection of photographs. Still, users may encounter the photograph online as a distinct standalone object. How, then, can they create a broader context around the archival/primary source collection? When considering Open GLAM resources as OER, how digital objects are often taken out of their context online adds another dimension, given how Open GLAM resources can be reused, remixed, and redistributed, while still staying true to the need for context and understanding of their broader context—a key characteristic of primary source literacy. Understanding the physical environments from which primary sources come is important even in a digital context. Given the broad and subjective nature of primary sources, a critical approach is necessary, especially in a classroom setting.³⁰

One aspect of digital primary source literacy is ensuring that primary sources originate from authoritative and trustworthy sources. Search engines and other aggregators might be the first stop for students searching for primary source material, but these tools may not always readily identify the source of search results without some further exploration on the part of the user. Aspects of information literacy (and similarly primary source literacy) advocate for verifying the authenticity and origin of sources. The trustworthiness of the source is valued by instructors as well. In a study of digitized image use by historians, "factors such as the reputation of an institution or that an image originated from an archival

institution helped establish trust in using that image further,”³¹ contrasting with an anecdote about a misidentified image a participant found through Google Image Search, for example.

Navigating Digital Collections

The skills to navigate finding, accessing, gathering, and managing primary sources in one’s research are crucial components of primary source literacy.³² For those who wish to make use of Open GLAM resources, being able to navigate digital resources like search engines and digital collections databases to identify Open GLAM/OER resources is necessary. For example, being able to do an advanced search and apply a search filter whereby digital objects with open licenses can be filtered and selected. Filtering by copyright and license status is not a feature of all cultural heritage collections and is not always applied consistently by GLAM institutions. There are aggregators such as the Creative Commons search engine, which have included Creative Commons-licensed and public domain resources from various sources.³³ Additionally, some aggregators of cultural heritage material such as Europeana have made significant efforts at providing essential usage rights information, as have other media sharing sites such as Flickr.³⁴

Given that not all online databases feature the ability to filter by usage rights, being able to identify which works have an open license attached, and determining what the license is, is important for those wishing to use Open GLAM as OER. Users may have to refer to overarching institution policies or complex terms of use to determine whether the use of a work is appropriate. These terms of use may be conflicting and are not always consistent (or even accurate in their copyright assertions) among institutions. Dryden notes that efforts should be made by GLAM institutions to provide clear information from the institution about terms of use and additional copyright information, as users may be less likely to seek that information out on their own.³⁵ Having clear terms of use, such as Creative Commons licenses, assists users who need to determine whether their intended use is permitted, enabling their use in OER.

There can be barriers to using digital primary sources, both for faculty and students. For example, it can be difficult to locate relevant primary sources on a certain topic—some may not be digitized, metadata may be lacking, and sources are often not transcribed or translated. Moreover, students may lack the context to interpret the source or to develop keywords for searching.³⁶ Part of primary source literacy is the need to be able to successfully find digital primary sources, and, as a result, it is necessary for students to be able to effectively navigate digital GLAM collection systems. Gormly et al. note the challenges that may be posed by distinguishing stand-alone digital collection systems from an institution and larger

GLAM aggregators, such as the Digital Public Library of America or Europeana that aggregate digital collections from a wide array of different institutions.³⁷

To effectively search for primary sources, students need to understand and distinguish between aggregators, search engines, library catalogs, online finding aid databases, institutional repositories, and other types of online systems that are likely to host GLAM content. More to the point, learning to pinpoint original source information as well as licensing information for Open GLAM resources for OER is particularly important. For those teaching primary source literacy and explicitly recommending openly licensed resources, they might use the Creative Commons search rather than a generic search engine like Google. Using a tool like the Creative Commons Search, researchers can find information for which they can verify the source and find a means of attributing the source and its accompanying license. First, however, uninitiated users navigating these collections need to understand concepts of copyright, and perhaps Creative Commons licenses, if they are looking specifically for Creative Commons-licensed material. It is incumbent on those designing digital collections to make navigation an easier experience for users—something that is explored further as part of the next section on copyright literacy.

These aspects of digital collection design can contribute unique challenges for teaching primary source literacy in a digital environment. Digital library systems add further complexities. Researchers have documented the difficulties experienced by users in navigating the portals of the Digital Public Library of America and Europeana, in which users encounter a record for the item, as opposed to the digital object itself, and must navigate links from the portal out to the collections containing the digital objects.³⁸ Primary source literacy should include basic knowledge about the structure of GLAM digital collection systems so that students know what to expect and can successfully navigate to these systems. Understanding the processes that go into making digital collections is a key part of digital primary source literacy. As Gormly et al. argue, the ability to evaluate digital primary sources based on an understanding of their collection and digitization, including issues of quality, selection, and representation online, is necessary for students to use digital primary sources successfully.³⁹

For faculty, in particular, there are considerations around which material gets used in classrooms. Some studies have shown that historians may stick to published primary sources in analog form for teaching but would have a much wider selection by including the vast array of digital primary sources online; they need assistance with staying current with the availability of sources and how to search for them.⁴⁰ Academic libraries may have subscriptions to licensed databases containing primary sources but may neglect to promote primary sources freely available online. Highlighting resources that don't have licensing restrictions, such as Open GLAM resources, may not always be on libraries' or

librarians' radars when promoting primary source collections. With the recent growth in the number of institutions that have taken an OpenGLAM approach and the wide variety of Open GLAM material on sources such as Wikimedia Commons, this should be a prime consideration. The pertinence of particular GLAM material to, say, the curriculum of a particular post-secondary institution varies according to where the desire for the use of primary source material lies (e.g., if there is a focus on certain regional histories, gender history, or art history).

Primary Source Literacy Standards

For primary source literacy, a foundation is in place, concepts identified, and definitions have emerged, but, as Carini notes, there are not yet standards that address the unique needs of primary source literacy. In his article, he attempts to provide the beginning of such standards.⁴¹ The ACRL/SAA primary source guidelines are certainly a significant move in this direction, but they do not go so far as to set standards for primary source literacy. The development of standards is crucial because it will guide practitioners, like curators, archivists, special collections librarians, and other cultural heritage professionals, in determining appropriate learning outcomes depending on the students' knowledge and understanding.⁴²

Carini provides a broad overview of six key standards relating to primary sources for students to “(1) know, (2) interpret, (3) evaluate, (4) use, (5) access, and (6) follow ethical principles. The standards are presented, roughly, from simple to complex.”⁴³ Arguably, the three that correlate most with Open GLAM resources are to use, access, and follow ethical principles. A foundational understanding of how to know, interpret, and evaluate primary sources is vital for students' effective engagement with primary sources. With Open GLAM, an appropriate introduction to copyright and how copyright works in relation to GLAMs and digital collections could be an example of a proper learning outcome that introduces students to copyright as well as the associated practices of cultural heritage organizations. When it comes to tangible outcomes for these standards, under the “use” standard, Carini notes that understanding access restrictions, a basic knowledge of copyright and fair use, as well as knowing how to properly cite primary source materials are tangible learning outcomes for these standards.⁴⁴ For OER and Open GLAM, an understanding of how Creative Commons licenses work and how GLAMs use these tools can aid in students' understanding of how to appropriately reuse Open GLAM resources. Similarly, under the “ethical principles” frame, clear learning outcomes such as “Understands the consequences of removing data from their context in order to reshape them to make a point... Understands the consequences of the destruction or alteration of primary sources and the dangers associated with such actions... Understands the consequences of

the misrepresentation of individuals represented in primary sources...” are other examples of how further consideration should be given to the appropriate use and contextualization of primary sources.⁴⁵ Just because one is free to use digital primary sources (if explicit permission is granted via an open license), this does not mean that there are no risks associated with using that material improperly. This is particularly the case with sensitive cultural material, which is discussed in detail later in this chapter.

Citation Practices

The ACRL Framework, and information literacy practice in general, emphasize proper citation practices. Primary source literacy is no different in this respect, and users are encouraged to follow appropriate citation style guidelines as well as institutional practices and preferences for citation.⁴⁶ The issue of how to address the lack of citation and attribution is one to consider for those engaged in primary source literacy. For Open GLAM resources, and especially those included in OER, appropriate attribution and citation of the resources being used is sometimes not just good practice but is a requirement of the license. Attribution is a base-level requirement for all Creative Commons licenses, which include the BY (attribution) condition as a part of the license.⁴⁷ Giving credit and citation also is also important for cultural heritage organizations when they wish to specify how their digital collections are used. As Blaney et al. note, there is a need to consider the implications around why users might avoid citing digital resources and the consequences this has for creators of the original resources, particularly when they wish to demonstrate the impact and value of their digital collections.⁴⁸ They note further:

Digital citation is important because it is a reflection of how digital resources are valued. It is important because it helps build cases for further funding and enhancement based on evidence of use and impact. It is important because it allows readers of published research to trace and discover sources, both known and new to them, as accurately as possible. It is also honest.⁴⁹

In addition to having to adhere to the strict citation guidelines of various academic styles, citing primary sources have their own, unique challenges. GLAMs may also be contributing to this challenge in certain ways, as Blaney et al. note, in their role as content creators, GLAMs “need to make it easy for their users to be open and to properly acknowledge their use of a particular resource.”⁵⁰ One way in which some have attempted this is to have a clear mechanism for providing a citation and acknowledging the source, such as the one provided in the Creative Commons search, as shown in figure 6.2.

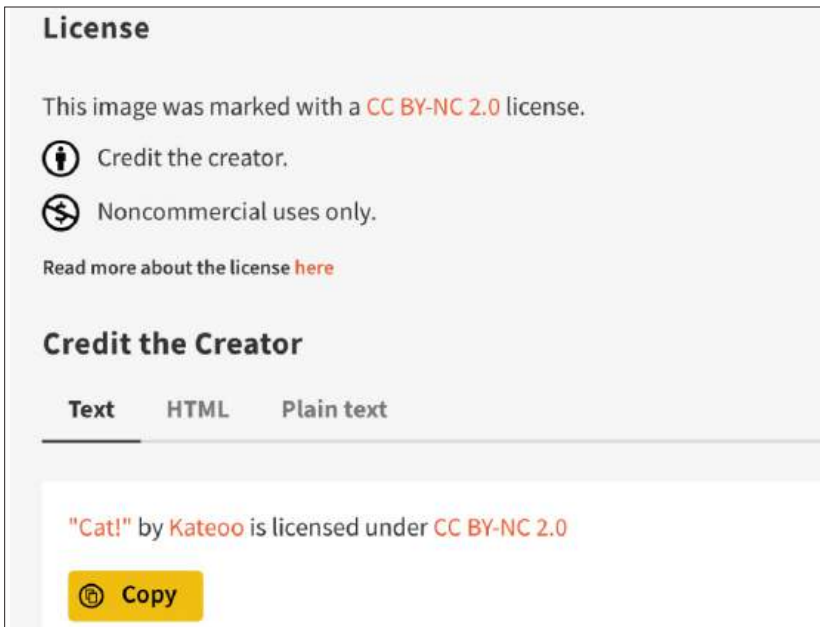


Figure 6.2

Screenshot of Creative Commons search result indicating license and citation information

Providing citation information for Open GLAM resources should be encouraged. GLAM institutions are often called upon to justify the impact of their digital collections and, to do that, often promote a culture of citation and attribution. That said, citation sometimes presents obstacles for users. And in some cases, such as where items are dedicated to the public domain through the use of Creative Commons Zero waiver, a citation is not legally required.⁵¹ Even when a citation is not legally required, it is good practice in many contexts, especially when digital objects get reused. In academic settings, citation styles typically do not emphasize including license information. However, in the use of Creative Commons licensed material, it is considered best practice to indicate that the item has a Creative Commons license associated with it and which license (or public domain tool) is used.⁵² From a copyright/legal perspective, there is the right of the creator to be identified, often referred to as *moral rights*, in connection with the use of their copyright-protected work.⁵³ Conditions around formatting and layout are not part of the copyright/legal requirements; these are typically left to disciplinary and other norms to determine. The copyright/legal requirements are more pressing when the work is altered in some way because there is often a requirement that the original work is acknowledged.

Intersections with other Literacies

The idea of “metaliteracies” and that many types of literacies intersect and are interrelated is key. When it comes to Open GLAM and OER, primary source literacy interacts and intersects with other literacies, such as copyright literacy, information literacy, visual literacy, and other literacies. As the joint ACRL/SAA guidelines note,

Primary source literacy intersects with other “literacies,” including information literacy, visual literacy, and digital literacy, and concepts like collective memory, cultural heritage, and individual/cultural perspectives. Thus, users of primary sources, and those who seek to guide them in the process, are not working in isolation from other skills and disciplines.⁵⁴

Primary source literacy gets even more granular when dealing with specific types of cultural heritage institutions. For example, the phrase “museum literacy” emerged in the 1980s, emphasizing the skillset needed by museum visitors in order to effectively engage with collections.⁵⁵ Similarly, in the archives, the concept of “archival intelligence” was coined by Yakel and Torres as

(1) knowledge of archival theory, practices, and procedures; (2) strategies for reducing uncertainty and ambiguity when unstructured problems and ill-defined solutions are the norm; and (3) intellectual skills, or the ability to understand the connection between representations of documents, activities, and processes and the actual object or process being represented.⁵⁶

The use of primary sources and their intersection with information literacy is an area where librarians and archivists (and other cultural heritage professionals) differ. As discussed earlier, Carini notes that the librarian’s typical scope of information literacy is too narrow and is often focused on databases and secondary sources but does not sufficiently cover areas that archivists would consider important in learning to use primary sources.⁵⁷ Standards related to primary source literacy are something that Daines and Nimer argue is lacking among cultural heritage professions. This is because, unlike the ACRL standards, there is little in the way of community-defined standards and learning outcomes centered around effectively teaching students to read and understand primary sources.⁵⁸

Tied closely to primary source literacy is visual literacy, which involves deriving meaning from images and applying observational, analytic, and interpretive skills.⁵⁹ Generally defined, visual literacy is the ability to derive meaning from

images, but it also includes the observational, analytical, and interpretive skills that accompany this ability.⁶⁰ The issue of trust and authenticity is present when it comes to visual literacy and digital cultural heritage collections. Issues related to copyright, credibility, and ethics figure into visual literacy as well as taking into account the ease with which digital images are manipulated.⁶¹ ACRL also has distinct guidelines on visual literacy and expands on the earlier offered definition: “Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media.”⁶² Pertinent to copyright and Open GLAM and OER in particular, these guidelines also emphasize the need to “understand many of the ethical, legal, social, and economic issues surrounding the creation and use of images and visual media, and access and use visual materials ethically.”⁶³

The incorporation of primary source literacy and specific literacies, such as museum literacy and visual literacy, does not mean that information literacy tenets get overlooked. In fact, as Daines et al. note, “A full definition of primary source literacy will need to include both components of broader information literacy goals, as well as specific training for the unique materials found in cultural heritage repositories.”⁶⁴ Daines and Nimer also note the challenge associated with one comprehensive definition for primary source literacy:

While cultural heritage professionals have identified components of primary source literacy, there has not yet emerged a comprehensive definition. This is, in part, due to prevailing attitudes that a set of primary source literacies is difficult to imagine, in part because of the diversity of formats and methods for finding and using digital and archival primary sources, the myriad definitions of and approaches to primary sources across disciplines, and the variability of contexts we face as librarians.⁶⁵

Most GLAM institutions note access as a key part of their missions, but access has a wide range of implications and involves use, and use involves contending with copyright. GLAMs and users of GLAM alike need to consider how use is enabled and ways in which users can go about making use of cultural heritage material. There are ethical and legal considerations, and this is where copyright enters the equation.

COPYRIGHT LITERACY

Once an obscure concept that only legal and specialized professionals had to concern themselves with, copyright has taken on increasing importance as the internet has positioned many people as both content creators and consumers of content daily. In an information literacy context, having students learn about

copyright—at least to some degree—is one particular type of literacy that is a part of a broader metaliteracy framework. Copyright is featured as part of the new ACRL information literacy framework, and was part of the previous iteration, as well. As Phillips notes, “The Framework offers a unique opportunity to not only educate learners about copyright in general but also to address more specific legal inequities—that is, how copyright affects them in particular as information users and creators.”⁶⁶

As it relates to the ACRL Framework, for copyright instruction specifically, there is a considerable amount to explore within the frame Information Has Value, and Gesina Phillips relates this frame as a means of discussing scholarly communication with students.⁶⁷ Wakaruk and Brunet also pick up on this: “More specifically, ACRL’s *Framework for Information Literacy for Higher Education* refers to information ‘as a commodity, as a means of education, as a means to influence, and as a means of negotiating and understanding the world,’ as something with value.”⁶⁸ For the GLAM context, the production and dissemination of cultural heritage information cannot be divorced from the broader legal and socio-economic background. At a minimum, there is an expectation that information-literate individuals need to recognize that even “free” information should be attributed to its authors and, in the case of GLAMs, its stewards. At a more advanced level, there is also the need for individuals to be aware of their rights and responsibilities as creators and users of information—and because information has value, it has the power to effect change but also to marginalize.⁶⁹

OER and Open GLAM and Copyright Literacy

Copyright issues arise in OER, open access, Creative Commons licenses, and applications of fair dealing/fair use. Unfortunately, copyright questions are seldom very clear-cut. A typical response from many copyright specialists when asked a copyright question is, “It depends.” Yes or no answers are often not appropriate or even possible, as copyright matters are often “open to interpretation and fraught with uncertainty, and as such, there is a range of possible courses of action, depending on the inquirers’ appetite and/or tolerance for risk.”⁷⁰ A significant component of copyright education and literacy is considering copyright risk and assisting users of materials to make informed decisions about whether or not something is allowed under copyright.⁷¹ For the primary source context, there are two essential sides to copyright considerations: (1) how the user learns and navigates copyright concerning GLAM resources and (2) how GLAMs themselves present the copyright status relating to their digital collections to their users. Both areas are intertwined and deserving of exploration in and of themselves.

For OER in particular, a significant focus of copyright has been understanding open licensing and knowing how this impacts the use and creation of OER. As noted previously, open licensing, and in particular Creative Commons Licenses,

are a key part of what allows for OER and Open GLAM to be considered open. In today's classrooms, students often receive works that are under copyright or in the public domain, with little instruction as to whether or not these works can be used or reused and in what context.⁷² Granted, copyright is not an area of expertise of most instructors, so instructors may be reluctant to make pronouncements about the copyright status of different resources that get used in the classroom. Letting students know what they can and can't use in the creation of OER is a critical consideration. Students need to understand that there is a lot of material online protected by copyright and should be used only with permission or by employing certain copyright user rights/exceptions, such as fair use or fair dealing. It is equally essential for students to understand that there are GLAM institutions that are empowering them with this permission to reuse or remix and who want their material to get used in new ways. Open GLAM offers a unique opportunity as an invitation for users to build upon the cultural heritage collections that are being made available, which may have previously been off-limits.

GLAMs inviting engagement with their digital collections is evident in a variety of ways as GLAM institutions open up their collections. This includes not only applying licenses to digital images but also providing new ways to interact with collections. This approach involves providing access not only to digitized cultural objects but also enabling various computational ways to interact with digital collections. These computational ways include (but are not limited to) application programming interfaces (APIs), use of linked data, provision of raw data, or other means of allowing for reuse of collections, as GLAMs offer a "collections as data" approach to their digital collections.⁷³ As per the ACRL Framework, it is important that GLAMs acknowledge students' roles as both consumers and creators of content who may wish to remix, reuse, and redistribute content. To facilitate the use of Open GLAM resources as OER, GLAMs must be clear about the copyright status of their digital collections (including Creative Commons-licensed items) and how to appropriately reuse their material.

In their article, Rodriguez et al. explained how they developed modules for copyright instruction, some of which emphasize students as content creators.⁷⁴ In an Open GLAM context, in the classroom, students could create what is considered a remix. A remix can incorporate multiple pieces of openly licensed content, which could then constitute a new work in and of itself. Students then can consider what Creative Commons license they would choose, as content creators, to apply to their new works and what impact this might have on downstream use.⁷⁵ Molly Keener captures how information literacy involves discussing students' roles as content creators:

Librarian-led instruction for undergraduate and graduate students often focuses on the discovery and dissemination aspects of the scholarship lifecycle, but usually not on students' roles as content

creators in that cycle. However, information literacy opportunities can be capitalized upon to discuss the full cycle, including access issues that introduce students to basics of copyright ownership and author rights. Instruction sessions also can be used to introduce students to Creative Commons licenses, open access publishing and archiving, research funder requirements for public access to articles and data, and economic changes in the scholarly publishing system that create real and artificial roadblocks to information dissemination.⁷⁶

The above example is mostly referring to the scholarly communications ecosystem. Still, it could also be readily adapted to understand the cultural heritage system and the different manners in which GLAM institutions operate. Such instruction might include how GLAMs acquire their collections, the intellectual property of cultural heritage objects, how GLAMs go about making their resources available in a variety of different ways, and what the norms and practices are surrounding their dissemination. Rodriguez et al. outline different modules they employ for copyright instruction in the undergraduate classroom that could also be adapted to the cultural heritage context. As a part of their learning modules, they cover content such as fair use within the classroom, obtaining permission, locating Creative Commons-licensed resources, and students' rights as content creators, including how to apply copyright notices and licenses to their works.⁷⁷ Copyright literacy sessions interwoven with primary source sessions could make for a pairing that instills tenets of both of these types of literacies that might otherwise be distinct from one another.

Structured Rights Information

One key aspect of copyright literacy (and arguably primary source literacy) in an Open GLAM context is being able to navigate structured rights information. Structured rights information is metadata—or structured descriptive information—about the copyright status and other associated rights information about a digital object. It is important to note that metadata provided about rights information is seldom standardized and not always presented consistently, although in some areas this is improving. In recent years, efforts have been made to simplify copyright status information by providing standardized statements indicating the copyright status of an item. The most notable attempt is the work being done through Rightsstatements.org. The rights statements that Rightsstatements.org developed include a set of standardized rights statements used by cultural heritage organizations that communicate “the copyright and reuse status of digital objects to the public.”⁷⁸ Since copyright laws vary from one country to the next, unique statements for each countries' copyright laws may vary.

Rights statements are a step in the right direction of making it easier for users to identify whether an item is protected by copyright. However, if users lack basic copyright literacy to begin with, such labels might not be helpful. Furthermore, rights statements are not used uniformly across all sectors and do not exist for all countries. Where rights statements are not available, users ought to refer to rights metadata as well as terms of use. However, terms of use and rights metadata may be intimidating and confusing for many users and may deter users from attempting reuse of GLAM objects.⁷⁹

Even in cases where GLAM institutions do not license resources openly, there is still a need to identify the copyright status of digital objects and communicate this to users. This is where the use of standardized rights statements in digital collections is essential. Users who wish to reuse digital objects found online as part of GLAM collections will find it difficult to interpret lengthy terms of use or similar documents that tell them what they can and cannot do with digital objects. Such terms of use can be confusing for even seasoned users, so cultural heritage organizations' efforts to standardize rights statements and communicate to users how they are permitted to use digital objects can be a significant boon. This is particularly valuable for those wishing to create OER and who might wish to use Open GLAM resources as part of OER.

The use of open licensing is not ubiquitous among GLAMs. And, in fact, when it is employed, it might not always be applied correctly. GLAMs do not always get it right when it comes to properly attributing the rights of digital objects. Using standardized rights statements in digital collections can guide users as to how they can interact with digital items, but determining the correct rights statement is not always straightforward. As Benson and Stizlein note, copyright education is necessary for those who are responsible for adding metadata, and at GLAM institutions, while they understand the benefits of using standardized rights statements, there are still obstacles, such as the lack of time or resources to dedicate to appropriate rights statements, and, issues with legacy metadata.⁸⁰

Additional problems have to do with the variety of ways in which users search collections and filter by copyright information to locate and identify Open GLAM resources. Terras et al. highlight the inability of specific sites to filter images by copyright status.⁸¹ As Terras et al. note, clear labeling is important for end-users as well as the cultural heritage organizations themselves, as they decrease the likelihood of in-copyright images being misused.⁸²

Students and other users might be hesitant to engage in use if the copyright status of digital objects is not clearly labeled. "Copyright anxiety" may take place when attempting to use digital primary source material in the classroom as professors and students may be unsure of whether and to what extent they can make use of primary sources.⁸³ If users do not have explicit permission to use the material, they might be hesitant to act due to limited knowledge of copyright

or reluctant to take risks when it comes to using digital objects. A basic understanding of primary source literacy and accompanying copyright knowledge literacy is needed by both faculty and students when navigating digital cultural heritage collections, but conversely, structured rights information, clearly indicating a digital object's copyright status, can serve to aid in users' confidence when attempting to use digital cultural heritage.

Students will have to take Creative Commons and other rights statements at face value and trust the information provided to them by a "trustworthy" institution, such as a GLAM, unless they are confident in their copyright knowledge and willing to challenge such statements. Cultural heritage professionals—curators, archivists, librarians, as well as staff in these institutions who are applying metadata to digital objects—may not always have the necessary copyright knowledge to be able to ascertain an item's copyright status accurately. Even where copyright literacy may be particularly high, labeling the rights status of digital objects can still be complicated and misapplied.

There may be uncertainty among cultural heritage staff in answering questions about the copyright status of individual items in their collections, and staff may be reticent to provide definitive answers. As Morrison and Secker note, in cultural heritage organizations, there is often greater oversight by staff in how collections are handled and copied. Cultural heritage professionals often have to balance providing support without being seen as copyright police.⁸⁴ Understanding copyright, however, is part of a cultural heritage professional's role and a part of their own digital and information literacy as they guide and empower users in making use of cultural heritage material.⁸⁵ Appropriately labeling digital objects with rights metadata and Creative Commons licenses or public domain tools (if an institution has an open licensing policy) can require considerable resources. These resources often include training for staff and access to copyright expertise, which not all institutions have. GLAMs have to provide appropriate training and resources so that staff have enough copyright knowledge to be able to apply rights statements and metadata properly.

Digital objects deemed to be safely in the public domain are easier to apply rights statements to because the caretakers of those digital objects can be reasonably assured of their copyright status. Yet, even with digital surrogates of public domain objects, sometimes copyright is wrongly asserted—a problem referred to as "Copyfraud"—to indicate a false claim of copyright where copyright does not exist.⁸⁶ Determining copyright status is not always an exact science and is not always done correctly. Boilerplate language—generic statements about copyright—around the copyright status of digital objects is often used by those creating digital collections because staff often lack the resources to research the copyright status of individual objects accurately. Boilerplate language that is expressly prohibitive—for example, that bans the reuse of digital objects in all cases—may be inaccurate for individual objects and unhelpful

to users. Users often have exceptions and rights under copyright, such as fair use/fair dealing, which they can employ to use these works under particular circumstances. Those charged with primary source and copyright literacy should instruct students not to always take these boilerplate statements as the absolute truth. Instead, they should encourage students to think critically about digital collections and the stated copyright status of digital objects which may not always be accurate.⁸⁷

In some cases, restrictions placed on digital objects are justified. GLAM institutions may have restrictions imposed on them as part of donor agreements or other contractual obligations and, as such, may include strong statements of copyright protection to satisfy these agreements and contracts.⁸⁸ Many copyright owners and creative individuals make their works available through GLAMs but subject to rigorous conditions and restrictions. For example, a museum may choose to include on its public site strong statements of copyright protection to satisfy the requirements of donors and other individuals who have made their works available through the museum's digital collection.

It is essential also to understand why GLAMs undertake the measures that they do concerning copyright. Eschenfelder and Caswell note these motivations as being divided into three broad themes: "object descriptions, representations and control," "legal risks and complexities," and "getting credit: fiscal and social costs and revenue."⁸⁹ By asserting their positions as authoritative providers of descriptions and keepers of cultural heritage, GLAMs are also attempting to assert their value to society.⁹⁰ This, too, plays into primary source literacy, as students should gain a grasp and, ideally, an appreciation of GLAM institutions and the role that they play in presenting and preserving cultural heritage. At the same time, however, GLAM institutions' attempts to assert ownership and authoritativeness over digital objects by claiming copyright where it does not exist is problematic. Misrepresenting copyright, particularly for public domain objects can be contrary to the mission of GLAMs to provide access to their collections. Eschenfelder and Caswell note the concerns GLAMs are likely to have when their material gets reused without permission:

Inaccurate metadata published on a third-party Website can increase the logistical work needed to get an interested user connected with the correct licensing manager.

Reuse increases risk of disrespectful framing of a work or defamatory uses. Cultural professionals may fear third party representations that present works, their source communities, or people pictured in the works as illegitimate, absurd, laughable or to be hated.⁹¹

There is also the desire for GLAMs to receive credit for their work, often manifested by institutions receiving social or financial credit for the work they do as part of the digitization, description, and stewardship of cultural heritage resources.⁹² The desire of GLAM institutions for credit, however, may be manifested in contractual agreements, terms of use, or other methods of ensuring that credit. From an Open GLAM perspective, for items for which they own the copyright, a CC-BY license may be more appropriate, which requires credit at a basic level as one of the requirements of the license. As mentioned earlier, knowing when and how to give credit is an important aspect of primary source literacy. Similarly, for those making use of Open GLAM materials for OER, giving credit and attribution, even in cases where it is not explicitly required (such as in the use of public domain materials) but perhaps encouraged, is still an appropriate practice to follow.

Eschenfelder and Caswell advocate that GLAMs “aim to develop a multiplicity of access and use regulations that acknowledge the varying sensitivity of collections and the varying level of risk associated with different types of reuses.”⁹³ Copyright and primary source literacy advocates should note the variant approaches that GLAMs might take in licensing some or all of their resources. It is necessary to examine the underlying factors behind why GLAM institutions might assert specific copyright policies (whether they are accurate or not) and what those motivations might be. Such factors may include a desire to retain control and ownership over cultural heritage objects, to generate revenue, or because they lack the resources and copyright knowledge to accurately represent the copyright status of the digital objects that they make accessible online. A key part of copyright literacy and primary source literacy is that users and GLAM professionals alike need to think critically about the decisions and the manner in which copyright is portrayed and presented online in GLAM collections.

Librarians and others engaged in copyright literacy in academic settings also have to consider how they explain copyright to faculty as well. As Di Valentino notes, there is much-perceived difficulty in understanding copyright rules, and these are often perceived by faculty as being complicated, confusing, and having a lot of “grey areas,” which may lead faculty to avoid using copyrighted content.⁹⁴ The use of open licensing assures that material can be used without having to worry about violating copyright. While openly licensed content may be subject to some conditions, such as having to cite or avoiding using for non-commercial purposes, these are less likely to be a factor in a postsecondary environment.

MOVING FORWARD WITH OER AND OPEN GLAM

Copyright Literacy in Practice

Bringing together OER and OpenGLAM ideally means leveraging the expertise of many different specialists: GLAM professionals, OER specialists, and

copyright specialists. Granted, not all specialists will be available in all settings, but it is essential to note the unique niches that each of these roles occupies. OER specialists could include librarians whose roles focus on OER as well as instructional designers and other professionals who are knowledgeable and experienced in OER development. GLAM professionals could include archivists, special collections librarians, curators, and others who have knowledge and experience in primary sources and primary source literacy. Becker and Ellis note the role that librarians (and arguably other GLAM professionals) can play in fostering students' roles as information creators:

Librarians can take on the responsibility for 'closing the loop' for students as creators of information by coaching them on their end product; in this way, students begin to take a small part in scholarly conversations with understandings of their rights and responsibilities as knowledge producers.⁹⁵

Copyright specialists, especially those based in postsecondary institutions, are likely to be well-versed in the intricacies of copyright but might be less familiar with copyright as it applies in cultural heritage settings. For OER development, copyright units on campus are likely to be aware of and well-versed in the application of Creative Commons licenses and can assist in helping to identify Open GLAM resources. For example, Rodriguez et al. explored classroom activities that emphasized students as content creators and educated them on topics such as the basics of copyright protection, how to apply copyright notices, and Creative Commons licenses.⁹⁶ Such learning experiences would be invaluable in a primary source literacy environment where students were learning about cultural heritage and how copyright can work in that context.

Navigating terms of use and the complexities of copyright law may be outside the scope for a class looking to make use of cultural heritage collections for class projects, and there might be a degree of uncertainty as to whether works can be used. A professor working with an archivist, librarian, curator, and/or copyright expert before a class can help take some of the guesswork out of this decision. A class could limit itself to dealing with only material that is openly licensed, thus adding a degree of certainty to knowing whether students could make use of the content to remix and reuse it.

Copyright is typically not addressed in most one-shot information literacy sessions taught in postsecondary settings.⁹⁷ The typical "one-shot" information literacy sessions, in which a librarian teaches a one-class session on information literacy basics, such as searching databases, seldom leave much room for exploring copyright in any great detail. Copyright instruction gets offered in different ways, through online tutorials, course modules, and workshops.⁹⁸ Ideally, exploring copyright

literacy as it relates to cultural heritage is best done as part of a professional—a copyright specialist and/or librarian, archivist, curator—working with an instructor and students throughout a course as part of an assignment or capstone project.

Exploring OER and Open GLAM in a classroom setting is likely to require one or two class sessions devoted to copyright and Creative Commons licenses in order to provide sufficient context for what Open GLAM is. Alternatively, this information could be taught by having assignments devoted to developing OER and Open GLAM resources. For students creating OER using Open GLAM resources, consider involving GLAM specialists such as archivists, curators, special collections librarians, and copyright specialists to help instill aspects of both primary source and copyright literacy. For copyright instruction specifically, one of the challenges in many postsecondary institutions is that information literacy and copyright offices may be distinct organizational units. Rodriguez et al. note that copyright education in US college campuses often is decentralized and handled by various units within an organization.⁹⁹ Copyright offices may not always be in close communication or collaboration with information literacy initiatives, let alone those that are focused on something as specific as primary source literacy. Academic libraries, whether or not they are the campus authority for copyright expertise on campus, are typically responsible for teaching about copyright, and often primarily toward faculty.¹⁰⁰ If campuses have OER initiatives and programs, it may be advantageous to bring copyright expertise together with other librarians' and GLAM professionals' expertise on information literacy and primary source literacy. Additionally, partnering with community GLAMs outside of the academic institution may also serve to facilitate connections between copyright, information, and primary source literacies as well as strengthen the academic community with the public heritage sector.

Open Pedagogy

Involving students in the use of Open GLAM as OER is best served by the adoption of an open pedagogy approach:

Open Pedagogy is the practice of engaging with students as creators of information rather than simply consumers of it. It's a form of experiential learning in which students demonstrate understanding through the act of creation. The products of open pedagogy are student created and openly licensed so that they may live outside of the classroom in a way that has an impact on the greater community.¹⁰¹

Open pedagogy is compatible with aspects of “high-impact practices” (HIPs), which include first-year seminars and experiences, learning communities, and collaborative assignments and projects.¹⁰² Such experiences can introduce both

copyright and primary sources. Becker and Ellis acknowledge that there is a need to engage students beyond the use of standard methods evaluations such as essays to include other forms of assessments, especially those that encourage real-world application:

Empowering students in their roles as creators of information is not something born out of information literacy; it is an undercurrent of high-impact practices as well. If one of the goals of HIPs is the application of learning to real-world situations, one method for achieving that goal is to create assignments for students that require the real-world application of learning.¹⁰³

For the Open GLAM context, such assignments have students think critically about engaging with digital cultural heritage collections. How might students make use of GLAM materials? What are the risks and considerations associated with the use and reuse of digital heritage collections, whether with OER or other applications? While it does not deal specifically with Open GLAM (but does make mention of copyright and associated legal issues), a guide such as Samantha Cutrara's *Doing Digital Humanities and Social Sciences in Your Classroom* provide great advice for the broad range of issues that ought to be considered when doing digital projects involving digital GLAM sources.¹⁰⁴ Open GLAM resources offer opportunities not just as OER themselves but also the potential to be incorporated into other forms of OER. For example, openly licensed photographs from GLAMs can be incorporated into open textbooks. Open GLAM resources can also be curated on their own to create learning kits or compilations of primary sources that could be used in classroom settings.

For many students, their first encounter with primary sources may be online, and they may not have the opportunity to interact with physical GLAM collections. The physical characteristics of primary sources as well as the physical context in which they operate should not be ignored because “primary sources come with many physical characteristics, contextual complexities, and restrictions that make them difficult to access and interpret.”¹⁰⁵ Broadly speaking, when it comes to primary sources, there are two ways in which students are likely to encounter primary sources. The first way is in a structured and mediated pre-selected manner where an instructor or other authority selects primary sources that are deemed relevant. For example, many GLAMs often develop curated “packets” of primary source materials that could be used by students on local history or other subjects. These packets may come with lesson plans or other pedagogical material for instructors.¹⁰⁶ Organizations like Europeana, the Smithsonian, and the Digital Public Library of America offer such curated primary source kits for educational settings.¹⁰⁷ The use of materials in the classroom

could include Open GLAM material and serve as a promotion and marketing opportunity for collections that may be underutilized.¹⁰⁸

Daines and Nimer note the limitations of curated sets of primary sources, pointing out that while these materials can certainly serve as a good introduction to primary sources and are certainly useful in many contexts, they detract from the experience of being able to effectively navigate unstructured primary source collections, which is a necessary skill for primary source literacy.¹⁰⁹ Thus, there is the need for the second method through which students might be likely to access primary sources: unstructured access, which may include students being instructed to search on their own and could include a variety of sources, such as licensed databases through libraries, GLAM digital collections, or aggregators available online.

Carini argues that academic archives could serve as somewhat of an “educational laboratory” where students can learn about various aspects of primary sources that might be suited to their research projects.¹¹⁰ Archival instruction in the classroom often follows a model similar to that of library instruction whereby students get introduced to archives as well as the rules, regulations, policies, and concepts such as finding aids.¹¹¹ The same is true for other GLAM organizations, which might not be as embedded to the same degree as archives within postsecondary institutions. An introduction to archives and other GLAM institutions and understanding certain facets about them is an essential aspect of primary source literacy. Some of these underlying foundational aspects may be lost on students if they encounter digital collections and do not understand the broader context behind why specific GLAM organizations organize their collections the way they do. Understanding copyright and cultural heritage is a more specific concept that should be explored within the context of how cultural heritage organizations operate.

DeRosa and Jhangiani note the importance of engaging students with practitioners (which could apply very much to GLAM practitioners) and working in open spaces like social media, by engaging students in “scholarly and professional conversations with practitioners in their fields.... Opening conversations about academic and transdisciplinary work—both student work and the work of established scholars and practitioners—is, like contributing to OERs, a way to grow a thriving knowledge commons.”¹¹² One area in particular in Open GLAM where students need to hear from GLAM professionals is the digitization process. As a part of primary literacy, understanding the processes behind digitization and how cultural heritage material comes online through GLAMs is essential. Helping students understand the broader factors and the decision-making processes involved in cultural heritage digitization projects related to copyright and the provision of digital objects online is an important thing to convey to students as part of both primary source and copyright literacy.¹¹³ The process

of digitization for GLAMs is typically a labor-intensive one as well as a highly selective and mediated process, which varies among institutions. The SAA/ACRL guidelines note that “collections and databases are always mediated in some way, and exhibits, digital collections, and guides or other access tools reflect the selection, reproduction, and presentation decisions of many individuals—decisions that may not be self-evident.”¹¹⁴

Having students hear from GLAM professionals about digitization processes and the work and decisions involved is an important element of primary source literacy. Users of online GLAM primary source collections will notice differences between those GLAMs that make their collections openly available and those who do not and wonder why such differences exist. There are a variety of reasons that GLAMs are hesitant to openly license their collections. Some GLAMs fear that by openly licensing their collections they are ceding control of them, that they may open themselves up to competition, and that it will result in less exposure to their collections.¹¹⁵ Additionally, some GLAMs see controlling their collections as a revenue stream through charges for reproduction and licensing fees.¹¹⁶ These important considerations need to be carefully considered by GLAMs looking to institute an open licensing approach. However, they must be weighed in relation to the many rewards that open licensing can bring for GLAMs, such as enhanced reputation, fulfilling mandates for access, and increased exposure for digital collections.¹¹⁷ GLAMs vary in their levels of resources to take on the work involved in doing Open GLAM. Some GLAMs may not have reached the point where they have considered Open GLAM as they focus on other priorities, or they may lack the in-house expertise to be able to take an open approach with their collections.

ETHICAL CONSIDERATIONS AND SENSITIVE TOPICS

There are ethical considerations that need to be considered when dealing with digital primary sources and Open GLAM resources. For example, works for which the copyright has expired are in the public domain, so there is no legal copyright restriction preventing the use of the materials. However, there may be privacy and other ethical considerations that have to be taken into account when using such works. As the ACR/SAA guidelines note, “Privacy and other ethical considerations should still be weighed when using materials in the public domain.”¹¹⁸ Examples of such works could include indigenous artifacts or archival documents carrying a sacred or spiritual meaning that were intended for use only by specific communities.¹¹⁹ Exploring the wide range of ethical issues that might present themselves in dealing with the OER and Open GLAM is outside the scope of this chapter; however, it is worth noting how key ethical considerations intersect with primary source literacy. Gormly et al. note the ethical dilemmas that are often present when dealing with primary sources:

When teaching with primary sources, we confront ethical dilemmas as we teach histories of violence, engage with our own biases, and make private information public. Digitizing or teaching with digitized primary sources does not change this fact, though some of the conditions around digitization may make us feel less complicit in violence and trauma. Digitization can also introduce new ethical dilemmas as we engage with decontextualized records or put documents online. While our goal may be to diversify, decolonize, and educate, we often run the risk of doing more harm than good.¹²⁰

One area of concern as it relates to OER and Open GLAM is the use of Creative Commons licenses with sensitive cultural material. For users and creators of OER, consideration should be given to the ethical uses of sensitive cultural material. The adage, “just because you *can* use it, does not mean it should be used,” should apply. One area where this has been particularly problematic is the application of open licenses to traditional knowledge content. Traditional knowledge “consists of a wide range of skills, cultural works, and practices that have been sustained and developed over generations by indigenous communities around the world.”¹²¹ For material originating from indigenous communities, there may be a conflict with open licensing practices. Creative Commons licenses are not intended to be applied to content that is not meant to be shared broadly, and applying them to cultural materials that would be considered traditional knowledge material would not be appropriate. Alternatives such as traditional knowledge labels have been used in the display of online digital cultural heritage.¹²² However, for creators of OER and those working with Open GLAM, careful consideration ought to be given to incorporating indigenous and other sensitive cultural heritage as a part of OER.

Exploring the use of sensitive cultural material is a topic that is outside the scope of this chapter, but it is worth noting the implications of such use in OER and Open GLAM. The use of sensitive cultural material in OER is concerning because of the potential for downstream use. St. Onge summarizes the critical questions to be asked when digitizing and making cultural heritage material available:

Having custody of material is not analogous to having the right to copy or digitize said material. In addition to seeking and clearing copyright with rights holders (and retaining documentation of said permission), scholars should also consider other kinds of rights and permissions they may need to seek from individuals, families, literary estates, organizations, and communities before proceeding with their work. Could digitization of material and hosting it in an unmediated online environment pose undue risk and harm to

marginalized individuals or communities? Have third parties been consulted and their consent solicited regarding use of archival material on hold with institutions?¹²³

With OER, the intention is that the resource can then be remixed and redistributed. Widespread dissemination and use are very much in the spirit of OER. But if the OER contains material of a sensitive cultural nature that is not intended for distribution and use (which is the case for sensitive cultural material) or for which special permission has been sought and received for its use, this complicates downstream reuse and remixing. St. Onge argues that in selecting materials for a digital project (that one might be likely to engage in with OER and Open GLAM) a robust scholarly assignment should involve “critical reflection and documentation about how students selected their content.”¹²⁴ With this, she notes that the material used should be cited, contributors given appropriate credit, and permissions (including legal, community, ethical, or moral) be cleared and documented.¹²⁵ Openly licensed material does not require permissions; however, these larger considerations of attribution (in the case of Creative Commons-licensed material) and associated documentation for material for which permissions are needed are very important in cases where permissions are required.

Building OER along with students can be an effective way to engage with Open GLAM collections because faculty are often adept at understanding what students need to understand the material.¹²⁶ DeRosa and Jhangiani note, “Asking students to help reframe and re-present course content in new and inventive ways can add valuable OERs to the commons while also allowing for the work that students do in courses to go on to have meaningful impact once the course ends.”¹²⁷ When building public digital projects, consider the audience for the OER being created. St. Onge notes that “students will also want to consider what content, context, and additional details are required for audiences to understand and make the best use of digitized materials.”¹²⁸ Students working on digital projects, such as web-based exhibits and public digital humanities projects, need to consider aspects of usability and the project’s broader audience:

Your students are the primary users of their assignment, but will the broader community have access to these digitized items? Will they be able to reuse and repurpose them? Since considerable time and resources are invested in digitization, it is useful to think about how content can appeal to different kinds of audiences and stakeholders.¹²⁹

The possibilities for the creation of OER using Open GLAM are quite broad. The Society of American Archivists, for example, includes a number of case studies for teaching with primary sources intended to illustrate the application of the

aforementioned guidelines for primary source literacy.¹³⁰ GLAM materials can serve as a great basis for projects using platforms like Pressbooks, which allow for the incorporation of images and video. Further, there can be applications for Open GLAM in the digital humanities in which Open GLAM material might serve as data to be used in a variety of different projects.

CONCLUSION

There is untapped potential for OER and Open GLAM to converge and have primary source literacy, copyright literacy, and related literacies as core components of instruction in the postsecondary classroom. To move forward, further resources directed at raising the profile of Open GLAM and OER need to be developed, such as concrete lesson plans, case studies, and other resources to help guide learning facilitators and students. For example, the Society of American Archivists has a list of case studies, which are OER themselves.¹³¹ Specific case studies that focus on building copyright literacy as it relates to primary sources and making use of Open GLAM could serve as a very relevant resource.

More implementation of Open GLAM in the classroom will be necessary. Aspects of copyright are not always the focus of primary source literacy, but they should play a role. Identifying appropriate classes focused on subject areas where instructors, GLAM professionals, and copyright specialists can collaborate is a necessary first step. GLAM professionals and library liaisons should make an effort to inform students and instructors of Open GLAM and their collections that they have permission (and are encouraged) to use. For example, Open GLAM collections could be profiled on library resource guides or in instructional sessions. GLAMs that are doing Open GLAM want their collections to be used and shared—and making use of Open GLAM material for OER is a great way to be able to use it, but it is important to consider that there is a foundation to be laid in first helping users understand the appropriate use of content through primary source and copyright literacy.

Open GLAM has been practiced by an increasing number of institutions for several years, and best practices and standards have emerged. However, as a broader movement, Open GLAM is still being defined and might not have the same profile as other “opens” such as open access and OER do. There is a close alignment between Open GLAM and OER and, in some respects, Open GLAM materials can be considered OER themselves. Open GLAM content can also be used within OER, such as with images within open textbooks, for example.

To bring together Open GLAM and OER in the postsecondary classroom, this most likely includes a mix of faculty teaching the courses, OER specialists, and GLAM specialists. Daines and Nimer argue that such collaboration allows for a broader educational discourse for classroom instruction as well as the cultural heritage institutions and, more specifically, for the development of learning

outcomes and related learning activities.¹³² For copyright and primary source literacy alike, there is a need to include faculty on the learning journey as well around copyright and primary source literacy. Faculty may have more experience in dealing with copyright than students but still may not have the fullest sense of Open GLAM or OER. Students or instructors should have a good grasp of key concepts such as public domain, open licensing, fair use/fair dealing, and other aspects that might be considered core copyright concepts. Introductory lessons in primary source literacy should provide learners with an understanding of why copyright information might be miscommunicated for digital collections and the factors at play behind GLAMs attempting to assert control over their digital collections, including the labor, credit, and ethical aspects of digital collections. Two excellent resources for those wishing to dive more deeply into those aspects of primary source literacy are the *Case Studies for Teaching with Primary Sources* and the Digital Library Federation's Pedagogy group.¹³³

The idea of “metaliteracy”—that many types of literacies intersect and are interrelated—is a crucial concept as it relates to the use of OER and Open GLAM. As argued in this chapter, there is a wide range of critical key considerations that are part of primary source and copyright literacy: navigating digital and physical collections, understanding GLAM digital collection practices, citation and credit, and understanding rights metadata. Primary source literacy, copyright literacy, and information literacy, as well as other related literacies, such as data literacy, all play a role when it comes to OER and Open GLAM. The use of open pedagogy approaches and high-impact practices ensure meaningful engagement with GLAM collections as well as the creation of OER that live on past the end of class for students. There is continued work to be done but also great opportunities to lay the foundation for bringing OER and Open GLAM together.

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 116. Dryden, "Cavalier or Careful?" 198.
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PART 3

**LIBRARIAN
SUPPORT OF OPEN
PEDAGOGY/OER**

SUPPORTING OPEN PEDAGOGY WITH INFORMATION LITERACY INSTRUCTION FOR MULTIMODAL COMPOSITION PROJECTS

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Teaching in higher education has dramatically shifted from an approach in which instructors transfer knowledge to passive students, to one emphasizing student-centered learning requiring students to actively participate, use higher-order thinking, and contribute to the learning content of the class. Open education contributes another important strategy to student-centered learning. Open education consists of a body of resources, practices, and community members that improve access to, and the quality of, education worldwide.¹ Typically, the focus of open education is on open educational resources (OER), which are, according to the Hewlett Foundation, “teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use and re-purposing by others.”² On many higher education campuses, open educational resources have become an important tool for improving access to educational content and saving students money.

However, open education is about more than the tools that are used and created. At the heart of open education is a set of student-centered practices that improve learning.³ The activities that are permitted and encouraged by openly licensed materials have been labeled open educational practice,⁴ OER-enabled pedagogy,⁵ and open pedagogy⁶ by various scholars. All of these labels encompass a commitment to student-centered learning, an acknowledgment of the

affordances of emerging online spaces and participatory technology, and the use of OER in the classroom.⁷ Open pedagogy—the term used in this chapter—is “an access-oriented commitment to learner-driven education AND a process of designing architectures and using tools for learning that enable learners to shape the public knowledge commons of which they are a part.”⁸ As faculty explore the use of open pedagogy, librarians and information literacy instructors have an opportunity to play an important role in promoting student success. This is especially true for multimodal composition projects that have become more popular in the first-year composition classroom.

OPEN PEDAGOGY

Open pedagogy can be thought of as “a site of praxis, a place where theories about learning, teaching, technology and social justice enter into a conversation with each other and inform the development of educational practices and structures.”⁹ A term that has changed significantly in the past several decades, open pedagogy is a complex blend of the meaningful use of technology in the classroom, the promotion of new learning techniques uninhibited by copyright, and opportunities for diverse voices to manifest in educational materials.

If students learn by doing and copyright limits behaviors in the classroom, then open pedagogy explores the broader set of activities students can engage in when copyright restrictions are removed.¹⁰ David Wiley defines these activities as the “5R activities.”¹¹ The five activities allowed by open licenses are the ability to retain the work, to revise it, to remix it with other open material, to reuse it, and to redistribute it to others. Some argue that resources with a CC-ND or CC-NC license, which curb some of the 5R activities in specific contexts, should not be considered open educational resources.¹² Regardless, using or creating openly licensed content is not open pedagogy on its own; these actions must empower students and result in student creation and sharing to be considered open pedagogy.¹³

Following this framing of OER use, Wiley defines OER-enabled pedagogy as “a set of teaching and learning practices only possible or practical when you have permission to engage in the 5R activities.”¹⁴ OER-enabled pedagogy describes teaching in terms of the limitations and affordances of copyright. Instructors practicing OER-enabled pedagogy think about the implications of the 5R activities applied to course material as well as student-created works, and they incorporate these activities into the classroom.¹⁵ As a result, course materials can be continually re-examined, modified, and updated based on new learning, responses from a wider community, and an improved understanding of the concepts.¹⁶

An important idea in open pedagogy is the concept of “renewable assignments,” also developed by David Wiley. He posits that most traditional

assignments are expected by both instructor and student to be created, graded, and then discarded. These assignments, which he calls “disposable assignments,” can result in learning, but they are a missed opportunity for students to enter into a broader, public conversation about the course content.¹⁷ Renewable assignments, on the other hand, meet four criteria: (1) a student creates an artifact, (2) the artifact has value beyond the student’s mastery of the content, (3) the artifact is shared publicly, and (4) the student is invited to share their artifact with an open license.¹⁸ Renewable assignments result in student-created end-products that can be used, shared, and enjoyed by a much wider audience. When instructors use renewable assignments, students are able to actively create their educational content rather than passively consume it,¹⁹ and the results promote both increased inclusion and improved pedagogy.

Open educational practice (OEP), a framework developed by Catherine Cronin, takes a broader look at open pedagogy and moves beyond the limitations or affordances of copyright. Cronin defines open educational practices as “use/reuse/creation of OER AND collaborative, pedagogical practices employing social and participatory technologies for interaction, peer-learning, knowledge creation and sharing, and empowerment of learners.”²⁰ The use and creation of OER is still present in OEP, but participatory technologies and the empowerment of students are also emphasized. Some studies have found that the use of OER is not necessary for OEP but can sometimes lead to it.²¹ Cronin and MacLaren consider open pedagogy as a part of OEP, although OEP also encompasses scholarly behaviors outside of teaching.²²

According to Hegarty, open pedagogy has eight attributes.²³ Hegarty argues that open pedagogy engages with participatory technologies that encourage peer-to-peer sharing. It also requires the students and instructors involved to be open and trusting of one another, as students are making themselves vulnerable by sharing their work with a public audience. Open pedagogy requires innovation, creativity, and learner-generated creation, driven by students. As the tool of a connected community, open pedagogy involves the sharing of resources and ideas among instructors for the benefit of everyone. Finally, open pedagogy should involve reflective practice and peer review so that students can learn from their own work and from the feedback of others.²⁴ The interplay of technology, student-driven learning, and community-building overlap in open pedagogy, resulting in powerful learning experiences with meaning beyond the classroom for students.

Making assignments more meaningful and widely useful is just one benefit of embracing the student-centered learning encouraged by open pedagogy. When the course content is openly licensed, students begin to understand knowledge as something that is continuously revised and engaged with by a scholarly community.²⁵ When students are actually asked to participate in the creation/revision

process, the information creation process becomes even more explicit, while the learning is learner-directed.²⁶ The course content itself also plays a greater role in a classroom using open pedagogy; the course material becomes dependent on the students, empowering them and raising the student-content relationship to a place of greater importance.²⁷

While the use of technology is not required for open pedagogy, the affordances of the internet can make remixing and editing of content easier, and it provides public communities for sharing that lend themselves well to open pedagogy assignments. Some examples of open pedagogy projects include students editing Wikipedia articles, remixing openly licensed content to create multimedia products, editing or creating open textbooks, creating open test banks, and creating their own assignments.²⁸

Open pedagogy is also often thought to be an approach that employs critical digital pedagogy.²⁹ Critical digital pedagogy is community-driven, open to diverse voices, has a use outside of traditional educational institutions, and works to resist inequitable power relations in higher education and society at large.³⁰ As with critical pedagogy, critical digital pedagogy promotes humanization and opposition to injustice. Open pedagogy, in the spirit of critical digital pedagogy, empowers students to decide what questions need to be answered and paths explored based on the diverse audiences they are encountering and with which they are sharing content.³¹ Allowing students to be involved in the creation of open materials creates opportunities for marginalized voices to be heard and to contribute their perspectives.³²

LIBRARIAN SUPPORT FOR OPEN PEDAGOGY

The activities and skills that students employ when engaged in open pedagogy are different from those they may be accustomed to. Rather than using library databases and writing annotated bibliographies to be viewed only by their professors, students might be editing public documents or creating public-facing projects. Questions about copyright, digital identity, privacy, and plagiarism often emerge in such projects, and faculty may require support meeting these newly emerging needs. For this reason, library information literacy instruction must adapt to these new activities.

Information literacy, as defined by the ACRL *Framework for Information Literacy for Higher Education* in 2016, is “the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.”³³ Information literacy can become especially important when students are creating and sharing openly licensed content, as they are often exploring a new and unfamiliar role in the information generation process. Each of the frames in

the Framework offers new perspectives when explored through the lens of open pedagogy.³⁴ For example, open pedagogy provides ample opportunities to explore the frame Information Creation as a Process, as the process of creating or modifying open content demonstrates the collaborative and messy nature of information creation in practice.³⁵ The Information Has Value frame also has a great deal of potential to be explored in open pedagogy. Discussions about the costs of educational content, the ways in which those who create the content often cede control of it to publishers, and the role of licenses to both improve and limit access can emerge in open pedagogy settings.³⁶ When students engage with existing open content or invite others to edit, modify, or remix their own, they may begin to understand the frame Scholarship as Conversation as well.³⁷ The use of open pedagogy often allows for the exploration of the ACRL Framework in ways that are more challenging when using closed content, and librarian involvement in teaching these frames in an open pedagogy classroom is essential.

There is a growing number of examples in the literature of the important role librarians can play in supporting open pedagogy. Beilin and Leonard support open pedagogy in their critical information literacy credit-bearing course by asking students to contribute to public-facing projects like OpenLab throughout the semester.³⁸ Gibson and Jacobson assist with open pedagogy efforts in the classroom by providing information literacy instruction and micro-credentialing for students who are compiling and creating learning materials for future students.³⁹ Students at the University of British Columbia engaged in a large-scale open pedagogy project when they contributed to British Columbia's Agricultural Land Reserve by conducting data analysis and sharing their results.⁴⁰ Librarians helped with this project by providing Geographic Information System (GIS) support and training as well as an overview of open data sources.⁴¹ While librarians can provide important open pedagogy training and support for finding and using OER in open pedagogy assignments,⁴² there is still much to explore regarding the use of information literacy instruction to aid in these efforts.

MULTIMODAL COMPOSITION

Since the 1990s, the field of composition studies has diverged from the traditional conception of words on printed pages as the primary content with which composition scholars (and teachers) engage.⁴³ The introduction of new technologies that provide nearly universal access to online social spaces has changed how humans compose and share texts, and it has led to the creation of new media. The new ways in which people compose text in the digital age have made digital literacy more important than ever.

According to the American Library Association (ALA), digital literacy is “the ability to use information and communication technologies to find, evaluate,

create, and communicate information, requiring both cognitive and technical skills.”⁴⁴ While similar to information literacy, digital literacy necessarily involves the use of technology and therefore requires both specific cognitive skills (including critical thinking and information literacy applied to the use of technology) and technical skills (the abilities needed to use the technology). Digital literacy also plays a role in digital rhetoric, which is the application of rhetoric to digital texts.⁴⁵ Rhetoric, or persuasion, was described by Aristotle as consisting of appeals to ethos (emotion), logos (logic), and pathos (credibility).⁴⁶ Digital rhetoric explores how these appeals are used in the creation and evaluation of digital texts and therefore also involves forming digital identities, building social communities, and interrogating the cultural foundations of digital platforms and texts.⁴⁷ Digital rhetoric guides the composition of multimodal texts.

Visual literacy, defined by the Association of College & Research Libraries (ACRL) as “a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media,” has also become increasingly important in the visually rich world students explore online.⁴⁸ It is important for students to be able to find, interpret, evaluate, use, and create visual information, and librarians can play an important role in developing these literacies.⁴⁹ ACRL has prioritized the development of visual literacy so highly that the organization has established visual literacy standards that correlate with information literacy standards to support librarian visual literacy instruction.⁵⁰

Multimodal composition combines two or more forms of composing, such as visual, aural, gestural, linguistic, or spatial forms.⁵¹ This increasingly common method of composition results in texts that “exceed the alphabetic.”⁵² Multimodal composition often engages new and emerging media, such as video, podcasts, images, dynamic web pages, etc.⁵³ Examples range from a meme shared on social media, to a collage of photos mounted on a dorm room wall, to a photograph of that same collage shared in an online community.⁵⁴ As the audience, format, and platform of the composition change, the rhetorical decisions of the creator may also shift to address the concerns of different viewers.⁵⁵ The intended audience of a student’s composition can also be described as the discourse community. A discourse community is a group of people who have a shared interest and who use the same language to talk about that interest with one another, which is tied to the concept of shared semiotics.⁵⁶ Students who practice multimodal composition in the classroom may be better equipped to make rhetorical decisions in a variety of personal and professional contexts, thereby improving their ability to communicate.⁵⁷

While multimodal projects do not need to use digital technology (as in the photo collage example), the affordances of computers and the internet make dynamic composition easier. In addition, many discourse communities to which students belong are in online spaces. While the ways students communicate outside of the classroom are changing rapidly due to technology, first-year

writing assignments often remain static.⁵⁸ The traditional annotated bibliography or rhetorical essay do not necessarily address the digital literacy skills that students need in order to engage with online communities. Students are already communicating multimodally now more than ever,⁵⁹ and they need to learn how to interpret and evaluate the barrage of multimodal content they encounter constantly, as well as how to contribute to multimodal rhetorical communities to which they belong. Multimodal composition assignments provide opportunities for students to gain these essential skills.

CASE STUDY: PUTTING THEORY INTO PRACTICE

Background

Cleveland State University (CSU), located in downtown Cleveland, Ohio, serves a student population of approximately 17,000. The student population is diverse: 27 percent of students are from a minority group, more than 1,400 are international students, and many students are first-generation students. CSU strives to be an affordable option for students pursuing a college degree, and, to that end, the university has been involved in open education and affordability efforts since 2014. CSU was one of the founding members of the Open Education Network (OEN, formerly the Open Textbook Network), and, shortly after joining the OEN, the CSU Michael Schwartz Library began offering small Textbook Affordability Grants for faculty to adopt, adapt, or create open educational resources. As of the spring 2020 semester, thirty-eight grants were awarded, saving our students approximately \$894,800.

Among the first Textbook Affordability Grant winners were two instructors from CSU's First-Year Writing program. Emilie Zickel and Melanie Gagich both applied for Textbook Affordability Grants to develop open textbooks, one for ENG 100/101 (Zickel) and one for ENG 102 (Gagich). These texts were meant to replace the commercial textbook that all first-year writing students were required to purchase. The open textbooks were used in the 2018 fall semester with success, but only in Zickel and Gagich's sections of first-year writing. These instructors wanted to extend the use of the text to all seventy sections that are taught in the department, but they realized that they needed to include additional instructors in the planning and creation of the texts to achieve more widespread adoption.

Shortly after finishing these texts, Zickel and Gagich reached out to the Michael Schwartz Library and Provost's Office for additional funding to combine the texts and to invite a team of part-time, first-year writing instructors to help edit a new open textbook that could be used across all first-year writing courses. They were awarded the funds in the fall of 2018, and developed the book, titled *A Guide to Rhetoric, Genre, and Success in First-Year Writing* (<https://pressbooks.ulib.csuohio.edu/csu-fyw-rhetoric/>). The book has now replaced the commercial textbook (*A Brief Guide to Writing from Readings* by Stephen Wilhoit, which has

a list price of \$79.99 for its 2016 edition) previously used in ENG 100, 101, and 102 for all sections of first-year writing, resulting in out-of-pocket savings for approximately 2,525 students every semester.

The library was frequently involved in the development of this first-year writing text, from offering the initial grant to develop the content and providing important copyright advice, to providing the platform (Pressbooks) that currently hosts the book. The author of the present chapter, as librarian liaison to the English Department and OER and copyright advisor for the campus, also worked with the instructors to increase the reach of their accomplishment. She arranged for Zickel and Gagich to give several presentations on campus (2019 and 2020) and accompanied them to the 2019 CCCC (Conference on College Composition and Communication) to present about this project. In the spring of 2020, the three were also invited to speak at a nearby college about their experience, as the composition program at that institution was interested in exploring a similar OER creation project. These collaborative presentations, while encouraging the adoption of the open textbook, also deepened the relationship between the librarian and instructors, providing the foundation for the innovative integration of library instruction into their classes.

Both Zickel and Gagich deliberately engaged the students with the open textbook on a regular basis, asking them to link to specific passages in reflections and assignments, encouraging them to open the textbook on their phones or laptops during class, and, in Gagich's case, asking the students to perform short mini-presentations on specific chapters of the text for the rest of the class. Using an open textbook allowed the students greater flexibility in accessing the textbook, and it allowed the instructors to hold them accountable for accessing the content on a regular basis throughout the course of learning.

Multimodal Composition Assignment

In addition to switching to an open textbook, one of the instructors (Gagich) wanted to engage students in open pedagogy, which she did through a multimodal composition project. The project was meant to teach students how to use digital media to engage rhetorically with a specific online community to which they belonged. Within the framework of digital rhetoric, students would appeal to their audiences' emotions with word choices, images, and targeted use of media; develop logical arguments with sources and examples; and establish credibility with documentation and citations appropriate to that community. Students were also encouraged to use non-privileged dialects of English appropriate to their discourse community.⁶⁰

This assignment asked students to consider their intended audience (peers in a community to which they belonged), the persuasive message they wanted to share, the genre best suited to share this message (e.g., website, video, podcast,

blog, etc.), and the medium for sharing that message (i.e., social media group, message board, comment section, etc.). For example, a student might argue to a group of online music fans that a particular music group is superior to others using an interactive website with videos, audio clips, images, and language that is inherent to that online community. Then, the student would share a link to that website in, for example, a social media group for fans of that genre of music. Students were aware that others could “talk back” to their text and engage with their persuasive argument.

This multimodal assignment required students to master information literacy skills and concepts that were not typically covered in first-year writing information literacy sessions. Because their projects were public-facing, students needed to be more aware of the copyright restrictions involved in sharing intellectual property. They could benefit from knowing about the basics of US copyright, where to find Creative Commons licensed content, and how to cite openly licensed or public domain content. The students also had to consider their digital identities and how to preserve their privacy in online spaces. Finally, the students required tailored guidance in source evaluation, as they were often bolstering their arguments with non-academic sources found in, and/or valued by, their discourse community.

Multimodal Composition Research Guide

The librarian liaison was recruited to help the students learn these new skills through a comprehensive research guide and a series of information literacy workshops. The author of the present chapter and her librarian colleague, Ben Richards, developed a multimodal composition research guide in the fall of 2019, with considerable help from one of the instructors (Gagich). Because of her subject expertise, Dr. Gagich provided advice and text about multimodal learning for the guide, while the author and Richards developed content about digital identity, copyright, and source evaluation.

The guide was constructed around the process that students would undergo when developing their multimodal projects. First, the guide described multimodal composition and digital rhetoric, and it provided important definitions and links. It also provided tabs to help students with planning and creating their projects. Under the “Creating Your Project” tab, there was information about finding material for the project choosing creation tools and evaluating online information. Because students would be sharing their projects publicly, there was also a tab about digital identity and privacy. One tab was devoted to copyright information and Creative Commons licenses. Finally, there was also a tab explaining how to avoid plagiarism and how media formats employ a variety of conventions for giving credit to the creators of sources cited. The research guide was created over months with regular feedback from the instructor. While not

all first-year writing instructors are comfortable with or interested in multimodal composition projects, many instructors have decided to begin experimenting with them following Dr. Gagich's example. This guide allows the library to provide support to instructors and students through that challenging transition, and it can be changed as the needs of the department develop. The research guide can be found at <https://researchguides.csuohio.edu/ENG102multimodal> (see appendix 7A for an image).

Information Literacy Instruction

In addition to the research guide, the author of the present chapter also offered a library session for students in Dr. Gagich's ENG 102 class in both the spring and fall of 2019, as well as spring of 2020. The workshop focused specifically on understanding the basics of copyright, learning what Creative Commons licenses do, and finding openly licensed content students could use for their projects. The learning outcomes for the session were as follows:

- Students will be able to articulate the purpose and function of US copyright in order to use copyrighted works ethically and legally while recognizing the copyright inherent in their own works.
- Students will be able to identify the permissions given by various Creative Commons (CC) licenses in order to use CC-licensed work legally while choosing the appropriate CC license for their own work.
- Students will be able to find (and cite) openly licensed material appropriate to incorporate into their multimodal project in order to legally share their work, the product of a remix process.

First, the librarian explained the basics of copyright and introduced Creative Commons licenses (see <https://rb.gy/w0idah> for slides). Many students had thoughtful and tricky questions about copyright at this point in the session as the implications clearly piqued their interest, so the librarian had to take care not to spend too much time lingering on the complexities of copyright. This section of the presentation also presented an opportunity to remind the students that their textbook was licensed with a CC license, a fact that meant little to most of them before they learned some basic details about open licenses.

Next, the librarian asked the students to complete an online form to practice identifying the rights associated with specific licenses and choosing the correct license for a specific need (see <https://rb.gy/bnxvwi> for the live form or appendix 7B for the form questions). The answers were reviewed as a class, and, in most classes, student responses revealed that they clearly understood the content (although Share-Alike licenses were most likely to cause confusion). The librarian then demonstrated how to search several online repositories of CC-licensed materials and how to cite materials using the TASL (title, author, source, license) method.⁶¹

The session ended with students using the demonstrated search tools to find two CC-licensed sources—images, audio, or video—relevant to their multimodal project and citing them correctly (also found in the online form: <https://rb.gy/bnxvwi>). The librarian was free to wander the class during the student work time to answer questions and help those who were struggling. The most common questions received were about whether or not a specific image could be used and how to find the citation information for an image, which varies widely based on where the image was found and was unsurprisingly confusing. Students were also encouraged to follow up with the librarian in one-on-one meetings after the session.

Students in Dr. Gagich's ENG 301: Writing about New Media class were also assigned a multimodal project but with a focus on the subject matter of the course: composition. Students in this course are mainly English majors, so the project provided relevant preparation to publish in composition scholarly journals, which generally anticipate multimodal composition submissions. A fair number of the students were also either current or future K-12 teachers, so the opportunity to create multimedia projects and navigate the copyright implications in the world of education also made the project practical and beneficial. Project topics included literature, creative writing, composition and rhetoric, writing pedagogy or language arts education, and other topics of debate within the students' chosen fields. In this upper-level course, students were expected to interact with their scholarly peers rather than choosing any discourse community to which they belonged.

In the fall of 2018, spring of 2019, and spring of 2020, the same copyright/Creative Commons workshop was presented to students in ENG 301 but with more detail about copyright, and some of the searching demonstration offloaded onto a second workshop. The second workshop, which was moved completely online in spring 2020 due to the COVID-19 pandemic, reiterated content from the first workshop and included a short review assessment. The librarian demonstrated more in-depth searching for openly licensed content and reviewed the TASL citation model. Because the spring 2020 session was asynchronous, the librarian used experience from previous classes to develop a short FAQ list with questions she also answered in her presentation. The slides for this second workshop, including a link to the review assessment, can be found at <https://tinyurl.com/trg4jkb>.

In 2019, at the end of each semester, the students shared their projects with the campus community in a digital student showcase held in the CSU student center. The showcase, offered each semester, is organized by a faculty group called DigitalCSU. The event is open to any student on campus, although students usually participate as part of a specific course. At the event, students show their digital projects on laptops while attendees circulate and engage with presenters, as at a poster session. While the ultimate goal of the ENG 102 assignment is for students to share their work in a relevant online discourse community, sharing their projects with

the campus community was also very meaningful to many students. Anyone from the campus or local community could ask the students questions and observe their work, providing an even more apparent external audience. The library supports this event by providing marketing assistance and refreshments for attendees.

Outcomes

The library sessions that accompanied these multimodal projects were generally well-received by students. Dr. Gagich wrote in an email in the spring of 2020, “ALL of my ENG 301/509 students mentioned copyright and licensing in their final reflections. Some of them cited [the librarian’s] PowerPoint and all of them requested more lessons about copyright and such in the future.” Many of the questions that the librarian received from students during and after the session were specific, were motivated by need, and demonstrated genuine curiosity about intellectual property law. Some students seemed to understand the value of copyright knowledge beyond the class and even began asking questions about using intellectual property in their everyday lives, such as sharing content on social media. The fact that the course textbook was openly licensed also helped, as it provided a tangible example of the benefits of openly licensed content for its users. This session was also successful because of the fruitful and collaborative relationship between the instructor and the librarian, who worked closely on this course as well as on other projects related to open education, making for a fairly seamless integration of library sessions into the course.

There were still challenges that emerged. A discussion of the basics of copyright is an essential starting place when teaching about Creative Commons licenses, but it is difficult to describe the nuances of copyright in a single session without raising many student questions. Determining the appropriate level of copyright content to include took several iterations as the session was re-introduced each semester. Also, the library session assessments were initially distributed as print worksheets that students completed and submitted before leaving the session. In 2020, the librarian moved all of the assessments online, as the majority of the other in-class assignments were delivered and completed in Google Docs and other online platforms. To match the format of the class’s discourse community, the library assessments were moved to the more appropriate format of online forms. Finally, when all classes were moved online for the end of the spring 2020 semester due to the pandemic, employing a prerecorded library session made it more challenging to engage students. The transition from in-person to online also eliminated the opportunity for students to share their work at the student showcase. However, with more advanced planning and coordination, online library sessions could be as engaging as in-person sessions by employing methods of engagement only available online. The librarian will explore these affordances in future offerings of this library session, which may continue to be delivered online.

Discussion

The multimodal project described in this case study demonstrated all three of the key components of open pedagogy: the use and creation of openly licensed materials, the application of technology, and the role of critical pedagogy. Students used OER heavily in this assignment, and the library sessions provided a foundation for their understanding of the value of open education beyond that particular class. The project also met all four criteria for an OER-enabled pedagogy assignment:⁶² students created an artifact (the multimodal project); the artifact had value beyond student mastery of the content (i.e., students were engaging with their own, non-academic communities); the artifact was shared publicly (i.e., students posted their projects in public online spaces with the expectation that the community would respond); and students were invited to share their final projects with Creative Commons licenses. Unlike a disposable assignment, the multimodal projects students created could be engaged with long after the class was over. The projects were also student-centered, in that they empowered students to make choices about where to share their projects and how best to address their own discourse community. The multimodal project put students squarely in the role of content creator and immersed students in the content creation process, helping them to see how other kinds of information, such as scholarly content, are created, shared, and discussed among members of a discourse community.

Open pedagogy generally—although not necessarily—uses digital technology to facilitate revision, remixing, and sharing. This multimodal assignment also relied on the affordances of such technology, especially social media platforms and other online forums. In addition, it engaged with many types of media that are ubiquitous in online spaces, such as video, images, and audio; these media formats often provide a rich source of material for open pedagogy projects. As with open pedagogy assignments, consideration of students' digital identities and privacy is important (and was considered) in multimodal assignment design as well.

Finally, this multimodal assignment empowered students to share their voices in the online communities to which they belonged rather than forcing students to engage with privileged dialects and discourse communities where they may not feel welcome. Providing opportunities for students to make their diverse voices heard in an authoritative way is fundamental to open pedagogy.

THE ROLE OF INFORMATION LITERACY IN MULTIMODAL COMPOSITION AND OPEN PEDAGOGY Assignments

Information literacy plays a key role in multimodal composition and open pedagogy projects. The library sessions described in this case study engaged most heavily with the ACRL frames Information Has Value, Information Creation as

a Process, and Scholarship as Conversation.⁶³ By thinking more deeply about the intellectual property laws that may limit their access to information sources, and about the mechanisms available to overcome those limitations, students gain a more nuanced understanding of the value of information to individuals and communities. They begin to see themselves as users and creators of information, as well as agents capable of enabling (or restricting) the future use of shared content. When the students contemplate the licensing decisions made by content creators, they also begin to better understand the process of information creation. They may recognize how the internet provides information-sharing venues that improve access, but also how intellectual property law in the United States limits the affordances of those platforms. When information is created and shared, the creator may make decisions with both the format's affordances and the legal framework in which it operates in mind. Finally, when students share their scholarly work in a public forum, they may begin to understand the role that dialogue plays among members of rhetorical communities, including scholarly ones. They may also recognize their own contribution to knowledge when engaging with discourse communities of which they are a part.

The use of multimodal assignments offers an ideal opportunity for open pedagogy, and the intersection between the two approaches is bolstered by information literacy instruction. Multimodal composition projects ask students to engage with discourse communities to which they belong, and these communities are often public and online. An assignment with these requirements already meets three of Wiley's four characteristics of an OER-enabled pedagogy assignment; all that remains is to ask students to consider sharing their work with a Creative Commons license. Such projects also necessitate an increased student familiarity with copyright, because public communities are subject to stricter copyright restrictions than classrooms. Support from a librarian plays an essential role here, helping students avoid liability and take full advantage of the openly licensed content available to them. The process of creating public-facing projects that avoid copyright violations also makes the value of open licenses clear to students, who may not realize how restrictive copyright can actually be for certain uses.

Multimodal assignments and open pedagogy are both facilitated by, while not being restricted to, the use of digital technology. The affordances of online software, the internet, and social media platforms greatly increase the opportunities for student learning in both approaches. Multimodal composition assignments recognize that discourse communities are increasingly forming and existing in public online social spaces rather than private in-person spaces.⁶⁴ However, students require digital literacy skills to navigate online spaces responsibly and effectively, and they may not receive digital literacy training unless it is intentionally addressed in the curriculum. Information literacy instruction plays an

important role here as well. Librarians can help students navigate these environments, find credible evidence, and protect their digital identities.

Multimodal composition relies on critical digital literacy, and, in many ways, so does open pedagogy. Both recognize the social justice opportunities and responsibilities that emerge when students become content creators in public spaces, and both empower students to use their own voices and recognize their authority as content creators. For many students, the content creation process is opaque, especially in privileged discourse communities such as scholarly publishing. Multimodal composition and open pedagogy invite students to participate in the content creation process, giving them important knowledge and experience to understand the seemingly mysterious content creation process. Librarians can contribute to this process too, providing instruction about the information creation process, as well as its impact on the credibility and accessibility of the resulting content. Information literacy concepts, such as the idea that information has value or that authority is constructed and contextual, are important to the learning experience of students participating in these kinds of assignments.

CONCLUSION

This chapter has outlined several methods for supporting open pedagogy through information literacy instruction, as well as the theoretical framework that justifies doing so. It has also explored unique opportunities for librarian-instructor collaboration in supporting open pedagogy through multimodal composition projects. The overlap among the goals of open pedagogy, multimodal composition, and information literacy provides a strong foundation for librarian-instructor collaboration, resulting in memorable learning experiences for students.

Faculty who have undertaken open pedagogy projects have described the experience as “simultaneously liberating and terrifying.”⁶⁵ Taking on this new pedagogical approach is not always easy, and it often requires considerable planning and effort. Students may be relatively unprepared to make responsible decisions about how to use and share intellectual property, or how to find credible and appropriate evidence to employ in non-academic discourse communities. Librarians who are able and willing to ease the process by providing support through information literacy instruction can promote faculty adoption of open pedagogy and improve student outcomes.

APPENDIX 7A

MULTIMODAL COMPOSITION RESEARCH GUIDE: UNDERSTANDING COPYRIGHT PAGE

Michael Schwartz Library / Research Guides / Multimodal Composition / Understanding Copyright

Multimodal Composition

Resources, tools, and tips for creating multimodal composition or project

Home

Planning Your Project

Creating Your Project

Finding Material for Your Project

Choosing Tools

Evaluating Online Information

Digital Identity and Privacy

Understanding Copyright

Avoiding Plagiarism

ENG 391 Activity

- Creative Commons Activity

Copyright Basics

Why Have Copyright

What is Copyright?

What is Protected by Copyright?

What is Not Protected by Copyright?

How Long Does Copyright Last?

Copyright can seem confusing or frustrating, especially if you're the one trying to use a copyrighted work. However, copyright plays an important role in our society by encouraging innovation and creativity.

Copyright serves two purposes:

- 1) to incentivize creativity and innovation
- 2) to allow the fruits of creativity and innovation to be enjoyed by society

It does this by giving creators exclusive rights to their work, during which they can make money off the work and present it as their own. Then, after a set period of time, those exclusive rights are no longer only granted to the author; everyone can use the work to create new works and learn from that work, benefitting society as a whole.

What is Public Domain?

Public Domain encompasses "all works that never had copyright protection and works that no longer have copyright protection" (Purdue University Copyright Office). All works published in the United States before 1923 are in the public domain. All works in the public domain are free for the public to use.

Some examples of public domain material include:

- Public Domain Pictures
- U.S. Census Data
- Public Domain Poetry
- Public Domain Links (Research Guide)
- List of Public Domain Music



Keep in mind: works that are not protected by copyright may still be protected by other intellectual property laws like trademark and patents. See the video below for information about the difference between these intellectual property laws.

- Public Domain Research Guide




Use this link to find a more comprehensive list of public domain materials/links.

What are Creative Commons Licenses?




Copyright, while very important for protecting intellectual property, can pose some barriers to educators who want to share their work freely without being asked permission for use of their work on a frequent basis by other educators. Creative Commons licenses, rather than replacing copyright, layer over the top of copyright and allow the creator to give up some of their copyrights. There are four parts to a CC license, and they can be combined in almost any combination.




CC-BY - Attribution: User can use, share, and remix your work as long as he/she attributes it to you.

CC-BY SA - Share Alike: User can use, share, and remix your work as long as he/she attributes it to you and shares the derivative work you make with the same CC license you used.

CC-BY NC - Non-Commercial: User can use, share, and remix your work as long as he/she attributes it to you and does not make money off of it.

CC-BY ND - No Derivatives: User can use and share your work as long as he/she attributes it to you and does not

APPENDIX 7B

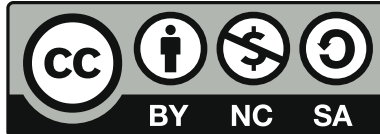
CREATIVE COMMONS LICENSES

Test your knowledge about Creative Commons licenses! Remember to consult the research guide (<https://researchguides.csuohio.edu/ENG102multimodal>) if you have questions!

1. Name:
2. Class:
3. Professor:

Part One

4. What does this Creative Commons license allow users to do?



5. Which symbol allows me to make a derivative work?

a.



b.



c.

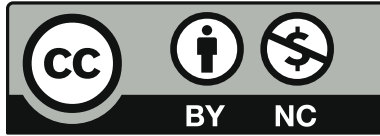


6. What does this Creative Commons license allow users to do?



7. Which symbol allows me to make money from the use of the work?

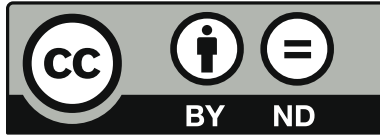
a.



b.



c.



8. Bonus question: Which of these would be an impossible license?

- a. CC BY-SA
- b. CC BY-SA-ND
- c. CC BY-NC-SA

Part Two

Finding openly licensed content. Use your new searching skills to find some openly licensed/public domain materials related to a topic of your choice (perhaps one related to your chosen topic for this class). Use this research guide as a starting place if you'd like: <http://researchguides.csuohio.edu/publicdomain>.

1. Image #1 - Tool used to find (i.e., Google Images):
2. Image #1 - Image title:
3. Image #1 - Image creator:
4. Image #1 - Creative Commons License (or public domain):
5. Image #1 - URL (optional):
6. Image #1 - Bonus: Cite this image correctly. Remember TASL (Title, Author, Source, License).
7. Image #2 - Tool used to find (i.e., Google Images):
8. Image #2 - Image title:
9. Image #2 - Image creator:
10. Image #2 - Creative Commons License (or public domain):
11. Image #2 - URL (optional):
12. Image #2 - Bonus: Cite this image correctly. Remember TASL (Title, Author, Source, License).

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SITUATED LEARNING AND OPEN PEDAGOGY:

PATHWAYS FOR UNDERGRADUATE STUDENTS' EMERGING INFORMATION LITERACIES

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Engaging undergraduate students in the transcription of seventeenth-century handwritten recipe manuscripts requires that they develop contextual knowledge, paleography skills, digital humanities literacies, and humanistic research skills. This undergraduate research project happens at Penn State Abington College, a small, local-serving, public land-grant Penn State Commonwealth Campus near Philadelphia. It is part of the Abington College Undergraduate Research Activities (ACURA) program, which pairs students and faculty in multi-semester research experiences. Students receive credit, gain research experience, and present their work at an annual campus poster fair.¹ At this campus of nearly 4,000 undergraduates, students tend to have significant financial need, and more than a third are first-generation. This particular undergraduate research project is called What's in a Recipe? Reading Early Modern Recipe Books. In this three-semester project, which took place from spring 2019 through spring 2020, students worked closely with the lead faculty member and faculty librarians to transcribe a digitized family recipe manuscript and to use that corpus and the resulting inquiry to contribute their knowledge to the larger scholarly conversations. This case study demonstrates how engaging undergraduates in

a niche situated learning experience of historical recipe transcription, enabled by access to open educational resources and guided by open pedagogical principles, created a space for authentic student inquiry, attributed contributions to public knowledge, legitimate participation in scholarly communities of practice, and the emergence of information literacies beyond what faculty anticipated. This chapter should be of particular interest to academic librarians, humanities teaching faculty, archivists, and digital humanists.

BACKGROUND

Since 2016, an English faculty member at Penn State Abington, who also runs a historical recipe public-history project,² offered *What's in a Recipe?* in the ACURA program. This undergraduate research course connects to her research on Early modern recipes, which falls under the umbrella of the public Early Modern Recipes Online Collective (EMROC) project.³ Traditionally a two-semester undergraduate research project, she invites students to learn how to transcribe recipe manuscripts and pursue a research topic related to them. Looking to expand the digital possibilities for this project, she partnered in 2018 with the literary informatics librarian at the University Park campus, who is an early modern digital humanities scholar, and a reference and instruction librarian at the Abington campus, who specializes in open education. Starting in fall 2018, they began developing the guiding questions and learning experiences for a three-semester version of the project, which would run from spring 2019 through spring 2020. The collaboration between disciplinary faculty and multiple faculty librarians allowed the project to expand in scope and depth for students and faculty alike.

Transcribing early modern recipes from a seventeenth-century manuscript via the Folger Shakespeare Library's Dromio transcription portal,⁴ keeping an annotated bibliography of assigned and discovered readings, and writing research reflections remained the central components of the course. The expansion into a third semester enabled the faculty to incorporate additional hands-on experiential learning and gave the students additional time to follow their curiosity and cultivate individual inquiry-based research projects parallel to the group corpus transcription assignment.

The English professor and librarians centered the following four questions to guide their planning:

- How can a small recipe transcription project make space for student contributions to broader public knowledge?
- How has the digital environment opened possibilities for these undergraduate students to legitimately peripherally participate in scholarly communities of practice?

- What open pedagogical principles could faculty practice that would allow the project to be authentically driven by student inquiry and research questions?
- What literacies would students need to authentically participate and what literacies would emerge for students throughout this three-semester project?

They decided that a situated and open pedagogical approach would make space for the answers to those questions to emerge; this approach, described more fully later in this chapter, involves participatory learning which centers students as knowledge creators. Rather than leading with the banking model of education,⁵ where knowledge is passed from expert to learner, they decided to decenter faculty authority. The selection of a relatively unexplored manuscript to transcribe created the space for students to become the experts where the faculty had just as many questions for students as students did for the faculty.⁶ Faculty used their expertise instead to support student inquiry and create multiple sites of digital and physical engagement. They opted for hands-on experiential learning and modified the small library classroom space to reflect that, rebranding it the LibLab with manuscript images, goose quills, a mortar and pestle, archival materials, and research posters hung on the walls as learning objects. They made the library classroom space, and the Chromebooks in it, available for students that might not have access to the technology they needed to transcribe and engage digitally with the manuscript. Finally, they taught students to do digital textual exploration with the open source web-based Voyant.⁷

In spring 2019, five students enrolled in the project, and after one graduated that May, four continued for the final two semesters, a mixture of students ranging from first- to third-year in their studies. For this particular iteration of the project, these students worked with V.b.380, a seventeenth-century digitized handwritten recipe manuscript from the Folger Shakespeare Library's early modern recipe collection that had recently been made available on Dromio for scholars and the general public to transcribe.⁸ The English professor began the very first meeting with a brief introduction and demonstration of secretary hand and paleography, the study of historical handwriting. Then the students logged in to Dromio to begin transcribing the manuscript, asking questions as they fumbled through the process and struggled to read the hands of multiple authors and decipher abbreviations and phonetic spellings. Throughout each semester, this team of faculty and students met approximately every three weeks for two-hour in-person meetings in the library classroom. The literary informatics librarian joined remotely via videoconferencing for nearly every session, and each semester scheduled an in-person visit centered around engaging students in corpus analysis. For the first two semesters, students used the time between in-person meetings to continue transcribing their assigned pages and to read

and annotate weekly readings. Each semester, they also completed mid-term and final reflections on the process and readings.

At the end of the first semester, the professor was awarded an internal engagement grant that allowed two of the students to be paid to continue transcribing and researching during summer 2019, thereby accelerating the manuscript transcription. With the additional funding and time afforded by the grant, the students, faculty, and librarians decided to develop a public-facing event for the fall 2019 semester. The students were responsible for researching, executing, and hosting individual interactive educational and tasting exhibits that told the story of the collective recipe transcription project.⁹ This opened up the third and final semester completely. The professor also used the engagement money to purchase a copy of Elaine Leong's *Recipes and Everyday Knowledge: Medicine, Science, and the Household in Early Modern England* for each student for its deeply relevant content and to help students gain experience with close reading of a single academic text. For the professor and librarians, that entire final semester became focused on supporting students in the development and execution of their individual projects and the collaborative planning of their collective project poster and presentation.

PEDAGOGICAL APPROACH: SITUATED LEARNING AND OPEN PEDAGOGY

In 1991, Jean Lave and Etienne Wenger published *Situated Learning: Legitimate Peripheral Participation*, which laid out their argument that learning is social and is the product of the activity, context, and culture in which learning is developed.¹⁰ Situated learning is not an educational strategy or technique but rather a way to understand learning. Although there is a spectrum of involvement for students who participate in undergraduate research projects, they are considered high-impact practices because they tend to be situated learning experiences. By participating in them, not only do students tackle authentic problems like those encountered in project-based learning activities, but they do so in conjunction with scholars which enables them to legitimately participate, peripherally, in those communities of practice.

Lave and Wenger are clear about what constitutes legitimate peripheral participation for these apprentice-type learning experiences. A learning experience that is situated is legitimate because learners are engaging in activities, contexts, and communities that are authentic rather than hypothetical. And a learning experience that gives learners peripheral participation enables them to participate to a limited degree and only have responsibilities for parts of the overall product or project. Situated learning experience naturally happens within a community of practice because this gives the learners access to expert performance and

people with whom they are able to give and receive input, reflect on processes, and determine the direction of the learning. Lave and Wenger use five distinct non-educational communities of practice to explore legitimate peripheral participation and the dynamics of apprenticeship: midwives, tailors, quartermasters, butchers, and nondrinking alcoholics. It is easy to see how traditional undergraduate STEM research projects and even graduate school research create that type of apprenticeship learning experience. Students collaborate with experienced faculty on an authentic research project or study and contribute to various parts of the product—the recruiting, the data analysis, the literature review, etc.

The possibilities for situated learning experiences in undergraduate education have expanded exponentially as a result of the internet and the broader digital environment. This technological shift has made it possible for students and the public to authentically access and participate in a wide range of activities that were previously unavailable to them. When faculty bring the specific activities of their scholarly communities of practice into classrooms and engage students in them, they are opening up their pedagogy and their practice and inviting students into transformative engagement with those practices. Instead of students writing papers or submitting assignments that will be seen by the professor alone, faculty can reshape assignments into ones that are authentically created for various publics. Students can post blogs, write articles for Wikipedia, collaborate on open lab notebooks, develop personal websites, work on collaborative documents, or build datasets of local historical markers with which they can create public-facing Google Maps. These are all examples of learning activities that not only demonstrate learning but also potentially contribute to public knowledge. These types of renewable learning activities are open pedagogical ones.

While open pedagogy has many definitions, DeRosa and Jhangiani describe it “as an access-oriented commitment to learner-driven education AND a process of designing architectures and using tools for learning that enable students to shape the public knowledge commons of which they are a part.”¹¹ In other words, with open pedagogy, students have direct influence over the learning spaces, course materials, and/or learning activities in which they are being asked to access and participate. For *What’s in a Recipe?*, the students’ main activity uses a manuscript from a library collection that is far from the campus, so access is central to this being a successful open pedagogy project. Although libraries tout access, the reality is that libraries and their collections are often difficult to navigate and can be intimidating and confusing to users. Academic libraries and archives in particular tend to have restrictions about who and under what circumstances patrons are allowed to access their collections. In many cases, research collections are not available to the general public or even many scholars for a variety of reasons, including but not limited to funding, privatization, licensing, and preservation

concerns. The Folger Shakespeare Library's physical collection, from which this project's manuscript comes, is located in Washington, DC, has a number of patron restrictions, and limits access to verified researchers only. For this reason, the Folger's Early Modern Manuscripts Online (EMMO) project is critical for access. It enables undergraduate students, like those in this project, to access collections that they are, in effect, excluded from by both circumstance and location. Started in 2014 and funded by an IMLS grant, the ultimate goal of EMMO is to transcribe the library's entire collection of manuscripts. The Folger continues to add to the online digital image collection, LUNA, and pairs them with Dromio where the public can transcribe them. Once collated and vetted, the transcriptions are published open access and paired side-by-side with the original images, thereby exponentially increasing research possibilities, access, and accessibility. All transcribers' user names are credited in the transcription and on Folgerpedia—thus, the contributions from the public become part of the digital collection.

The open access policy for EMMO is what made it possible for the Penn State Abington students in the What's in a Recipe? project to have access to a seventeenth-century recipe manuscript. Additional open architecture and tools made it possible for them to authentically participate as undergraduates in scholarly public transcription work for which they have limited but necessary responsibility and receive attribution for their contributions to public knowledge. In addition to the public transcription work in EMMO, the faculty also invited students to turn their reflections into scholarly blog posts and submit them to the Early Modern Recipes Online Collective (EMROC) undergraduate author series.¹² The literary informatics librarian taught students distant reading, a computational method for analyzing literary data, with Voyant, an open source web application for exploring the language of digital texts.¹³ The faculty also required students to read and discuss UCLA's Student Collaborator's Bill of Rights and encouraged them to retain and use their transcription work, which they hold the rights to, and to articulate their contributions to the collaboration in their résumés.¹⁴ Thus, this project is a true situated learning experience that is enabled by the open architectures and tools of research libraries, digital humanities scholarship, and the practices of open pedagogy.

INFORMATION LITERACY: SHIFTING FROM PROSCRIBED TO EMERGING LITERACIES

With two librarians involved in the project, the Association of College & Research Libraries' (ACRL) *Framework for Information Literacy for Higher Education* informed the project planning. They brainstormed literacies the students would need to authentically participate in the project, of which there were many. There were contextual literacies like paleography, secretary hand, seventeenth-century

edible and medicinal recipes, knowledge of early modern English households, and ecofeminist theory, an approach for understanding the relationship between women, gender, and the environment. Then there were digital humanities literacies, like textual analysis and distant reading. And finally, as an undergraduate research course, students were expected to develop scholarly literacies around authority, academic reading, scholarly conversations, archival methodologies, developing research questions, searching, citing, and presenting their research. All of these literacies tie into the Framework. As the librarians thought about developing a curriculum where students would develop all of these literacies during only five to six meetings per semester, it seemed overwhelming and impractical.

The English professor, who had led the course before, suggested that they all situate themselves as research mentors instead of instructors and librarians. The literary informatics librarian had experience with this model in her education and her work with graduate students at the flagship campus. The research and instruction librarian was familiar with the concept of open pedagogy. With this fundamental pedagogical shift, they moved from trying to develop a proscribed literacy-focused curriculum intended to meet a long list of learning outcomes to an open pedagogical approach that was responsive to inquiry-driven situated learning experiences. Thus, they adjusted their perception of literacies, which the flexible, non-prescriptive nature of the Framework supports.¹⁵ As they created the project's guiding questions, an openness to many potential digital and information literacies, with perhaps even different ones for different students, became implicit in those questions. They focused on the literacies that students would not be able to participate in the project without—a basic understanding of paleography and transcription—and watched additional literacies, beyond even the anticipated ones, emerge through the situated learning activities. They responded to these developing literacies throughout each semester, with one or two explicit lessons, and then required each student to meet with one of the faculty each semester to talk about their individual research project development. During those one-on-one meetings, the faculty addressed additional or more advanced literacy knowledge practices that were unique to that student's project.

Although faculty saw evidence of all of the frames, the three most developed information literacy knowledge practices and dispositions that emerged fell within the Scholarship as Conversation, Authority Is Constructed and Contextual, and Information Creation as a Process frames.

EMERGING LITERACIES

Scholarship as Conversation

The Scholarship as Conversation frame emphasizes that communities of scholars engage in ongoing discourse with new insights as a result of varied perspectives.¹⁶ A key tenet of an open pedagogy project like *What's in a Recipe?* is that students

not only consume scholarly conversations but are also invited to enter into and contribute to those conversations. To be able to do that authentically, students must see themselves as scholars. In the first semester of the project, students engaged with a variety of scholarly conversations in a variety of formats. Students read scholarly journal articles and book chapters, but they also read research websites and blog posts on historical recipes by undergraduates and scholars alike. The faculty wanted them to engage with not only different perspectives but also examine how those perspectives might be presented in various media and to a variety of audiences. In assigning undergraduate-authored blog posts, including one written by a student from Penn State Abington, they wanted students to engage with examples from students who had previously worked on the project so that they would begin to situate themselves as their own small community of student scholars among a larger community of student scholars, like the ones who had worked on earlier iterations of the project. In one student's final reflection, they talked specifically about their pride in the collaborative work of the project's team throughout.

By engaging with conversations around historical recipes from national and international scholarship, the faculty hoped that students would see that their scholarly contributions were much broader. One way that the faculty focused on developing the literacies of this frame was by giving each student a copy of *They Say, I Say*, a highly accessible academic writing book.¹⁷ The reference and instruction librarian used this text to provide templates and examples of how students can both understand and enter into scholarly humanities conversations in their writing and research projects. The text shows students how to weave both their voice and evidence into complex conversations consisting of multiple viewpoints. In early modern historical recipe research, some scholarship examines gender—specifically, the role of women in knowledge production and the kitchen as the site of that production. However, the students also read scholarship that challenged that idea, like those that talked about how highly marginalized members of households, including servants, received little to no credit for their likely significant contributions to these recipe books. And they read scholarship that examined recipe books that were authored, annotated, and treasured by both the female *and* male heads of the household. By examining multiple scholarly perspectives, students saw that scholarly conversations are unfinished and ongoing, propelled forward by research like the kind they were doing.

By the second semester, students were showing evidence of this frame's knowledge practices and dispositions in both class discussions and reflections. One student described the work they'd been doing over the last few months as learning a language. Many shared self-generated tools they'd created to make transcription easier. Another reflected on the barriers to inclusion that women faced in even having the work of a recipe book be considered scholarly. In their reflections, students wrote with pride about their accomplishments, and two

spoke about connecting the research in this project to both previous and future work, demonstrating an understanding that these conversations, of which they were now a part, were and would continue to evolve.

For this project, students would ultimately have to propose, develop, and execute their final individual research project while simultaneously establishing a direction for their collaborative poster and presentation for the undergraduate research exhibition. To support student-driven inquiry, in the second semester, the faculty introduced students to a multiplicity of ways they could enter the scholarly conversation. They curated a number of potential outputs that included creating a presentation, authoring a Wikipedia article, building a recipe project website, recreating and writing about a recipe, and writing a traditional research paper. Before the semester ended, faculty met with students individually to discuss what additional support they might need for the project they were considering. At the beginning of the third semester, students presented their final project proposal and consulted with faculty about developing their personal reading lists of scholarly conversations they would be engaging with.

In the end, each student went in a unique direction. The projects included researching ingredients, recreating recipes, exploring ecofeminism, and computationally analyzing gender in texts. Each student's scholarly output was completely different: one created a zine, one a blog post, one a website, and one an in-depth presentation. Thus, each student engaged with very different scholarly conversations, which helped them see that there are many channels through which to enter scholarly conversations on a single topic. All students created a single presentation that was shared publicly on the undergraduate research exhibition site and archived in the university's institutional repository so that their work is now publicly discoverable. In writing about the situated learning experiences they had had, one student declared that they "wanted to be part of that story"—language that not only demonstrates an understanding of scholarly work as conversation but also the disposition in this frame that "learners... see themselves as contributors to scholarship rather than only consumers of it."¹⁸

Authority Is Constructed and Contextual

In the Authority Is Constructed and Contextual frame, learners understand that sources reflect the creators' expertise, are evaluated both on the information need and the context, and that various communities may recognize different types of authority.¹⁹ Early on in the transcription, all of the students had questions about whether the women and men who created the family recipe books, like the one they were transcribing, actually tested and used the recipes on their families. Seventeenth-century recipe manuscripts are full of both cookery and medicinal recipes—some with unusual ingredients such as lead, swallows, or thirty grains of the skull of a dead man.²⁰ Today, a number of the ingredients are known to

be unsafe, unfamiliar, or even unimaginable to a North American student. In seventeenth-century England, however, the home and the kitchen were sites of knowledge production.²¹ Women and men eagerly gathered, tested, and shared recipes, often annotating the proven ones or slashing out the ones that were neither tasty nor effective. Medicinal recipes were sometimes accompanied by later notes in the margins about which household member it had been used on. By jumping right into transcription, students were confronted immediately with this evidence of household medicinal authority, which defied their understanding of modern Western medicine where authority lies with healthcare providers. Students came to the first semester's second meeting with many questions around the contextual authority implicit in the manuscript, all driven by the few pages they'd begun transcribing.

The English professor specializes in early modern food recipes, but early on, many students expressed interest in medicinal recipes. The faculty supported that interest by gathering additional sources for students to engage with and encouraging the frequent discussions that arose. Medicinal recipes became the focus of one of the interactive exhibits in the public event that happened during the second semester for which the students even recreated a recipe for a salve for an upset stomach. One student carried that early interest through to their final research project, where they performed critical textual analysis on both the transcribed manuscript and other digitized medical texts from the time, looking for differences in authority in relation to the authors' genders.

The faculty supported questions of contextual authority not only around the manuscript but also around the students' understanding of themselves as researchers for this project. As V.b.380 had only prior to the project's beginning been added to Dromio's list of public manuscripts available for transcription, it had had very few scholarly eyes looking at it. Even the faculty leads were relatively unfamiliar with the manuscript initially. Thus, the students quickly developed authority over the text of the manuscript. As often as students asked questions of the faculty, the faculty had questions for the students. When the English professor learned in the project's second semester that a graduate classroom at a different university would be tackling the same manuscript, our undergraduate students composed and sent an email with advice for them. In their reflections, students frequently used language that demonstrated ownership of the project and their work, describing "my research" or "my analysis." One student remarked how shocked they were that they had become "somewhat of an expert on transcription" in such a short time.

A central goal in the rebranding of the library classroom as the LibLab was to validate that the work the students were doing was an indicator of the development of their own authority for this particular manuscript as well as their development of a scholarly identity. The physical LibLab classroom space thus

played an important part in validating student authority. By creating a space that evoked a digital humanities lab, the faculty hoped that the students would see themselves as knowledge creators, in the way that an undergraduate researching in a STEM lab might. The faculty also hoped that, metacognitively, the students would connect their own site of production with their understanding of a seventeenth-century household as a site of knowledge production. The faculty hung enlarged manuscript images, let the students practice secretary hand themselves with goose quills and iron gall ink, introduced them to a mortar and pestle, and facilitated a hands-on archival book experience with traveling semi-rare texts from special collections. By supplementing the mostly digital manuscript interaction with hands-on experiences, the faculty aimed to give students situated learning experiences that would enhance their background knowledge while developing their authority and expertise with the manuscript. One student noted how important it was to see and analyze rare texts in person because it helped them connect more deeply to the digitized texts they'd been using.

Information Creation as a Process

The hands-on experiences in the LibLab also served to facilitate students' understanding of the Information Creation as a Process frame. This frame recognizes that information in all formats conveys a message and is shared using specific methods via processes, which are both dynamic and iterative. In this project, students were able to legitimately participate in moving the particular information process of a handwritten manuscript forward into its future iterations. The LibLab learning experiences, which also included using a model mini printing press, showed students from beginning to present how the knowledge conveyed in the recipe manuscript had been transmitted so far and what possibilities there are for future iterations of that manuscript which their work now informs.

The traveling rare book experience helped students engage with the very beginning of the information creation process of early modern paper and book making, while their deep scrutiny of the manuscript through transcription facilitated their understanding of the process of experimenting with recipes to create and share information in the early modern home. In the seventeenth century, this information was then disseminated through the family's social network via the sharing and trading of recipes and recommendations. Although the students in this research project did not have access to the physical manuscript, their interaction with similar recipe manuscripts in the LibLab helped them understand the importance of engaging with a material object like V.b.380. Their interaction with it via its open access digitized version in LUNA and the transcription interface in Dromio facilitated their understanding of the importance of iterating the manuscript into additional formats with entirely new possibilities for research and the immense work that has to happen to do so. One student noted how

much “effort and personal interest goes into independent research and scholarly collaboration.”

A digitized manuscript is a necessary step that allows for new methods of dissemination and distant examination of its physical properties that a transcript doesn't allow. However, the transcription of information from the manuscript iterates the process further. And even that is only one part of that process. The students learned that the Folger Shakespeare Library only shares a book's transcription publicly after it undergoes three passes in Dromio and expert vetting. And finally, by teaching students how to do textual analysis and distant reading with their corpus early on in the project, students were able to imagine how their individual transcription decisions would impact how the digital manuscript might be used both in their and others' research processes. The ability to search a text, which their transcription will make possible, opens an entirely new world of research possibilities for the public and scholars alike. Students talked about their newfound understanding of these processes by remarking on both their own scholarly research development and when imagining what would come next for the transcribed manuscript. In the words of one student, “[I want to show] why such findings mattered and why understanding and acknowledging the significance of words and textual indicators is important to understanding the bigger picture of history.”

CONCLUSION

As a result of this niche historical recipe undergraduate research project, which is pedagogically shaped by open practices and situated learning experiences, students showed evidence of emerging information literacies beyond what the faculty initially hoped they would acquire. Throughout the three-semester project, students' conversations and reflections described knowledge practices and dispositions that reflected their emerging agency and participation in a community of scholars, an understanding of scholarship as a conversation, and the process of information creation. The open architecture and tools of the manuscript combined with hands-on experiential learning, and public engagement made it possible for students to use the knowledge they were consuming in order to contribute significant knowledge for scholarly and public audiences alike. They articulated and executed both group and individual research questions and projects. They used inquiry, faculty mentorship, and appropriate research skills to present a coherent research agenda while synthesizing digital and material resources. They also rapidly developed skills in multiple domains, often in collaboration with each other, which included seventeenth-century handwriting, historical contextualization, handling of rare and archival materials, scholarly interrogation, finding and evaluating sources, public writing, public speaking, technical skill-building, technical writing, and presenting their research to

various audiences. Encouraged by the impact on the students, the project leaders have taken the lessons learned from this undergraduate research project and modified a traditional English course to build in both a public recipe transcription opportunity and a collaborative open pedagogy renewable assignment.²²

Engaging students in open pedagogy and situated learning projects requires a significant shift in faculty and librarian roles. That shift is powerful, however, because it creates space for authentic student inquiry, contributions to public knowledge, legitimate participation in scholarly communities of practice, and the emergence of multiple sophisticated information literacies that are both transferable to future work and necessary for life-long learning.

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ENDNOTES

1. Due to COVID-19 and the move to emergency remote learning, the 2020 ACURA Poster Fair happened virtually. The PowerPoint for the project is available at <https://sites.psu.edu/whatsinarecipe/>.
2. Marissa Nicosia, *Cooking in the Archives* (blog) is a public historical recipe history project accessible at <https://rarecooking.com/>.
3. The Early Modern Recipes Online Collective project invites scholars, students, and the general public to preserve, transcribe, and analyze recipes written in English from circa 1550–1800. For more information about EMROC, visit <https://emroc.hypotheses.org/about>.
4. Dromio is a transcription interface designed by the Folger Shakespeare Library to allow the transcription and comparison of transcriptions of early modern manuscripts. It is accessible at <http://transcribe.folger.edu>.
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6. Christina Riehman-Murphy, Marissa Nicosia, and Heather Froehlich, “Constructing Authentic Student Textual Authority: Teach a Text You Don’t Know,” The Recipes Project, Hypotheses, September 26, 2019, <https://recipes.hypotheses.org/tag/christina-riehman-murphy>.
7. Voyant is an open-source, web-based reading and analysis environment for digital texts accessible at <https://voyant-tools.org/>.
8. V.b.380 is the call number for an English cookery and medicine manuscript that dates back to the 17th century. Anne Western’s name is associated with the manuscript, but she is believed to be a later contributor.
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19. Ibid.
20. Pickett, "30 Grains of a Dead Man's Skull."
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22. Christina Riehman-Murphy and Marissa Nicosia. *Students as Editors: Curating and Glossing an Open Anthology of Transatlantic Literature* (contributed paper, Penn State University, State College, PA, 2021), <https://scholarsphere.psu.edu/resources/41e43362-ad40-4a78-b961-778f6693547c>, Penn State University Institutional Repository.

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THE OPEN SHARK TANK:

A CASE STUDY OF BUSINESS RESEARCH METHODS II

Dawn Lowe-Wincentsen, Shoreline Community College

This chapter is not your normal chapter. It does not start with a literature review on why this is important or how the decisions were come to. There is not a methods section on how I studied what assignments were most effective. There is a conclusions section and a further development. There is an analysis of outcomes that looks at different measurements for the methods used. Much like the process of changing and adapting an assignment over years, this chapter starts with the initial thoughts and moves in a direction that is mostly forward to a final presentation that can be considered a renewable assignment, is tied to information and data literacy, and whose grade is highly dependent on selling the idea to fellow students. It could have a subtitle of how I fell into open pedagogy. To get there, though, we have to start at the beginning.

LIBRARY RESEARCH STRATEGIES: LIS 307

In 2014, I took over teaching a library research strategies three-credit course. I have taught this course sporadically as an independent study or a small online section since 2014. The course itself was built to mirror the ACRL information literacy standards. It was a ten-week course, and over that time students built up to a literature review. This review was described as, “A discipline-centered literature review which gives an overview of significant literature published on a topic. More than just a listing of sources, the literature review is expected to contain a thoughtful synthesis of major ideas and themes. Each source is critically analyzed as to its contribution to the current state of knowledge and relation to other works.”¹

I wanted to do something different. Many programs at Oregon Institute of Technology (Oregon Tech) culminate in a capstone project and report. These projects have titles such as An Embedded Loop Gain/Phase Measurement in a Digitally Controlled DCDC Converter (<https://cdm17267.contentdm.oclc.org/digital/collection/sprojects/id/25/rec/11>) or Investor Carrot Social Media Strategy (<https://cdm17267.contentdm.oclc.org/digital/collection/sprojects/id/63/rec/43>). They are design and hands-on projects that students work up to during their time at Oregon Tech. Before they get started, they need to write a proposal. I wanted an assignment that would have meaning for the students beyond the class. With that in mind, I changed the final paper from an annotated bibliography to a researched proposal the students could use for their senior projects. I did not know it at the time, but this type of assignment that can be used beyond the classroom is called a renewable assignment. Renewable assignments are a type of open pedagogical approach wherein students create work that can be reused in some capacity. Hendricks describes this as non-disposable assignments that add value to the world either within or beyond the class.²

The 2014 project description looked like this:

A successful project proposal will convince your audience (me) to support your project.

How do you convince your audience to support your project?

1. Your project should have a basis in reality. Find research that supports the project. Build on what others have done before you, and clearly discuss this in the background and literature review sections of your proposal.
2. You should have an interest in your project. Propose something that interests you, something that you may do in real life such as your senior project, or something that could be done at your place of employment, or that could be used as a grant proposal. Be creative, and let your passion for the project shine through, if you are excited, the audience will be too.
3. Your project should be well written with complete sentences, good grammar, and be well detailed. Think about every aspect and talk about it in the proposal. Supporters do not want to be surprised by details coming up after the project is started.
4. While the assignment is meant as a written proposal, I am open to other formats as long as they contain all of the below and convey all of the above. If you are interested in using a different format, talk to me first.

Each week over the ten weeks built a piece of this assignment, which was tied to the ACRL information literacy Framework. For example, the topic creation piece in weeks one and two tied to Research as Inquiry. We start with a topic and research, reframe and build the topic, then research some more. By having students write proposals with some basis in reality, the assignment connects with Information Creation as a Process. The outcome is important, but it takes the whole term to get there.

Where did Open Educational Resources (OER) come into this? In 2014, I was unaware of OER and did not use an open text. I was very concerned about textbook affordability and, much like those that taught before me, I used articles and materials linked through the library resources for readings. One addition to the course materials that I made in relation to OER was to discuss Creative Commons and alternative copyright. One assignment was for students to adopt something with a Creative Commons license and republish it with a Creative Commons license. Lastly, a renewable assignment is used in open pedagogical practices—though I did not know it then.

BUSINESS RESEARCH METHODS II: BUS 457

Business Research Methods is a two-course series that combines information literacy with data analysis in the scope of business. The course catalog describes this course as, “Emphasizes quantitative elements of research methods including presenting and describing information, drawing conclusions about populations using sample information; and improving business processes.”³ The emphasis on data is something I completely missed the first term I taught the class in spring 2017.

In January 2017, I was approached to teach BUS 457, Business Research Methods II at the Portland Metro campus of Oregon Tech as an adjunct professor. This was in addition to my usual responsibilities but also came with adjunct pay. I asked to see the syllabus for the course and built my own syllabus from there. The previous instructor had used a business research methods textbook for both courses in the series. I switched to a comparable text that was available electronically through the library. I largely structured the class to follow the chapters of the book, which also closely mirrored the syllabus of my predecessor. It was around the time of the midterm that a student came to me to say they were dropping the course because I was not teaching what the course description said. I verified this with campus leadership in the program and adjusted assignment expectations for the rest of the term to include data analysis. However, as we were halfway through the term, I could not make drastic changes to the syllabus. For that first term, I used a project report similar to what I used in LIS 307: “The topic of the paper must be applicable to the real world, and fall into the business realm.” Individual students gave presentations

on their topic and submitted a report. At the time of the presentations, the audience members gave up to five stars for the presentation, with five being the highest rating. Each week, there was a weekly assignment to find an article that met their topic and could be used in the discussion of the week. The intent of these was to give students a term (ten weeks) worth of articles toward their final topic. While overall students stated they met learning objectives in the course evaluations, nothing was exciting about the course, and I was dissatisfied with my performance.

I was able to teach the course again the following spring, 2018. Another thing I did that spring was launch the first round of internally funded faculty stipends to adopt, adapt, or create low- and no-cost textbook alternatives. I was new to the OER world, but I was excited to adapt some of what I was learning to my own class. I was also excited for another chance to teach the course to the course description and talk about data literacy in connection with information literacy. I was not able to adopt an OER textbook at the time, but I did change up the topics and the final presentation to more closely align with the course description and the open pedagogical practice of the renewable assignment. I also changed the weekly assignments from each student finding an article on the final topic to one or two individuals presenting information on the weekly topic. For example, if the weekly topic was variables, the presenter(s) for that week would need to find a data-driven article and show how it demonstrated multiple variables to the rest of the class. It was up to the student what topic they chose, but I recommend they select something of interest to them and that they could use later in the course.

In 2018, I also switched from individual to group presentations for the final. The overall assignment was still to convince the audience—the class—to take action on something, convincing us with data-driven arguments:

In a business setting, you will need to share your findings and research, projects, and conclusions with management, stakeholders, and clients. For this class, you may consider the instructor and other students to be your audience. Your job with this presentation is to convince us to take action on your project through discussion of your research, data, and findings.

Your group will give a 15- to 20-minute presentation to the class on your group's research. Visual aids are encouraged; reading from a PowerPoint presentation or script will lead to failure on this assignment. Some alternatives to PowerPoint include Prezi, Piktochart, and more: <http://blog.visme.co/powerpoint-alternatives/>. Points will be given for creativity.

This required students to define a topic, research the topic in a way deep enough to discuss and interpret raw data, and be able to present the information in a way that moved the audience. There was an overall breakdown of points for what I was seeking as an instructor, but 25 percent of the group grade was based on class opinion. On the day of the presentation, each student received a stack of rating cards and had to submit them at the end of the session. I used the student star and sway ratings to determine that 25 percent, and the text answers informed other parts of the grade.

Figure 9.1 shows what the student feedback form looked like.

Your name:

Presenters names:

Presentation title:

Rate this presentation 1-5 stars: ★ ★ ★ ★ ★

How swayed into action are you?

Opposed	Not swayed	Swayed a little	Convinced	Let's do it!
---------	------------	-----------------	-----------	--------------

What about the presentation made the biggest impression on you? And why?

Figure 9.1

The student feedback form

Part two of the final was a brief paper from each individual reflecting on the group project and how they would change the project itself. This self-reflection gave the individual an opportunity to voice an opinion that may have been overwhelmed by other members of the group. From the assignment description: “Each member of your group will write a brief report on the topic the group presented. This report is an individual analysis of the data and the problem the group wished to persuade the audience to act on. Your analysis should be unique to you. The conclusion may be the same as your group members. This is also where you may dissent from the group if the data leads you in a different direction.”

Two items of note here that are discussed further in the analysis: (1) most people gave five stars, but not the same can be said for the sway scale; and (2) the reflection papers did see dissenting voices among groups that did score well on the presentations.

In March 2019, I participated in the Open Oregon Educational Resources OER Sprint in regards to BUS 457. During the course of this one-week class, I switched from a traditionally published textbook to a combination of two OER:

- Holmes, A., B. Illowsky, and S. Dean. *Introductory Business Statistics*. OpenStax, Rice University, Houston, TX (2018). <https://cnx.org/contents/tWu56V64@35.6:-mZCQZc7@7/Introduction>.
- G. Bobish and T. Jacobson. *The Information Literacy User's Guide*. SUNY Open Textbooks, Geneseo, NY (2014). <https://textbooks.opensuny.org/the-information-literacy-users-guide-an-open-online-textbook/>.

There is an additional popular text used for optional supplementary reading and available through the library. As part of the Sprint course, the syllabus I created is available through Open Oregon Educational Resources directory: <https://openoregon.org/resources/>.

I did not change the weekly assignments, having students present data that demonstrated a topic discussed that week. This aspect was much more successful than the previous year. I did change the final presentation again though. While it was still team presentations trying to get the audience to take action, the action was to get funding, and the audience had to write reaction papers as to how they would invest that money into what projects and why. The change from a reflection paper to an investment paper was made after the syllabus was published in the Open Oregon Educational Resources directory. I called the assignment Open Shark Tank after the reality show, *Shark Tank*, where would-be inventors present their ideas to celebrity investors.

THE OPEN SHARK TANK

On one side of the class, a group is giving a presentation proposing a well-researched and data-driven business proposition. Watching from the other side of the class are the classmates with the power to fund or not the proposal based on the research and data presented. This is the final to Business Research Methods II. The assignment and grading rubrics are available in the appendices for this chapter.

While the presentations happen on the last time the class meets, there is build-up. The students sign up for their groups right after the midterm (a standard research paper). These groups follow them for the rest of the term. For example, as we talk about visually presenting data, I ask students to create an infographic with data from their final project. This can then be used in their presentation. Groups also posted a copy of their presentation in the online course discussion so that other students had access to the data presented to analyze for the investor report.

There was one last factor in the grading of the final presentation: the group members from the project that received the most funding each received a 20-point bonus in their overall course grade. On a 1,000-point scale, that is 2 percent. While not a lot, it was enough to bump up one person a grade in the course. It was also an incentive for groups working on their presentations to get something more.

THE INFORMATION LITERACY FRAMEWORK

On the outside, a business presentation may not seem that connected to the *Framework for Information Literacy for Higher Education* (<http://www.ala.org/acrl/standards/ilframework>). The skills students are building and using to research the presentation include Information Creation as a Process, Research as Inquiry, and Searching as Strategic Exploration from the Framework. The greater challenge, though, is the investor reports where students begin to see the scholarship from their peers as a conversation and have to evaluate the authority of their peers.

The presentation as stated in the rubric will

- introduce what the product, process, project, or business venture is, why it is important, and what is needed to support it; and
- discuss two or more datasets on the product, process, project, or business venture, including how they were collected (methods), whether they are representative of the subject population, bias, and variables, and what the data says (results).

The introduction will speak to Research as Inquiry. The research question is developed in the proposed business venture. That could be the feasibility of a specific product, a type of business to open in a defined community, or something else. Teams are allowed to explore what interests them here, but per the instructions, the project should still be tied to reality. The tie to reality gives the project meaning beyond the course and sets the assignment up as a renewable assignment. As teams start to investigate their topics, they inquire into different aspects. This requires them to formulate a research question, build on it and grow, and adjust it to get enough information to share with the rest of the class.

The emphasis on data in the discussion requires students to take a deeper dive than a lit review. They need to find not only articles and research but also to research how the data was gathered and presented. This depends heavily on students understanding Information Creation as a Process and Searching as Strategic Exploration. Understanding the information creation and how the data is achieved helps students dig further. Being able to articulate that back to the class in the presentation demonstrates that they recognize the implications and can transfer that knowledge to others.

The investor paper description includes

- discussion on what moved the student to “fund” the project;
- a literature review on the venture; and
- data analysis using the data presented.

To be effective at analyzing the information presented by their peers, students need to understand Authority Is Constructed and Contextual. Students have to recognize that their peers have repackaged content and acknowledge that those peers have developed some authority on the topic. When students dig deeper into the presented data, they are evaluating the authority of the sources used by the presenters.

By writing a paper on another group’s topic, they are engaging in Scholarship as Conversation. While the teams the investors are conversing with do not see the conversation directly, they see points toward their total grade, and they know whether or not their team raised the most money through the bonus points. Students are identifying the contributions of sources used by their peers and the limitations of that information. Students also identify and understand the limitations of the information presented by their peers.

ANALYSIS

Do OER lead to better grades? Spoiler alert: No. OER is just one piece of open pedagogy. OER does provide equity in access to the course materials for all students though. Utilization of open educational resources in courses does more than make materials affordable. It also provides students the opportunity to learn in a less overwhelming environment that is more about content and less about information absorption.⁴

Do open pedagogical methods have better student success outcomes? Open educational practices in the classroom can improve student success and student retention rates.⁵ Open practices, from open pedagogy to more finely designed courses, are making waves in student learning.⁶ Engaging students in their learning environment, something that has been a focus of academia for decades through elements of instructional design and course quality review. Further, open pedagogical practices are designed to increase application and engagement in the material while creating understanding in students about their role in scholarly communication as well as academic publication practices.⁷

Looking at the average score for both the final presentation and the overall course over the three years of teaching Business 457, there is statistically significant growth (figure 9.2). However, that growth happens between 2017 and 2018—when a traditional textbook was still in use. The big change from 2017 to 2018 was the movement of the final presentation to a group presentation, meant to convince the audience to take action. The audience was also tasked with grading their peers to an extent that a bad rating could have a negative effect on the presentation and overall course grade. Another factor is that two individual performers in 2017 were outliers on the course; when these outlying scores are removed, the presentation grade becomes 86 percent and the overall course grade becomes 84 percent. There is still demonstrated growth over the three years, but not as much.

2017		2018		2019	
presentation	overall grade	presentation	overall grade	presentation	overall grade
77.17%	78.99%	88.29%	86.16%	89.15%	87.36%

Figure 9.2
Average scores for final presentations and overall course

Changing to a combination of OER materials in 2019 could contribute to the 1.20 percent difference in the overall average grade. However, during one lecture, I asked if anyone had done the readings, and no one admitted to it in class. As the previous text was freely accessible through the library and this was stated in the syllabus, the sheer act of switching to OER only guaranteed continual access to the course materials should the library change subscriptions. I believe the growth in scores had more to do with the move to open pedagogical practices.

“Motivation is a crucial factor for students’ learning behavior.”⁸ How do we motivate students to learn? Getting students involved in the process of learning such as renewable assignments that have an effect outside the confines of a course is one way of doing that. While this motivation is not significant in the overall scores above, it is better demonstrated when looking at how students rated each other.

In 2017, the star scale average was 4.08 stars. In 2018, the star scale averaged 4.22, but the sway scale averaged 3.96, a 5 percent difference on a 5-point scale. Overall, the score seemed higher than the students should have received if the audience were truly to analyze the presentations or content. The investor report in 2019 did not include a comparable Likert scale rating system. Instead, the investor report either funded or did not fund a project. It took deeper thought than coloring in stars or circling how swayed a person felt. Not to spoil it, but each project proposed received enough funding to get full points for that part of the grade. I do not know if this was planned among students in the class—possibly a quid pro quo among groups, friends supporting one another, or coincidence. As with any assignment, it was obvious reading the investor papers which students had put more work into the analysis and thought into what project they funded. One student went so far as to divide up the funding between two groups with justification of why each group received the selected amounts.

Klantzis and Cope⁹ describe recursive feedback as one way to get students more involved with their work. Offering students a feedback loop from themselves and peers helps them to develop beyond the initial assignment or task. The reflection papers in 2018 and the investor reports in 2019 were part of recursive feedback to engaging students—in one case, to reflect on their own work, and in the other, to reflect and judge the work of their peers. What the outcome lacks in this implementation is the opportunity for the student to act on the feedback. An interesting point on the reflection papers in 2018 is that there were dissenting voices among groups that scored well on the presentations.

CONCLUSIONS AND FUTURE DIRECTIONS

For many reasons, I was not scheduled to teach this course in spring 2020. I have spent time thinking about what I would like to change if I get the opportunity to teach the course again.

The midterm, for one, has not changed much in three years. While in 2017 it was an essay test and in 2019 it was a research paper, it is still a paper that never goes beyond the instructor-student dynamic. To make this more meaningful and provide more motivation for the students, I would like to engage students in the act of writing chapters for our own OER. DeRosa¹⁰ describes a process of having students act as main writers of a textbook, *The Open Anthology or American Anthropology* (<https://openamlit.pressbooks.com/>” <https://openamlit.pressbooks.com/>). This gives the student that differentiated experience of developing materials that are most useful to them, at their level of need, and in their best learning mode. Goode¹¹ cites DeRosa in her discussion of using student essays in an open education resource. This may also help with the students not reading the course materials. Once they see that they are building on what previous classes have done, and possibly recognize some of their peers in the work, they will have more ownership. Goode¹² goes on to describe the “messy” and chaotic nature of this but also the effectiveness for the learner and future learners. This messiness may be helped by guidelines and a more hands-on approach with the topics than I have had previously.

Another step that will offer recursive feedback to the student authors and support higher quality in the chapters is peer review. This peer review can replace the individual topic presentations spread throughout the term. While the topic presentations give students the opportunity to become experts in one topic, the chapter writing will also provide this opportunity. The peer review will give students the opportunity to learn from each other and help peers to improve. As with much I have discussed in this chapter, it will be a learning experience.

On the final presentation and investor report, I will vary the amount of money investors have. In the 2019 case, each student had a fictional \$500,000. As this was listed in the assignment directions, many presentations asked for less than \$500,000, giving plenty of opportunity for full funding. Varying the investor amounts and having students draw those amounts on the day of the presentations will add additional complexity and decrease the chance of any pre-presentation negotiations among peers.

I am much happier with the outcomes from 2019 than those I was so dissatisfied with in 2017. There is always more room to grow and develop and to make sure the students are seeing the outcomes they will need to be information literate beyond college. As the lead on OER initiatives at Oregon Tech, I strive to set an example of techniques to bring open education into the classrooms. Information literacy cannot be thoroughly taught in a one-shot. It is fluid and growing in the minds of students. Open education gives us the flexibility to put that growth in the students’ hands.

Postscript 2021

While this chapter was in peer review, I had the opportunity to teach this class again. I used some of the suggestions I made in this chapter.

1. I used a random-number generator for the investor funding amounts. It worked in that the students had to think more precisely about what they were asking for and how they allocated their funds. What did not work is that due to class size, when a student did not complete the investor report, other students received lower grades due to lack of being funded.
2. I had students peer review each other's presentations. This did not work well for a number of reasons. The peer-reviewing mechanism in the course management system was clunky, and students were having a hard time accessing each other's items to review.
3. Next, I did not provide a review rubric. I was hoping for a more organic process where students would have a dialog about the presentations. This did not happen. Most reviews were a couple of sentences long with one or two constructive things to change.

APPENDIX 9A

BUS 457 FINAL PRESENTATION

2019

Due June 12, 2019, by 11:59 p.m.
200 points total

Each team will give a presentation using data to convince the class to support a product, process, project, or business venture.

Include the following:

- 30 pts. – Introduction on what the product, process, project, or business venture is, why it is important, and what is needed to support it.
- 60 pts. – Discussion of two or more datasets on the product, process, project, or business venture. Include how they were collected (methods), whether they are representative of the subject population, bias, and variables, and what the data says (results).
- 30 pts. – Conclusions. Come to a conclusion based on the findings and persuade the audience to “fund” your team’s venture.
- 30 pts. – Creativity in presentation.
- 15- to 20-minute presentation.
- 50 pts. – Successfully convinced one or more class members to “fund” your team’s venture.

Rubric

	90–100%	80–89%	70–79%	60–69%
Introduction	Strong introduction conveys the importance of the argument and the expected action and how the presentation will get there.	The introduction conveys the importance of the argument and the expected action.	The introduction conveys the expected action.	The introduction exists, but neither the action nor importance is clear.

	90–100%	80–89%	70–79%	60–69%
Datasets	Discusses methods, purpose, conclusions, bias, and representativeness of 2 or more data sets related to topic. Clearly cited and documented so “investors” can find and reproduce the data.	Discusses methods, purpose, conclusions, bias, and representativeness of 2 or more data sets related to topic. Clearly cited and documented so “investors” can find the data.	Discusses methods, purpose, and conclusions of 1 or 2 data sets related to topic. Documented so “investors” can find the data.	Discusses 1 or 2 data sets without clearly discussing relation to topic.
Conclusions	Conclusion recaps the pieces and the importance of the argument. It draws the audience’s attention and provides clear expectations of potential “funding.”	The conclusion recaps the pieces of the argument. It draws the audience’s attention and possibly provokes the desired reaction.	The conclusion recaps the pieces of the argument. It draws the audience’s attention to the action requested.	The conclusion recaps the pieces of the argument.
Creativity	Presentation uses effective and original visual aids, items, and other supportive materials related to the venture.	Presentation uses effective visual aids and other supportive materials related to the venture.	Presentation uses visual aids and other supportive materials related to the venture.	Presentation uses visual aids related to the venture.
Funded	Project fully funded.	Project funded at 75%–99%.	Project funded at 50–75%.	Project funded by at least one class member.

APPENDIX 9B

BUS 457 FINAL INVESTOR REPORT

2019

Due June 14, 2019, by noon

200 points total

Each person is an investor with up to \$500,000 willing to partially or fully fund one venture as presented for the final group presentation.

Investor reports should include:

- 50 pts. – Discussion on what moved you to “fund” this project.
- 30 pts. – Funding amount and why the percentage of funding given.
- 50 pts. – Literature review on venture (or similar type ventures and projects).
- 50 pts. – Data analysis using the data presented.
- 3–5 pages long.
- 20 pts. – APA bibliography of 3–10 sources. These can be the same as the presentation used.

Rubric

	90–100%	80–89%	70–79%	60–69%
Discussion	Discussion is well written and clearly defines why the project is funded, citing the presentation and additional information. Discussion provides an outline for the rest of the investor report and how pieces connect together.	Discussion clearly defines why the project is funded, citing the presentation and additional information. Discussion provides an outline for the rest of the investor report.	Discussion clearly defines why the project is funded. Discussion provides an outline for the rest of the investor report.	Discussion attempts to define why the project is funded.

	90–100%	80–89%	70–79%	60–69%
Funding amount	Funded amount and percentage given with clearly written and thoughtful discussion on how the amount or percentage was reached. Expectations of future outcomes are given.	Funded amount and percentage given with clearly written discussion on how the amount or percentage was reached. Expectations of future outcomes are given.	Funded amount and percentage given with little discussion on how the amount or percentage was reached.	Funded amount and percentage given with no discussion on how the amount or percentage was reached.
Literature review	Literature review uses 5 or more resources to compare and contrast different aspects of the decision. Leads the audience to the purpose of the selected resources. Integrates into the paper as a whole.	Literature review uses 3 or more resources to compare and contrast different aspects of the decision. Leads the audience to the purpose of the selected resources.	Literature review uses 3 or more resources to compare and contrast different aspects of the decision.	Literature review uses fewer than 3 resources on the topic. Is not clearly connected to the report or decision as a whole.
Data analysis	Discusses methods, purpose, conclusions, bias, and representativeness of 2 or more data sets related to investment. Analysis supports a future to this investment. Clearly cited and documented.	Discusses methods, purpose, conclusions, bias, and representativeness of 2 the datasets as presented in the group presentation. Analysis supports a future to this investment. Clearly cited and documented.	Discusses parts of methods, purpose, conclusions, bias, and representativeness of the datasets as presented in the group presentation.	Mentions the datasets as presented in the group presentation without clear connection to the finding choice.

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STUDENTS SPEAK:

ANIMATING STORIES ABOUT THE VALUE OF INFORMATION

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Open educational resources (OER) and open pedagogy (OP) bring to the forefront issues pertaining to information literacy (IL), particularly as it is defined in the *Framework for Information Literacy for Higher Education*: “Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.”¹

The OER movement has drawn attention to barriers to access to educational information that the high cost of textbooks and copyright restrictions represent, thereby highlighting how “legal and socioeconomic interests influence information production and dissemination.”² Meanwhile, the transformation of assignments to be student-centered and useful beyond the confines of the classroom advocated by those who practice open pedagogy (OP) overlaps with concepts in both the Information Creation as a Process and Information Has Value frames of the ACRL *Framework for Information Literacy for Higher Education*.

These connections between OER, OP, and IL were made apparent in the project described in this chapter. The authors worked on an OER marketing initiative at Hostos Community College that evolved into a project with the potential to

incorporate both OP and IL into an animation course. Due to the somewhat serendipitous development of the project, it should be noted that applying OP was not its main goal. Neither was the project developed with the intention of integrating information literacy into its design. However, throughout the project's phases, various opportunities arose to discuss the value of information with students as both users and creators made the authors realize the potential for this integration when discussing topics related to OER and adopting practices associated with OP.

This case study focuses on how the progression of the project revealed important lessons: students' own experiences with the high cost of textbooks provide an excellent entry point to discuss concepts related to the Information Has Value frame, and the addition of an information literacy component to the student assignment needed to be better contextualized and integrated. In addition, we discuss the emerging partnership between library faculty and the Media Design and Animation program that arose because of this project as well as how to strengthen this collaboration in order to intentionally situate IL within this applied arts and design program.

PROJECT BACKGROUND

Hostos Community College is a small, urban, two-year college located in the South Bronx neighborhood of New York City. It is part of the City University of New York (CUNY) system, the largest urban public higher education system in the country.³ Hostos was founded in 1968 due to community leaders' demands for an institution serving the specific needs of a population traditionally excluded from higher education (mostly Puerto Rican and African American). Today, most of the student population continues to be Hispanic and African American.⁴ The college's stated mission of providing "access to higher education leading to intellectual growth and socio-economic mobility"⁵ is no small task considering that 59.8 percent of its student body has a household income below \$20,000 and 86 percent qualify for Federal Pell Grant aid.⁶

The socio-economic characteristics of the student population, along with the mission of the college, make Hostos Community College an ideal environment for OER initiatives. The high cost of learning materials represents a real barrier to education for Hostos students. In 2016, Hostos became one of thirty-eight community colleges across the United States to receive funding for an open educational resources grant from the community college reform organization, Achieving the Dream.⁷ The purpose of this grant was to create zero textbook cost (ZTC) degree paths (also known as Z-degrees) through the creation, adaptation, and adoption of OER.⁸ Additionally, for the past three years, New York State has awarded the CUNY system four million dollars a year to fund course conversions to OER across the campuses of the university system.⁹

At Hostos, as has been the case at most other CUNY colleges, the OER initiatives have been managed by the library. In the second year of the New York State OER funding, the Hostos library hired two part-time library faculty to be part of the library's OER team. Both authors of this chapter worked in this capacity during the academic year 2018–2019, with Grossman continuing in the position into the following academic year. The team was led by Professor Linda Miles, a reference and instruction librarian, the coordinator of the OER initiative at Hostos, and the library liaison to the college's Media Design and Animation program.

At the initiation of this project, sixteen Hostos faculty members had converted a total of thirty courses to OER or zero textbook cost (ZTC). There was a need to recruit additional faculty to participate in the continuing OER initiatives. This meant that, in addition to supporting faculty in the process of converting their courses to OER, the authors' responsibilities included collaborating on a marketing strategy to promote OER on campus. This involved designing visual materials such as posters and handouts. There was a desire to find a more compelling way to raise awareness among faculty of the concrete impact of high textbook costs on their students' lives, something that has been identified as an effective OER outreach strategy.¹⁰ In addition, we wanted to communicate to students what the library had been doing to address the issue of textbook costs and, specifically, to let them know that they could search and register for ZTC courses. Raising awareness about ZTC and OER among the student population was a first step toward the possibility of student advocacy for more courses using open resources. It was with these goals in mind that the initial idea for an animation project was conceived.

THE PROJECT: IDEA AND COLLABORATION

Professor Miles, the OER team's supervisor, approached Professor Andy London, an animation faculty member, with the seed of an idea to create an animation to promote OER on campus. They had served on campus committees together, and at the time, Professor London was the unit coordinator for the Media Design and Animation program. Professor Miles also knew his animated short films had been featured in international film festivals. She asked for advice on how to go about producing an animation. He was interested in the idea, and after asking some initial questions and sharing sample videos for inspiration, he met with the library's OER team to formally discuss the project.

At this meeting, two important aspects of the project emerged. First, we decided that students' voices would take center stage. As an outreach tool, we thought a video would be more compelling if the impact of textbook costs was conveyed in students' own words and voices. Second, the animation unit coordinator suggested that students in the introductory Motion Graphics and

Animation Production course could create a number of videos for us as a semester-long assignment. This course, one of the first taken by students in the AAS degree, gives students a hands-on foundation in motion graphics and animated short film production.¹¹ The assignment could be an ideal way for students to develop technical skills with the added experience of designing for a client.

From our perspective as OER librarians, Professor London's proposal had the potential to turn a disposable assignment into a renewable one, as defined by Wiley and Hilton.¹² Positioning the library as "clients" for whom the students would create video animations would frame their class project within a real-life scenario, making this an authentic assignment. By asking students to create videos promoting cost-saving OER/ZTC initiatives and inviting them to share their work publicly, we would give the assignment value and usefulness beyond the confines of the classroom. Finally, by inviting students to openly license their videos, we would give them the option to create OER to contribute to a collective commons.

In phase one of the project, we would record audio interviews of Hostos students talking about how the high cost of textbooks affected their lives. This phase took place in the spring 2019 semester. In phase two, planned for the fall 2019 semester, the animation students would use these conversations to create video animations. What follows is a more detailed account of the unfolding of the project and what we learned along the way about the intersections of OER, OP, and IL.

Phase One: The Interviews

In the initial phase of the project, the OER team drafted questions (see appendix 10A) and recruited students to be interviewed. Professor London also enlisted students in his department to participate. The interviews were conducted by the authors, with technical assistance from staff in the Digital Music program's sound recording studio. Twenty-six interviews were recorded over four days.

At the start of each interview, the authors provided context for the recording project. We explained that CUNY and Hostos were recipients of a state grant to help convert traditional courses to those using open educational resources (OER), thereby making certain classes zero textbook cost (ZTC) courses. While we used scripted questions to frame the interviews, the goal was to make them as conversational as possible. To do that, the authors went off-script with follow-up questions and comments. Even students who were initially nervous to speak with us wanted to contribute their voices to a larger conversation about textbooks. This brought about not only the expected stories of financial challenges around the price of textbooks but also thought-provoking conversations about the strategies that students used to gain access to course materials that they could not afford. Many students described the time and effort they invested in finding

affordable or free versions of the required textbooks, such as copying or scanning library reserve textbooks, borrowing books from classmates, using pirated electronic versions, and shopping around for used copies or rentals.

Students inevitably brought up the topic of textbook editions. They spoke about trying to get by with old editions instead of the new ones that their professors required. Doing so meant that they spent extra time aligning chapters and exercises from older versions to newer ones, time they could have spent studying or getting classwork done. Even with the extra labor, which sometimes made them fall behind, they didn't see the value of paying full price for a new edition if the information was largely the same. This offered the chance to discuss motivations—financial or otherwise—that a publisher might have for creating new versions. In some interviews, this was a way to talk about OER and the value and implications of openly accessible information and textbooks.

From our interviews with students, one thing was very clear: even though they complained about and struggled with the cost of textbooks, students understood that they needed the information contained in them to pass their courses. They went to great lengths to get that information, even if their approaches were not always legal. This pointed to a lived experience of the value of information, which made it natural to discuss concepts related to the ACRL frame, Information Has Value. For example, the mention of pirated PDFs turned some of the interviews into informal discussions about copyright, intellectual property, and the ethics around information use and production. When asked, many students expressed awareness that these copies were illegal, but given their circumstances, they felt they had no other choice but to use them. Others jokingly pointed out that it should not be legal for textbooks to be that expensive.

These comments show that the challenges students face around the high cost of textbooks give them a firsthand understanding of the dimensions of value of information mentioned in the Information Has Value frame, including as a commodity and as a means of education. As we discuss later, these personal experiences may provide an opening for librarians to introduce students to deeper discussions on the concepts, knowledge practices, and dispositions outlined in this section of the Framework.

Phase Two: The In-class Assignment

It is important to mention that Arce, one of the original facilitators of the library animation project (and co-author of this chapter) left Hostos for a full-time position at the close of the spring 2019 semester. She continued to be updated about our collaboration but was no longer available to help facilitate phase two with her counterpart. A new adjunct OER librarian was hired to support the overall OER program and joined the staff at the beginning of fall 2019.

Shortly before students returned to campus for the fall semester, the library's OER team met with Professor London to prepare for the project. He introduced us to the new instructor who would be teaching Motion Graphics and Animation Production. Like him, she was a hands-on practitioner with an accumulation of industry experience. She had taught this course many times, with students completing multiple short assignments to gain familiarity with common design software. This would be the first time students in the program could choose to work on a semester-long assignment to develop the same technical skills with involvement from a client. Although this was a departure from the way the course had been structured, the unit coordinator had briefed her about our planning process and goals, and she agreed to take on the challenge. The unit coordinator also intended to play a more active role than usual to help guide the course in a new model.

During this meeting, the two animation instructors provided a high-level explanation of standard stages of animation projects and introduced us to some language of a community of practice with which none of us was familiar. They outlined major class deliverables by date, and per their guidance, we agreed to hold our first in-class meeting with the student designers in late September. At that point in the design process, students would have (1) listened to the interviews, (2) chosen a two-minute segment capturing the message about textbook costs and ZTC courses, and (3) been prepared to pitch their animatics (storyboards with sound) to illustrate the flow for their final animations. The OER librarians also discussed teaching a brief information literacy lesson about copyright and Creative Commons licenses so that students could make informed choices about openly licensing their work for the library's use. Both course instructors were enthusiastic; as professional animators, they were aware of the importance of intellectual property rights but were unsure of how to teach that content because it was not part of the design curriculum.

The Motion Graphics and Animation course met for a three-hour block on Tuesday evenings, and the OER librarians joined students for their pitches during that scheduled time. Unbeknownst to us, the instructor had created design teams with two to three students working together, with each person responsible for a separate piece of an overall design. She had planned for students to pitch integrated animatics, but we found their work at varying levels of completeness. We also found that some of the teams had chosen the same audio clip for their animation assignment, while interview content that the authors had hoped to highlight in the OER marketing animation was not selected. However, the two phases of the project were coming together, and we could hear Hostos students' messages about textbook costs in the animation students' early designs.

A critical conversation about licensing arose organically during a pitch from two students, which was a perfect way to transition to the information literacy

instruction. Two students pitched an animatic with drawings of characters from a well-known video game and graphic elements taken from the same source. Almost immediately, their classmates recognized the content and questioned their right to use it. One of the presenters explained that these were placeholders and would not be in the final animation. However, he emphasized that the content was from a “free” site and he could use it freely. We asked students what free meant and what markers identified visual information as free. They did not have a clear definition, but it was evident from their collective comments that they understood there were legal and ethical ways to use media and information.

The OER team introduced “Copyright & Licensing for Student Creators” (<https://guides.hostos.cuny.edu/copyright-for-students>), a LibGuide prepared to frame this class session. We intended to teach students about the protections that copyright affords but focus primarily on open licensing and Creative Commons to contextualize their role as creators and to underscore the option to openly license their animations for the library’s use. It is important to note that this lesson in and of itself was significant. This was Hostos library’s first occasion providing instruction to students in the Digital Design and Animation program. It was also the first opportunity wherein the OER librarians would teach students about open licensing, as our collective experience was with guiding faculty converting their classes to OER. As such, we made assumptions about what students in the animation program would find useful.

However, from the students’ engagement, we understood that they were less focused on themselves as creators, so Creative Commons information was less relevant than anticipated. Instead, they wanted help identifying media and visual information that they could retain, reuse, revise, remix, or redistribute in their work. During the remaining time afforded to us, Professor Miles adjusted the lesson to demonstrate how to use Google’s Advanced Search to find openly licensed images, music, and videos. The OER librarians revised the LibGuide following the course meeting to include a third section about finding and using other people’s work. It included visuals of the tools shared in the classroom as well as links to common collections of openly licensed visual material.

The updated LibGuide was shared with the animation instructor following the students’ pitch meeting so that she could reinforce our instruction with her students. We also offered additional help selecting licenses so that those who wished to make their final animations openly available could do so before the library used them to market OER initiatives on our website. However, communication with the course instructor was sparse for the remainder of the semester. The OER team’s dual roles as clients and licensing experts did not extend beyond the first class meeting in a meaningful way. That said, the Hostos OER librarians and Arce joined students on the final day of classes in December to view and celebrate their completed animations.

A number of animations were completed for the assignment, and from the perspective of developing design competencies in motion graphics and animation, it is likely that students met the course objectives. We enjoyed watching the animations and talking with the students about their progression. Yet for the library's purposes, our goal was only minimally met. Fewer students completed animations than those who pitched animatics, and of those, only one has the potential to market OER initiatives. In the spring 2020 semester, the instructor provided the library with the animation file and the student's contact information, but there has not been a consistent, coordinated effort to get permission from the student to use his work. Any effort to discuss assigning an open license would be initiated by the library, but without a trusting relationship with the student, it seems less likely that this would be his priority in a COVID-19 environment.

REFLECTION AND RECOMMENDATIONS

The authors recognize that any shortcomings with the project's outcomes speak to the lack of clarity of the collaboration itself rather than the students' animation capabilities. The theme of collaboration between librarians and faculty in the disciplines has been explored at length. A common thread is the notion that investing in relationships is the foundation of a successful collaboration.¹³ While the library had established this with the unit coordinator, he did not teach the course. Instead, he acted as an intermediary. Being introduced to the instructor in the manner described here did not afford us time to develop a relationship with her. This introduced a level of unanticipated complexity. While she graciously agreed to pilot the assignment as the unit coordinator had envisioned it, the instructor had not been part of the project design process that generated it. Upon reflection, we recognize that the library's efforts to be more involved in the project may have felt like an imposition on her teaching.

Furthermore, the collaborators should have considered assumptions, responsibilities, and decision-making steps throughout the semester.¹⁴ Although unintentional, the authors recognize that the OER team made assumptions about the in-class assignment in phase two and had significant blind spots that affected the outcome of this collaboration. As a team, we lacked knowledge about the Digital Design and Animation program and relied on the authority of the unit coordinator and instructor for direction. From the unit coordinator's suggestion, we presumed that students could learn foundational design tools—the objective of the course—and produce an openly licensed, usable animation in one semester.

Second, we misunderstood why communication with the instructor waned, as we were not privy to the challenges that the instructor and students faced with the assignment until after the semester ended. The instructor had to redesign her lesson plans concurrent with teaching the course to accommodate a non-traditional assignment. While she may have wished to incorporate more

opportunities for feedback on students' work or to integrate more opportunities for information literacy, she was also managing the unexpected growing pains of students working on an authentic assignment for the first time. For many, this was their first animation course, and collaborating as a team for a client was new. Individual students had to find a balance between expressing their creative vision and creating pieces of an animation that would fit cohesively with those of their team and satisfy the needs of a client.

Working in small groups on this assignment also exacerbated pre-existing challenges for students who already juggle school, work schedules, and family obligations with limited resources. Because the professional software they needed to use is prohibitively expensive, many students relied on the computer lab and in-class time to finish assignment-related tasks, which made meeting deadlines difficult. Had the two departments developed the course design together and shared the educational responsibilities, we could have found ways to mitigate those challenges to make sure the assignment was more flexible and learner-driven rather than product-driven.

While the animations were not ultimately usable for the library's marketing efforts, the seed for this project has grown into an ongoing relationship with the Digital Design and Animation department. The unit coordinator considers this to be a positive development. With this in mind, he would like to revise and repeat the assignment with students further along in the program, such as those enrolled in an independent study or capstone course.

Based on feedback received from both instructors as well as our own reflections and readings of the IL and OP literature, we have identified a number of recommendations for how the project could be improved in a second iteration.

Contextualizing the assignment for students so that they understand why they are creating these videos should be a priority the next time around. We realize now that we have a powerful way to provide context and meaning to this assignment: the student interviews we recorded during the initial phase of the project. These interviews are not only the raw material for the content of the animations but, perhaps most importantly, they also describe an issue student-creators can understand and struggle with as well. Asking students to work on videos raising awareness of their peers' struggles with textbook unaffordability would encourage them to "apply their expertise to serve their community"¹⁵ and give them agency to address a problem that affects their campus community in a way that could make a difference (getting more faculty interested in converting their courses to OER). Contextualized in this way, the assignment would have a greater chance of engaging students, potentially motivating them to choose to publicly share their work.

As important as it would be to provide context for the assignment, that alone would not be enough when engaging in open pedagogy. In a recently published

chapter, Cynthia Mari Orozco argues that open pedagogy cannot be truly transformative, let alone ethical, if the student-creators do not understand the implications of open. She advocates for the integration of information literacy instruction into open pedagogical practice as a way to facilitate the understanding needed for students to participate in what she calls “informed open practice.”¹⁶ We concur with this. In fact, her chapter illuminated something we struggled with during and after this project. We did not anticipate the information needs of the students because the lesson we planned only considered our own goals for the project. Instead, we should rethink the information literacy component from the point of view of what students need during the process of creating the videos and what they should understand in order to decide for themselves if an open license is something that would make sense for them as creators.

Another reason we did not anticipate the information needs of students in the animation course was our lack of familiarity with the practices of media design and animation as a discipline. To address the information competencies needed to complete a future iteration of this assignment, we would need to first learn about the information practices of animation professionals. In doing so, we would be able to move away from a generic to a situated approach to information literacy instruction. While there is a body of literature in library and information science that describes the advantages of a situated approach to information literacy instruction in all disciplines,¹⁷ we would argue that this approach is even more important in practical disciplines and vocational programs where students learn by doing.

A situated approach can be difficult to implement for academic librarians who work in settings where the instruction they do is generally confined to the one-shot session supporting textual research assignments. Thanks to the project described in this chapter, the library now has a chance to expand its reach. Professor London, in his capacity as unit coordinator for the Digital Design and Animation program, has requested the library’s assistance identifying points in the curriculum where information literacy could be incorporated and defining the information competencies graduates of the program should develop. This outcome alone made the video animation assignment a worthwhile endeavor despite the limitations in its implementation.

APPENDIX 10A

INTERVIEW QUESTIONS

1. Have you ever taken a class at Hostos that did not require you to buy a textbook—either there was no textbook or your reading assignments were provided to you for free?
2. Have you taken courses where it was required to buy a traditional textbook?
3. What's the most expensive textbook you can remember?
4. If you decided to buy the book, how did you decide whether to buy it or not? What kinds of things ran through your mind?
5. If you decided not to buy the textbook, what did you do in that case?
 - a. What were your strategies for getting the material?
 - b. Were there times during the semester when you didn't have access to the material?
 - c. How did it affect how well you did in class or how much you were able to learn?
 - d. When you think about the two classes—one where you didn't need to pay for the textbook materials and one where you did—how would you compare what you did/will take away from those classes (as far as knowledge or understanding)?
6. Imagine textbook costs have been eliminated but you still have access to the textbook material. How would that change your college experience? For example, would you maybe take more classes each semester? Would you have studied something different?

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PART 4

**SOCIAL JUSTICE/
UNTOLD STORIES**

CRITICAL LIBRARIANSHIP AND OPEN EDUCATION:

A SOLUTION TO INFORMATION INJUSTICE

Kathy Swart, Pierce College

Giving voice to that which has been silenced is, perhaps, the most important intended role critical information literacy can play.¹

The stories of members of marginalized groups are chronically erased from accounts of history and when present are often told from the perspective of the dominant group.²

Many educators stumble into the world of open education over concerns about textbook costs, unaware that they are simultaneously opening up the possibility of revolutionizing their content. There are many reasons to embrace open education, and this chapter focuses on one of the least discussed. Textbooks tend to perpetuate the perspective of the dominant class at the expense of marginalized groups. Beyond reducing the financial burden on underserved students, switching to open educational resources (OER) allows faculty to assemble materials more inclusive of the perspectives of underrepresented communities. Furthermore, open pedagogy (OP) allows us a powerful way to amplify the voices of these groups. In this way, critical and open pedagogies are entwined; a critical approach to information literacy helps students learn how to unmask dominant narratives, OER allows for more inclusive curricula, and OP provides the means of rectifying suppressed voices by creating new narratives.

In fact, OP is critical pedagogy taken to its logical endpoint: Freirean *praxis*, or conscientious action.

Librarians work in the place where information literacy, students, and faculty intersect. Quill West points out the many ways librarians are natural leaders in the open education movement, not least of which is our commitment to reaching underserved students. She writes, “By sharing our expertise in curating resources, building information competency, serving students and institutions, and in moving across disciplinary silos, librarians can help our institutions to embrace change that will open access for many of our students.”³

I am fortunate to be both a librarian and adjunct professor at Pierce College. Five years ago, dissatisfied with the predominantly male, white, and Western array of artists offered by my humanities textbook, I replaced it with OER and library-based resources (LBR) featuring works by a more international and diverse array of artists. Because of the course’s information literacy component, I require students to research the social, historical, and political context of the works by their chosen artists. Before I made the course content more inclusive, the students’ research suffered from the usual issues, such as too few sources, insubstantial sources, plagiarism, etc. However, with the new content, an entirely different problem surfaced: students’ projects were marked by misinformation, which I traced to their sources. Many of these were marred by whitewashing, distortion, and lies of omission.

In critical librarianship, the faulty information my students repeated in their projects is commonly called false narratives, dominant narratives, single narratives, colonial narratives, or hegemonic narratives. When this misinformation excludes the perspectives of groups most affected by social injustice, I refer to it as “information injustice.” To illustrate what I mean by information injustice, I provide a case study involving one of the more understudied of all marginalized groups: exiles from Latin American dictatorships or civil wars. Whether they emigrated as exiles or refugees, members of this group have contributed greatly to the humanities. For example, those who came to the US include writers Ariel Dorfman, Isabel Allende, and Jose Donoso (Chile), Rossana Perez (El Salvador), Alicia Partnoy (Argentina), Julia Alvarez (Dominican Republic), and artist Antonio Henrique Amaral (Brazil). Those who fled to other nations include musicians Caetano Veloso and Gilberto Gil (Brazil), dramatist Augusto Boal (Brazil), and authors Claribel Alegria (Nicaragua and El Salvador), Eduardo Galeano (Uruguay), and Luisa Valenzuela (Argentina). Fortunately, many of these individuals were writers; therefore, their works raised some awareness of the Latin American history that forced these artists into exile. Otherwise, the apparent knowledge gap many educated US citizens have concerning this history would no doubt be wider. This raises the question: Why does this gap exist in the first place?

Historian James Loewen's widely read analysis of high school history textbooks, *Lies My Teacher Taught Me*, offers us a clue. He writes, "Textbooks have trouble acknowledging that anything might be wrong with... the United States as a whole."⁴ His book exposes how history textbooks still repeat false narratives about Native Americans, slavery, and the roots of racism. Loewen also details how these books largely omit the US role in establishing dictatorships in Chile and Guatemala. No wonder, then, that the general public knows little about the Latin American artists mentioned above; each one left their countries because of right-wing totalitarian regimes backed by the United States.

One of the most famous political exiles from Latin America was Brazilian educator Paulo Freire, author of *Pedagogy of the Oppressed*. As many know, his work forms one of the pillars of critical theory. Few know, however, that Freire was the victim of yet another US-backed dictatorship. Shortly after the 1964 coup in Brazil, he was arrested as a traitor, imprisoned, and exiled for almost sixteen years.⁵ For this reason, the choice of Brazil's coup as a case study seems especially appropriate.

AN EXAMPLE OF INFORMATION INJUSTICE: BRAZIL'S COUP AND DICTATORSHIP

(Trigger warning for descriptions of torture in the final paragraph of this section.)

On April 1, 1964, the Brazilian military conspired with other entities to overthrow democratically elected President João Goulart, launching a twenty-one-year dictatorship. The United States provided critical support.⁶ To highlight the discrepancy between this history and subsequent narratives about it, I emphasize the following points:

It was a coup

This was an extralegal, unconstitutional seizure of power by the military supported by right-wing politicians, the elite and clientele classes, business groups, transnational corporations, landowners, and the conservative wing of the Catholic Church.⁷

It was a dictatorship

Over the next twenty-one years, the military regime acted violently and unconstitutionally to maintain power. Despite promising to cede control to a civilian government after one year, it did not, and by 1968, Brazilians were protesting in the streets. The regime responded with Institutional Act No. 5 (AI-5), which closed Congress, eliminated *habeas corpus*, civil rights, elections, unions, and

political parties.⁸ Torture of civilians suspected of opposing the government increased and, in fact, became systematic.⁹

US Responsibility

The US government disliked Goulart for his independent foreign policy, but it took special umbrage at his economic nationalist stance. His policies favoring Brazil's control over its own development, such as a profit remittance law and a plan to nationalize foreign public utility companies, implied a weakening of influence by the US and other foreign investors.¹⁰ In 1962, US Ambassador Lincoln Gordon urged President Kennedy to help oust Goulart.¹¹ Guided by military attaché Colonel Vernon A. Walters (later CIA deputy director), the US interfered in the 1962 elections, funneling five million dollars to anti-Goulart candidates.¹² It destabilized Goulart's government through various covert means, such as financing the CIA-affiliated business groups that plotted the coup¹³ and enlisting the CIA to spread propaganda promoting fears of communism in Brazil¹⁴ and to finance massive demonstrations against Goulart that were crucial to the coup's success.¹⁵ For the coup itself, the US employed Operation Brother Sam, a contingency plan that entailed sending the aircraft carrier *Forrestal* and ships carrying petroleum, guns, and ammunition to Brazil. The ships were called back when the coup met no resistance.¹⁶

After the coup, the US Agency for International Development (USAID) provided training, equipment, and financing for security and repression techniques.¹⁷ Journalist A. J. Langguth documents how under the umbrella of USAID, US policeman Dan Mitrione was sent to Brazil to train the regime's torturers, showing them how to apply "the precise pain, in the precise place, in the precise amount, for the desired effect."¹⁸

The Stated Rationale: Anticommunism

Even though the US government knew Goulart was not a communist,¹⁹ it went to great lengths to portray Brazil on the brink of a "Red takeover." Certainly, communism formed a more palatable pretext for a coup than the prospect of waning US power. To that end, the CIA focused its propaganda on the northeast of the country, where poverty and calls for land reform had long sown fears of peasant uprisings.²⁰ The agency financed groups who proclaimed themselves communists while setting fire to landowners' buildings,²¹ attempted to discredit the Northeast Peasant Leagues by instigating violence at their rallies,²² and distributed Marxist literature across the northeast for use later as proof of "extensive communist penetration."²³ To witnesses at the time, the only entity that appeared to have penetrated Brazil's northeast was the CIA itself.²⁴

On the day of the coup, however, military tanks rolled down empty streets. No Soviet stockpiles of weapons were found, nor other signs of communist

resistance. Indeed, the only violence came from the military itself, which attacked the student union headquarters²⁵ and killed three unarmed students.²⁶ Despite this, the military attempted to spin the coup as a “revolution” to rid Brazil of corruption, inflation, and communism.²⁷ The US government parroted this false narrative²⁸ while denying its own involvement.²⁹ Although any threat posed by communism was largely fabricated,³⁰ the vigorous anti-communist propaganda campaign had led a portion of civil society to conflate Goulart’s modest reforms with “radical threats to the social and political order.”³¹ The damage had been done.

The Actual Rationale: Financial and Geopolitical Interests

Jan Knippers Black and other scholars documented early on the US interests behind supporting the coup.³² A closer look at Hanna Mining illustrates why corporations resented Goulart’s economic nationalism. In 1961, Brazil’s congress challenged Hanna Mining’s claim to Brazil’s richest iron ore deposit. In response, Goulart made an expropriation decree. Both the US government and Hanna Mining formally objected to the decree. After the coup, Hanna Mining board member John J. McCloy led Ambassador Gordon to dictator Castelo Branco’s office to explain that restoring Hanna’s concession “might be a condition for receiving U.S. economic assistance.”³³ The case of Hanna Mining reveals the links between the US government, corporations, and covert action; several US government and banking officials sat on Hanna’s board of directors,³⁴ and the corporation helped finance one of the main business groups that plotted the coup, Instituto Brasileiro de Ação Democrática (Brazilian Institute for Democratic Action).³⁵

Discussing the conflict between American values of freedom and democracy and its foreign policy, scholar Phyllis Parker writes, “U.S. policies seem structured to benefit the United States politically, economically, and militarily.”³⁶ The truth of her remark is evident in a cable from the CIA to Washington after the coup: “The change in government will create a greatly improved climate for foreign investments.”³⁷ A further sign of US priorities is seen in the reaction by business groups to the news Brazil’s regime was torturing civilians: they asked that the torture hearings be closed because they threatened the groups’ “interests.” The corporations included General Electric, Dow Chemical, Phillips Petroleum, J. Walter Thompson, Morgan Guaranty, Celanese Union Carbide, and Cummins Engine.³⁸

The Dictatorship Committed Massive Human Rights Violations

After the coup, Operation Cleanup went into effect. Thousands of civilians suspected of “subversion” were purged or arrested. Torture and murder soon

followed.³⁹ In response to this state terror, a number of resistance groups emerged. With equal viciousness, the regime persecuted suspected members of these resistance groups, union organizers, peasant leaders, clergy members, left-leaning students, artists, and journalists who they indiscriminately labeled “subversives,” “communists,” or “terrorists.” The torture methods remind one of the Inquisition. They included rape, impaling with pepper-coated rods, mutilating the genitals, ripping off fingernails, water torture, and the most common technique, the “parrot’s perch” (*pau de arara*). In this practice, the person was hung from a pole, hands bound over the knees, while electrodes delivered electroshocks to the most sensitive body parts.⁴⁰ An estimated 20,000 people experienced torture,⁴¹ including children.⁴² Many victims died as a result, and others committed suicide. The official number of political opponents killed or “disappeared” stands at 454, but the actual number is 10,000 when one counts the deaths of 8,350 indigenous civilians and 1,196 rural workers.⁴³

LIES MY STUDENTS TOLD ME

In 2015, I taught the humanities course using OER for the first time. Given the history of the Brazilian coup that I have briefly detailed above, one can imagine my surprise when during their presentations I witnessed a student assert confidently, “João Goulart was overthrown because he was a communist.” Another student announced, “Before the 1964 revolution, Brazil was a communist country.” These are only two of many examples. Naturally, I asked the students where they had found their information. One had used a public library reference handbook about Brazil dated 2002, and another cited declassified CIA internal propaganda from 1968. I used this teachable moment to explain the importance of seeking more current, academic, and unbiased sources. While I didn’t expect students to read whole monographs on Brazilian history, I did assume that subject-specific encyclopedias would provide the same history in condensed form. To be certain, I went looking.

The *Encyclopedia of Latin American History and Culture* seemed a good place to start. Reading the entries that discussed the 1964 military coup, however, one might get the impression that the dictatorship was a mild affair enacted to stop communism. Throughout the encyclopedia, authors use the word “revolution” instead of “coup” to describe the military’s extra-legal seizure of power, and the barbarities legalized by Institutional Act No. 5 are described merely as a loss of rights. Meanwhile, the US role is presented as benevolent and limited to economic assistance. One author, however, stands out for his inflammatory, anticommunist-flavored tone, claiming Goulart had communist allies in labor unions and accusing the *victims* of Brazil’s state terror as “violence-minded,” suggesting any repression against them was justified. This author jeered at the notion of US imperialism by putting it in quotes.⁴⁴ Browsing the encyclopedia’s index, one

finds no entries for the following actors: CIA, IPES, IBAD, USAID, Operation Brother Sam, or Hanna Mining. All of these omissions share a common feature: they pertain to the role of the United States in the coup and repression.

Hoping to find a better source, I turned to another title, *Brazil: Global Studies Handbook*. The handbook mirrors many of the problems found in the encyclopedia above. Notable errors include naming the dictatorship a “Republic” and the coup a “revolution,” describing the coup as “inevitable” and President Goulart as “ineffective” and “foolish,” someone who stole from the rich to give to the poor as he tried to “mobilize the masses against the ruling class.”⁴⁵ However, the most serious problem with the handbook concerns its omissions. The author refers to the violence committed by the twenty-one-year dictatorship in only one offhand remark.⁴⁶ Again, the substantial role of the US is entirely missing.

I was disconcerted that these reference works failed to reflect historical facts documented decades ago. One would assume a college-level textbook on Latin America would do better. Several years ago, a colleague asked me to check the Brazil chapter of her Latin American studies textbook because she had found inconsistencies in other chapters. The author of the chapter on Brazil begins by praising Ernest Geisel, the regime’s fourth dictator, as a champion of democracy. He calls the 1964 coup a “revolution.” He claims the Brazilian people asked for the military takeover while omitting how US and Brazilian propaganda was responsible for persuading a portion of the population to ask the military to step in. He hardly mentions the extreme human rights abuses. Finally, he omits the numbers of those tortured and murdered, the impunity granted to torturers, and the US involvement in the coup. The author gives the impression that from 1964 to 1985, Brazil passed through a necessary authoritarian (yet somehow democratic) period in order to “develop.”⁴⁷

Not only had my students gotten Brazilian history wrong, but so had the very “authorities” charged with getting it right.

WHO WRITES THE OFFICIAL STORY?

Dismayed at the information injustice I found in the very sources I chided my students for avoiding, I did what any good librarian would do: evaluated them with special attention to authority.

Encyclopedia of Latin American History and Culture

While I found many inconsistencies throughout this multi-volume work, I will here focus on the author of the most egregious entries. This “authority” turned out to be none other than John W. F. Dulles, son of CIA-affiliated John Foster Dulles and nephew of Allen Dulles, former CIA director. Both were criticized for their anti-communist zeal that led to installing dictators in Iran and Guatemala.⁴⁸

Around the time of the coup, John W. F. Dulles was executive director of Mineração Novalimense, a subsidiary of Hanna Mining. As mentioned earlier, Hanna Mining was connected to the coup. These additional links warrant attention:

- In 1959, John W. F. Dulles was sent to organize Hanna's operations in Brazil.
- In 1963, Hanna Mining funded a military conference calling for an "anti-communist counter-offensive in Latin America."
- In 1964, Hanna Mining provided trucks for the troops that facilitated the coup.

One may ask why a mining executive with family ties to the CIA ended up writing encyclopedia entries and books on Brazilian history. Although Dulles' education was limited to a BA in philosophy, a BS in metallurgy, and an MBA, he was appointed professor of History at Arizona State University and taught Brazilian history until the age of ninety-five. Colleagues of Dulles found him an indifferent scholar. They claim Dulles wrote without reference to the social and political sciences and that his methods were unscholarly and old-fashioned.⁴⁹ One scholar looks askance at Dulles' simultaneous position as mining company manager and connection to the CIA as well as his writings, which served to sow discord within and gossip about Brazil's left.⁵⁰ Even a sympathetic contemporary criticizes Dulles for omitting his role in pressuring Goulart for Brazil's iron ore deposits on behalf of Hanna Mining.⁵¹ Another weakness of Dulles' work is that it reflects his family's extreme anti-communism.⁵² When I presented on this topic at a conference in 2017, a distinguished Latin American librarian recounted the experience of taking a course from Dulles as a visiting professor. The librarian told me that by the third class, it was obvious that something was "very wrong." Among other oddities, he would pepper his lectures with quips such as, "In Latin America, there's a communist under every coffee bush" (pers. comm).

Brazil: Global Studies Handbook

The cover of this book by Todd L. Edwards tells us that the author's PhD in Latin American Studies focused on development economics. After earning his doctorate, he worked on Wall Street as an investment strategist for Latin America. Currently, Edwards is an investment principal and "co-Portfolio Manager at Cambiar Global Equity and International Small Cap strategies."⁵³ Considering that US financial investments played a significant role in driving Brazil's coup, it is conceivable that a person working in this field might wish to downplay the role of US financial interests in aiding such a brutal regime. However, most would question the ethics of doing so in an ostensibly objective reference handbook.

Global Studies: Latin America and the Caribbean

Investigating the textbook author, Paul B. Goodwin, proved more difficult. An exhaustive search for information led to only a few articles about economic

development in Argentina. Several requests for the author's *curriculum vitae* from the university where he served as director of Latin American Studies went unanswered. Finally, I reached the department by phone and was told to email a different office, from which I received a terse email informing me they would consider my "FOIA request." (I had not made a FOIA request.) In time, I received a redacted *curriculum vitae*. The employment history was incomplete, but the individual's publication list proved useful. It revealed a scholar who conflated Argentina's left-wing resistance with terrorism, was apologetic toward dictatorships, and showed undue concern about the Soviet presence in Latin America. Anyone familiar with Latin American history would detect the Cold War mindset.

Returning to the question of who writes the "official story," the answer in this case appears to be "the US military, US intelligence agencies, and Wall Street." And yet how did representatives of these institutions come to have the last word on history? The answer is that these same institutions were crucial in steering the narrative about US foreign policy from the very beginning, using the media.

THE MAINSTREAM MEDIA AND FOSSILIZED PROPAGANDA

James N. Green describes how during Brazil's coup, the US government relied on the press to keep its actions covert. We see an example of this coverup in publications like the article published on April 17, 1964, in *LIFE* magazine. Its title, "Arrested: A Big Yaw to the Left," is an obvious attempt to normalize the coup. In the two-page spread, a photo captioned "Violence Flares" suggests the military met violent opposition. However, the photo actually shows the regime's thugs burning books from a student union. As Green writes, "The article did not question the anti-democratic nature of the bonfire and only mentioned in passing that the military government had begun a 'roundup of leftists.'"⁵⁴

More extreme was the detachable pamphlet included in the 1964 November issue of *Readers Digest*. Twenty-three pages long, it is filled with undocumented claims about communism in Brazil, glorification of the first dictator, and prose so extreme that James N. Green describes it as "almost a caricature of bad, early 1960s Cold War propaganda."⁵⁵ For example, in describing the military coup, the author writes, "The communist drive for domination—marked by propaganda, infiltration, terror—was moving in high gear. Total surrender seemed imminent—and then the people said *No!*"⁵⁶ The author of the rather histrionic piece was noted anti-communist Clarence W. Hall, and many have speculated that the piece was actually a CIA plant.⁵⁷ Remarkable are the minutely detailed instructions on the booklet's cover advising readers how to mail the pamphlet to people abroad, especially people in countries "confronting communist threats."⁵⁸

In addition to such overt propaganda, the media served to suppress the truth about the coup in broader ways. Historian Michael Weis examined how major newspapers and magazines responded to the coup and concludes, “The U.S. government was able to manage the news to hide U.S. involvement in the coup and to present a skewed version of reality.”⁵⁹ His study reveals that a surprising 80 percent of the major media outlets approved of the coup. Weis points out that many of the journalists of the pro-coup outlets interviewed only State Department officials and Brazilian generals. Few reporters sought the perspective of those opposed to the regime, such as Brazilians who had been exiled. Journalists who did so came mostly from the international press⁶⁰ and took a more equivocal stance on the coup.

In his more recent analysis, Kevin Young reveals that not much has changed. He demonstrates the dramatic contrast between how US-backed dictatorships are referred to in the mainstream press versus in scholarly works. He found that “even the nation’s leading liberal media almost never acknowledge US support for the dictatorships.”⁶¹ Young’s analysis of five years’ worth of reporting on three US-backed dictatorships by the *New York Times*, *Washington Post*, and NPR (National Public Radio) revealed that US involvement was mentioned only 6 percent of the time. On the occasions that the press acknowledges that US-allied regimes committed atrocities, “it usually omits the U.S. government’s role or presents it as a force for democracy and human rights.”⁶²

After learning how the media served to spin Brazil’s coup as a revolution against communism, my students’ recitations of this false narrative became more comprehensible. What did *not* make sense was why reference works continued to repeat the false narrative. I call this phenomenon “fossilized propaganda.” Despite the fact that scholars have been publishing books documenting the US role in Brazil’s coup since 1977, the old propaganda appears to have fossilized inside the very sources we consider most authoritative.

CRITICAL THEORY PREDICTS INFORMATION INJUSTICE

When encyclopedia and textbook publishers give the US government, intelligence agencies, and Wall Street the task of writing the official story about US foreign policy in Latin America, they have abandoned any pretense of neutrality. To understand why authoritative sources perpetuate such information injustice, we turn to critical theory. Writing about gaps in the archives, Rodney G. S. Carter describes how certain groups obtain dominance by managing information:

The powerful in society are typically aligned with the state and its apparatus, such as the military and the police. Powerful groups

in society include certain racial, ethnic and religious groups, the wealthy, and the educated.... They are not necessarily a part of the majority in society but rather can exert an influence that outweighs their numbers. These power groups create the records that will eventually enter the archives and use their power to define the shape an archive takes.⁶³

As a result of these processes, dissent against the powerful is silenced.

Critical theory maintains that these “power groups” retain their hegemony and silence the marginalized through social institutions. Much of their work rests on critical theorist Louis Althusser, who showed how dominant ideas become embedded into ideological state apparatuses (ISAs), the chief one being the education system.⁶⁴ Librarians Stephen Bales and Lea Engle explain:

The dominant western ideologies (e.g., the narratives of capitalism, liberal democracy, positivism, and “neutral education”) appear to members of society as natural because of the members’ submergence in the ideological work of the educational ISA; institutions of higher education are well-positioned to perform this indoctrination especially considering their place of high authority in western society. Althusser held, however, that dominant narratives cloak the materially based realities of social life. These realities include the exploitation of marginalized groups by the dominant class.⁶⁵

They then go on to show how libraries unwittingly operate as extensions of the school, despite the socially progressive nature of the library profession. Bales and Engle see a college’s library as a “necessary and inseparable component of the educational ISA,” where students not only become immersed in hegemonic values but are prepared to function as cogs in the system of production it controls.⁶⁶

Many librarians may balk at such a notion, for academia has long been considered (or accused of being) a bastion of liberal ideology. John Doherty dissects this assumption, stating, “Rather, it is a very conservative, change resistant place, where the community defines literacy in very stringent terms and where there have consistently been marginalized groups trying to break into a Westernized, masculine, scientifically oriented world.”⁶⁷ Larry Wiegand alludes to librarianship’s unconscious complicity with this world by pointing out the profession’s failure to critically examine the relationship between power and knowledge.⁶⁸

One way in which the library participates in the marginalization of groups with less power lies in how librarians define “authoritative” sources. Ashley P. Ireland applies Queer theory to expose the flaws inherent in what we deem traditional authority:

[A]uthority, by its very name, reinforces dominant structures and subjugates the minority or Other...expertise, social position, and experience have often largely been a privilege of majority or dominant forces. Thus, in order to truly examine for authority on a topic, librarians may use queer theory to seek and teach to resources that *amplify the voices of the subverted and subjugated, and not necessarily those that appear among the most authoritative*.⁶⁹ (emphasis added)

Ireland argues that librarians' job is to focus on the voices that are missing in the academic landscape, or groups known as "other." Lisa Hooper offers a convenient definition of the "other" as "any socio-cultural group existing external to the dominant power; these groups, including subalterns, are often repressed and excluded from the dominant narrative."⁷⁰ If the library is an extension of a hegemonic institution, how does it amplify the voices of the subjugated? Drawing on work by Gramsci, Douglas Raber explains how librarians rather than passively furthering the interests of the dominant class, may act as *counterhegemonic* forces. Bales and Engle call on librarians to use this potential to do just what Ireland recommends: to magnify the voices of these "other" groups in the interests of social justice.⁷¹

EMPLOYING CRITICAL THEORY TO COUNTER HEGEMONY

How can librarians employ this counterhegemonic potential? One way is to teach a more critical approach to academic information, not only in credit-bearing information literacy courses but even in library instruction. Despite the constraints of the fifty-minute one-shot, I have been fortunate to partner with faculty who enthusiastically embrace experiments in critical pedagogy in the library classroom. There are many ways to educate students about information injustice. One method is to bring eye-opening examples of information injustice to class. Reading from the ACRL "authority" concept can stimulate a dialogue with students about what authority means to them. After such a discussion, I often present a problematic article or website and have the students investigate it using tools like Media Bias Fact Check and SourceWatch. In 2019, one class uncovered the white supremacist nature of an otherwise credible-looking immigration website. The *New York Times* debunked the site only months later. For those interested in taking a more critical approach to library instruction, I recommend both volumes of *Critical Library Pedagogy*, edited by Nicole Pagowsky and Kelly McElroy.

While a critical approach to library instruction allows us to teach students about information injustice, it does not provide us with a way to respond.

Replacing textbooks with OER and LBR is valuable for exposing students to the voices of the marginalized, but even this does not alter the information landscape. To amplify the voices of those excluded from dominant narratives, we must take advantage of the opportunities offered by open pedagogy, practices defined by the 5Rs: reuse, revise, remix, redistribute, and retain.

OPEN PEDAGOGY ASSIGNMENTS: AMPLIFYING “THE OTHER”

Once archivists are aware of the silence in their archives, they can take measures to try to allow for multiple narratives to fill some of these gaps.⁷²

[I]t is important to fill the gaps in the archival memory, in the interests of justice. It is vital to invite every “other” in.⁷³

As David Wiley points out, open pedagogy allows us to do far more than “kill the disposable assignment.” He asks, “What if we changed these ‘disposable assignments’ into activities which actually added value to the world? Then students and faculty might feel different about the time and effort they invested in them. I have seen time and again that they *do* feel different about the efforts they make.”⁷⁴ Inspired by Quill West’s work with open pedagogy, I began to formulate assignments that could give students the power to counter false narratives, especially ones about Latin American history. Below are several open pedagogy assignments drawn from my work and that of other faculty at Pierce College.

Slideshare and other Hosting Platforms

Slideshare.net and similar content-sharing platforms⁷⁵ supply the mechanical means of adding missing voices, stories, and perspectives into the information landscape. In 2019, I experimented with the first assignment using Slideshare, for in it I saw a way to bring attention to the works of understudied Latin American authors. Students were required to do contextual research on an author in order to explicate a literary work such as a novel, story, book of poems, etc. Then they created a PowerPoint presentation aimed at educating a general audience. Finally, they had to apply an open license to the PowerPoint and upload it to Slideshare.net. (While my assignment depended on students reading full literary works, this assignment could easily be adapted with shorter texts.)

The value of such an assignment can be seen in the difficulties one student had finding sources about Uruguayan author Carlos Martinez Moreno and his historically based novel, *El Infierno*. Set in Uruguay in the 1970s, the book details the Uruguayan government’s violence against civilians, especially the Tupamaros, a guerilla group that committed mostly nonviolent, creative, and sophisticated actions in response to state terror.⁷⁶ The novel opens with a scene of an American officer training the Uruguayan government’s torturers. The officer is

meant to represent Dan Mitrione, the same US policeman sent to train Brazil's torturers. After his tenure in Brazil, Mitrione was sent to Uruguay to ensure the systematization and "scientific refinement" of torture techniques.⁷⁷

Although the student and I scraped together enough sources to convey the historical facts, the student's presentation suffered from a grave error: he presented the US-backed Uruguayan government as the torture victim and the Tupamaros as the torturers. As explained above, the opposite was true. Perhaps the student, not having carefully read the book nor the contextual sources, relied instead on false information he found elsewhere. Sadly, misinformation about the novel is very easy to find—for instance, the summary on Amazon.com, which (like my student) casts the Tupamaros in the role of torturers rather than the Uruguayan government. (A request to Amazon to correct that faulty summary was made on April 21, 2020.) As disappointing as the student's mistake was, it shows us the beauty of open pedagogy; next time, I will assign another student to read the novel and improve the former student's version.

One of the more successful student presentations speaks to the transformative value of open pedagogy for Latinx students, who are traditionally underserved by higher education. The student was doing work in the low C range. For her project, she read *I, Rigoberta* by Rigoberta Menchu, a Mayan author from Guatemala. When the student gave her presentation, I was startled by its quality. Her overview of the historical context revealed a nuanced understanding of Guatemalan history and the trials experienced by Mayan peoples. After the presentation, the student told me how meaningful the project had been to her personally, for she had Mayan ancestry and before reading Menchu knew very little about the culture or history. She earned an A on her presentation, which brought her final grade up to a strong B.

Another excellent Slideshare presentation came, remarkably, from a high school student in Pierce College's Running Start program. The student exceeded the assignment expectations by applying analysis techniques learned in class to assist her interpretation of three poems by Chilean poet, Nicanor Parra. Most impressive was her thorough yet succinct summary of the political, historical, and social context of Parra's work, which grounds her interpretations and makes the most of her excellent scholarly sources. Her presentation can be found at this link: <https://www.slideshare.net/KalistaWales/poems-and-anti-poems-presentation>.

Wikipedia Revision

Another way that students can counter information injustice is by editing or creating Wikipedia entries about individuals from marginalized groups. Long before I learned about open pedagogy, I had been editing Wikipedia myself, because its content often mirrors the false narratives I find elsewhere. I was inspired by working with English Professor Elizabeth Stevens, who assigns

students to create or edit entries on understudied civil rights leaders and Native American authors. Her students become very engaged in creating new knowledge on these individuals, and some even end up communicating with the authors. I give similar assignments in my Information Studies course.

Robin DeRosa and Scott Robison discuss the value of Wikipedia assignments in their chapter of an important (and open) book on open pedagogy. Testimony by Jon Beasley-Murray at the University of British Columbia confirms my perception of students' engagement on these assignments. Beasley-Murray assigned his students to improve entries on Latin American literature, which he found "especially weak." He describes the diligence and motivation of students who know that instead of sweating over a project destined for the recycling bin, thousands of people may actually read their work and benefit from it.⁷⁸

Assigning students to edit Wikipedia carries with it a steep learning curve, and librarians who wish to do so or aid faculty in doing so are advised to use Wikipedia's tutorial (<https://en.wikipedia.org/wiki/Wikipedia:Tutorial/Editing>) and its many helpful aids.

Requesting Corrections of Faulty Information

Unfortunately, I find examples of flawed narratives every day, from my public library's catalog labeling Brazil's right-wing dictatorship a "communist regime" to Amazon's erroneous plot summary of *El Infierno* to a Smithsonian exhibit about *Nueva Canción* music that omits the US role in the regime that crushed that musical movement and murdered its beloved icon, Victor Jara. Surprisingly, some of the most egregious false narratives still occur in encyclopedias. For example, I found two different entries in encyclopedias from *Gale Virtual Reference Library* falsely stating that in 2016, Brazilian President Dilma Rousseff was impeached for her corruption. In fact, her illegal ousting rested on the unimpeachable offense of a common budgeting practice declared legal two days after her removal.⁷⁹ In response to that case and eight others, I wrote database vendors requesting corrections. In almost every case, I received gracious replies followed up by the requested revisions.

Many librarians tell me they also regularly encounter false information. Why not use these errors as an opportunity to create assignments in which *students* write the database vendors, public libraries, etc. to request revisions? Students can then openly license their letters and share them on a hosting platform to improve the information landscape on those topics.

Real World Activism

My colleague Dr. Lisa Hurtado is an English professor who teaches an immigration-themed course. She asks her students to research the human rights conditions of refugee camps around the world, which includes determining the

governments responsible for the camp in question and writing a letter to the appropriate government entity to express concerns. The letters must be well-researched and written in a positive tone. Many of Dr. Hurtado's students have received courteous replies from government officials around the world. To make this assignment open, students would simply apply an open license and mount it on Slideshare or a similar platform.

WHY BOTHER? THE CONSEQUENCES OF INFORMATION INJUSTICE

It is ironic that foundational critical theorist Paulo Freire is himself a victim of information injustice. According to librarian Gr Keer, readers of Freire commonly misinterpret him as someone who opposed using authority in the classroom.⁸⁰ This is not true; it was *authoritarianism* to which Freire objected. His objection arose naturally from his experience with the military dictatorship that arrested, imprisoned, and exiled him as a traitor for teaching peasants to think about their place in society as well as to read. The general public's ignorance about Brazil's dictatorship likely contributes to the ongoing confusion about Freire's stance on authority. However, this misunderstanding is a relatively minor consequence. Let us consider more serious ones.

Weis describes the result of mainstream press management of Brazil's coup as one that "served ... U.S. interests but at the cost of misleading the public and perpetuating the cold war mentality. This, in turn, prevented a rational assessment of American foreign policy goals and perceptions, and may have resulted in further misconceptions concerning proper U.S. policies in the Third World."⁸¹ Weis' statement posits an interesting question: What would have happened if the US public had *not* been misled about its government's role in Brazil's coup? If a brave journalist had succeeded in puncturing the Cold War narrative, would the US government have been able to articulate the coup that brought to power Chile's Augusto Pinochet, whose regime killed 30,000 people? Or to support Argentina's dictatorship, which killed another 30,000?

Young echoes Weis' tragic thought experiment:

Most of the public favors a foreign policy based on international law and universal human rights but has little knowledge of what the government and U.S. corporations do overseas. *If the public knew*, it would be more difficult for U.S. elites and their allies to continue violating human rights abroad. Mainstream press coverage systematically fails to provide the most basic information about history and current political realities, highlighting the importance of alternative media not reliant on corporations or the state.⁸² (emphasis added)

QUESTIONS FOR FURTHER EXPLORATION

What else should the public know that it does not, thanks to persistent dominant narratives? I realize that my case study was confined to the rather narrow topic of US foreign policy in Brazil, but it raises questions for anyone concerned about the representation of any marginalized group in the academic information landscape. Considering the amount of information injustice in mainstream discourse, it is time to prioritize nondominant perspectives in our collection development policies.

Many opportunities exist for researchers to analyze the role of encyclopedia editors in failing to update old, false, or misleading narratives. Librarians might ask database vendors and publishing companies questions such as “Who sits on the editorial board? Who else consults on the entries? On what schedule are entries revised? What are the criteria for updating entries?” Within our own libraries, we could ask, “What is the librarian’s role in disrupting faulty narratives? How can we engage faculty and students in creating alternatives to exclusionary narratives? Has the time arrived for librarians, faculty, and students to become content creators?” I believe the answer to the last question is a resounding “yes.”

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DOING AWAY WITH THE “CURRICULAR BLACK BOX”:

EMPOWERING STUDENTS AS OER CREATORS TO CHALLENGE INFORMATION PRIVILEGE

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In a 2013 blog post, David Wiley, chief academic officer of Lumen Learning, called on college and university faculty to “kill” what he called “disposable assignments.”¹ Wiley described disposable assignments as “assignments that students complain about doing and faculty complain about grading. They’re assignments that add no value to the world—after a student spends three hours creating it, a teacher spends thirty minutes grading it, and then the student throws it away.”² In a later blog post, he makes the case for replacing disposable assignments with “renewable assignments.”³ Renewable assignments are non-disposable assignments that empower students to become curators of information and co-producers of knowledge by creating scholarship that is openly licensed and made freely available in the commons for others to repurpose.⁴

Renewable assignments are the epitome of an open pedagogy that is enabled by open educational resources (OER). The Hewlett Foundation defined OER as teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use and repurposing by others. OER-enabled pedagogy is “a set of teaching and learning practices that are only possible or practical in the context of the 5R permissions which are characteristic of OER.”⁵ The 5Rs expressly allow users to remix, revise, retain, reuse, and/or redistribute the content of renewable assignments. Some of the benefits of OER-enabled pedagogy are that it allows students to “learn-by-making,”⁶ to contribute to the public good by helping to democratize information and knowledge production, and to serve as teachers to their peers.⁷

Around the same time that David Wiley called for eliminating disposable assignments, Char Booth—now associate dean of the library at California State University, San Marcos—called for doing away with the “curricular black box” into which student work products disappear.⁸ Booth argued that one way to challenge the problem of information privilege is by “involving students in a process of leveraging institutional resources to create products that contribute to a broader public discourse (as opposed to ending up in recycling bins and/or behind closed institutional doors).”⁹

At its most basic level, information privilege refers to the ability to access information that others cannot.¹⁰ Booth maintained that raising awareness of and challenging information privilege also requires that librarians move away from skills-based approaches in favor of critical information literacy approaches that examine information access and scholarly communication “through the lens of privilege.”¹¹ Critical information literacy uses student-centered, dialogical, and problem-posing methods to develop students’ capacity to understand, question, and challenge the power structures that undergird information access and scholarly communication.¹²

Until now, the literature on renewable assignments and OER-enabled pedagogy has remained mostly separate from the literature on information privilege and critical information literacy. This chapter aims to bridge this divide by exploring the intersections between critical information literacy, OER-enabled pedagogy, and information privilege.

We argue that recognizing and challenging information privilege requires that we incorporate critical information literacy into our instructional practices and other forms of outreach to build critical consciousness around scholarly communication processes and information ecosystems, and that we use this newly developed critical consciousness to empower undergraduate students to become both producers and advocates of OER through open pedagogy. We maintain that when students recast themselves as producers of knowledge, they

break down barriers to their own participation in scholarship, inspire their peers, do away with the “curricular black box,” and bridge divides carved by information privilege.

Char Booth calls on librarians and other allied professionals to challenge information privilege.¹³ In his book *Pedagogy of the Oppressed*, the Brazilian educator Paulo Freire maintained that social change is achieved through a combination of reflection and action, or what he called praxis.¹⁴ We maintain that critical information literacy provides the methods for fostering *reflection and the development of critical consciousness about information privilege through dialogue and problem-posing. Ultimately, it helps students to see themselves as “responsible subjects”*¹⁵ capable of effecting social change. OER-enabled pedagogy provides strategies for realizing the *action end of a praxis centered on democratizing information and knowledge production.*

This paper begins by defining information privilege. It then moves on to consider the nexus between information privilege and critical information literacy. Here we argue for conceptualizing information privilege as a form of critical pedagogy aimed at raising critical consciousness around issues of information access, scholarly communication, and academic publishing. We then provide a brief review of the extant literature on information privilege outreach to undergraduate students. Next, we consider how digital scholarship, OER-enabled pedagogy, and renewable assignments offer strategies for using “critical making”¹⁶ to help students reflect on their relationship to information, empower them as authors, and reduce disparities in information access through public scholarship. We end by offering examples of how to integrate critical information literacy, OER-enabled pedagogy, and information privilege into library outreach (e.g., instruction, workshops, and programming) and some of the attendant challenges in doing so.

DEFINING INFORMATION PRIVILEGE

When introducing the term *information privilege* in a 2014 blog post, Char Booth wrote:

*The concept of information privilege situates information literacy in a sociocultural context of justice and access. Information as media and messages that underlie individual and collective awareness and knowledge building; privilege as the advantages, opportunities, and affordances granted by status and positionality via class, race, gender, culture, sexuality, occupation, institutional affiliation, and political perspective.*¹⁷

Hare and Evanson build on Booth's work by defining information privilege more concretely as "the affordance or opportunity to access information that others cannot."¹⁸ They also explicitly recognize the connections between information privilege, power, and the valuing of certain types of information in society over others. Johnson and Smedley-Lopez bring the concept down another level of abstraction by defining information privilege as "unequal access to information due to paywalls... with paywalls blocking the general public from accessing potentially life-changing information."¹⁹ We aim to draw on these various definitions to offer our own conceptualization of information privilege, but first we need to define what we mean by information.

In defining information, we looked to Wiegand's notion of "personal information economies," in which "certain kinds of information are valued differently because personal values themselves are radically contingent on multiple factors unique to each person's life."²⁰ As Wiegand argues, the concept of personal information economies allows us to offer a more expansive definition of information to be messages from media, data, text, images, art, neighbors, churches, schools, governments, friends and family, and libraries.

The notion of personal information economies also allows us to see information as a social construction rather than just a commodity, to challenge the valuing of some forms of information over others, and to respect "the ability of people to determine for themselves the value of the information they seek or come into contact with."²¹ We also adopt Michael Buckland's view that information is not simply a thing or material object;²² it is also a process (i.e., "the action of telling or the fact of being told something") and knowledge itself (i.e., "the knowledge communicated concerning some particular fact").²³

Based on the definitions of privilege, information, and information privilege mentioned above, we define information privilege as advantages, affordances, or opportunities to access information valued by the academy by virtue of institutional affiliation and one's positionality within interlocking systems of race-ethnicity, gender, social class, and ability. We recognize in our definition that the academy values textual, peer-reviewed, and "scholarly" information sources over "popular," "non-scholarly" sources (e.g., information that comes from our social networks).²⁴ In so doing, institutions of higher education privilege elite academic voices²⁵ that are regarded as credible, authoritative, expert, and canonical, and whose scholarly output often exist behind paywalls.

Locating information privilege within broader interlocking systems of inequality serves to highlight how people may experience unequal histories around information access prior to attending college, and that these disparate histories may mean students experience information privilege stemming from their affiliation with institutions of higher education differently.

If information privilege may be thought of as an “invisible weightless knapsack”²⁶ in which the contents may include or exclude experiences like having had a library or librarian in one’s high school, or having had access to a well-funded local public library (see figure 12.1), then these social inequalities result in students entering college with knapsacks of varying degrees of fullness.

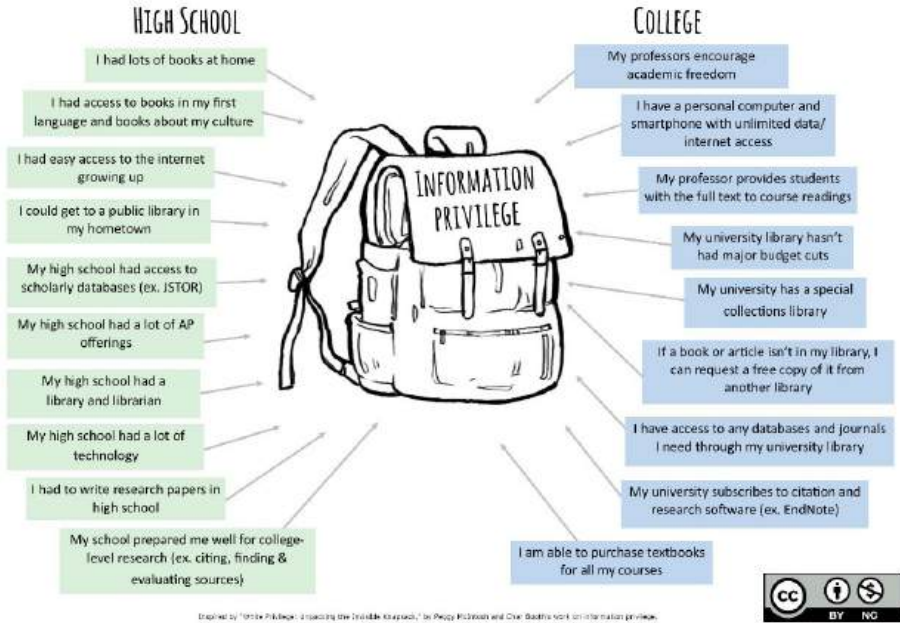


Figure 12.1

“Information Privilege Backpack” by Hannah Rozear is licensed under CC BY-NC (used here with permission)

Additionally, recognizing in our definition that the academy tends to privilege some forms of information over others, and therefore some forms of cultural capital²⁷ over others, allows us to avoid a deficit approach to information privilege where the problem is located within individuals rather than social systems and institutions. In terms of libraries, when we view students as deficient, then the goal is to “fix” them by making them information literate. The result is a “banking method” of education that aims to “fill up supposedly passive students with forms of cultural knowledge deemed valuable by dominant society.”²⁸ A deficit approach, intentionally or not, naturalizes and reinscribes structural inequalities. In contrast, we aim for an approach that dismantles deficit thinking by valuing students’ personal information economies and by situating issues of information access within a broader context of structural inequalities and power relations.²⁹

INFORMATION PRIVILEGE AS CRITICAL PEDAGOGY

Information is mistakenly seen as universally accessible, but the existence of information privilege suggests otherwise.³⁰ According to Booth, “Librarians and other information professionals are best equipped to shift the dynamic towards a free flow of knowledge unattached to markers of access privilege.”³¹ Indeed, many of the core values that undergird librarianship—namely, access, democracy, diversity, education and lifelong learning, and social responsibility—demonstrate why librarians and other information professionals are best positioned to empower students to challenge information privilege.³²

Additionally, the ACRL *Framework for Information Literacy for Higher Education*, particularly the Information Has Value threshold concept, underscores the importance of recognizing the connection between information privilege and information literacy by encouraging knowledge practices and dispositions that help students see themselves as “contributors to the information marketplace,” to “understand how and why some individuals or groups of individuals may be underrepresented or systematically excluded within the systems that produce and disseminate information,” to “recognize issues of access or lack of access to information sources,” and to “examine their own information privilege.”³³

However, one cannot address a problem that continues to go largely unnamed. The first step to challenging information privilege, then, is to raise awareness of the problem. As Peggy McIntosh rightly argues, “To redesign social systems, we need first to acknowledge their colossal unseen dimensions.”³⁴ In *Sister Outsider*, Audre Lorde described this process as “the transformation of silence into language and action” and maintained that it is through this transformation that we can begin to recognize our place in this process and the vitalness of our roles.³⁵ Paulo Freire, one of the most recognized critical pedagogues, used the term *conscientização* or *critical consciousness* to describe the process of learning to recognize and act against unjust realities.³⁶

Critical consciousness, “encompasses being aware of power relations, analyzing habits of thinking, challenging discursive and ideological formations, and taking initiative.”³⁷ Critical information literacy is the tool that allows librarians and other information professionals to cultivate critical consciousness around information privilege and the larger structural inequalities that give rise to its existence.

Information literacy refers to a set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.³⁸ Critical information literacy goes a step further by explicitly situating information literacy within a

broad context of power, privilege, and justice to understand and transform how information and knowledge production are shaped by social, economic, political, and cultural forces.³⁹

Drabinski and Tewell define critical information literacy as “a theory and practice that considers the sociopolitical dimensions of information and production of knowledge, and critiques the ways in which systems of power shape the creation, distribution, and reception of information.”⁴⁰ Drawing inspiration from critical and feminist pedagogies, such as Freire, hooks, Accardi, and Battista, critical information literacy rejects a “banking method” of education that treats students as passive consumers of knowledge in favor of a problem-posing model that “disrupts knowledge hierarchies” by positioning students as conscious beings who are “critical co-investigators” engaged in active dialog with teachers.⁴¹ Adopting a critical information literacy approach means moving away from a skills-based model of information literacy instruction toward an information literacy aimed at raising critical consciousness by engaging students in dialog about real-world problems that are rooted in their lived experiences.⁴²

We argue that to view information privilege as critical pedagogy means using the lens of information privilege to critically interrogate and question the power structures that shape the production and dissemination of knowledge and information. It means using information privilege as an authentic problem through which students may engage in critical dialog about the sociopolitical dimensions of scholarly communication processes, traditional publishing models for educational resources, and information systems. In the words of Char Booth, information privilege as critical pedagogy “exposes the fallibility of assumptions about information and its ecology, identifies hidden injustices, encourages more open forms of participation in a knowledge polity, critiques the information-for-profit imperative, and demands the examination of personal and institutional privilege within scholarly (and not so scholarly) communication.”⁴³

INFORMATION PRIVILEGE OUTREACH

There is a dearth of literature on information privilege outreach (e.g., instruction sessions, events, workshops) in libraries or information services. This outreach around information privilege may be regarded as practical examples of information privilege as critical pedagogy. One of the earliest examples, albeit not explicitly labeled as information privilege outreach, are Scott Warren and Kim Duckett’s efforts to teach students in an English course, “Communication for Science and Research,” about scholarly communication and the economics of information by having students think critically about the price tags attached to articles they find in Google Scholar and through a *Price is Right* game where students guess the cost of subscription journals.⁴⁴

Booth, who explicitly advocated for teaching information literacy through the lens of privilege, collaborated with a mathematics instructor at Pomona College in Claremont, California to co-design and lead a first-year seminar.⁴⁵ Students read foundational texts in critical and feminist theories and participated in a workshop led by Booth on paywalls, traditional publishing models, open access, and digital divides. In another collaboration, Booth worked with a Pomona College faculty member and a library colleague at Claremont Colleges in a course where students created Wikipedia articles as an information literacy assignment.⁴⁶ In advocating for a reframing of “Wikipedia as participatory action,” Booth maintained that “the reality of a reading public predominantly without institutional entrées makes Wikipedia-based assignments excellent fodder for engaging information privilege, not to mention strong motivators for the production of quality work.”⁴⁷

University of Nevada, Las Vegas librarian Heidi Johnson and sociology instructor Anna Smedley-Lopez worked collaboratively in the context of a sociology undergraduate course with a service-learning component to raise awareness of information privilege among students.⁴⁸ As a part of their community-based participatory research projects, students were required to provide community partners with annotated bibliographies that included *both open access and subscription-based resources. In so doing, they learned about paywalls, the open access movement, and their own information privilege. Johnson and Smedley-Lopez concluded, “There is no better way for students to learn about privilege and the frame Information Has Value other than through firsthand experience and reflection.”*⁴⁹

At Davidson College, Sarah Hare and Cara Evanson focused their information privilege outreach on campus-wide events after an assessment of first-year students enrolled in a library mini-course revealed that students held many misconceptions about information access.⁵⁰ They organized a presentation on the ethics of information access for Open Access Week, a workshop for seniors that raised awareness about their impending loss of access to library resources upon graduation and how open access resources can mitigate this loss, and an information privilege booth where students played a choose-your-own-adventure game to learn about disparities in information access.

More recently, Charissa Powell, a student success librarian at the University of Tennessee, Knoxville, published a case study of her experiences teaching a credit-bearing first-year seminar on information privilege.⁵¹ Through weekly readings, discussions, and reflection papers, students learned about the intersection of information privilege and internet access, archives, museums, open access, and financial and health information. Buck and Valentino also developed a credit-bearing undergraduate course at Oregon University titled Open Educational Resources and Social Justice.⁵² Though not explicitly framed around

information privilege, the purpose of the course was to raise students’ awareness of issues surrounding scholarly communication, including the traditional publishing model and the high cost of textbooks, in order to develop students into informed advocates of open access and OER. The final project for the course required teams of students to develop LibGuides of recommended OER for specific courses.

The examples provided in the literature above offer practical ways to engage in information privilege as critical pedagogy through library outreach. In most of the examples cited above, the primary focus is on the reflection end of Freire’s praxis, where the goal is to use a student-centered, dialogical, problem-posing approach to raise critical consciousness around information privilege. However, as feminist scholar Maria T. Accardi reminds us, critical and feminist pedagogies are concerned not just with “what the learner ends up learning” but also with “what the learner does with the knowledge gained in and outside the classroom.”⁵³

We next examine how OER-enabled pedagogy provides the space for a participatory praxis where students can act on a critical consciousness developed through a critical pedagogy framed around information privilege to begin to address structural inequities around information.

“Decentering the Center”: Students as “Empowered Authors”

The central theme that runs throughout this section is disrupting traditional teacher-student power dynamics and knowledge hierarchies by moving students from margin to center as critical co-investigators and co-producers of knowledge. We look to digital scholarship, OER-enabled open pedagogy, and renewable assignments coupled with problem-based learning to identify strategies for empowering students to challenge structural inequities in information access through “empowered authorship.”⁵⁴ We see authorship as “a state that works to inculcate a sense of authority in students in which they see themselves as primary players in scholarly dialogue.”⁵⁵ By offering students the choice and opportunity to create public scholarship through OER-enabled pedagogy, we are providing a space for students to realize their intellectual agency, challenge traditional ideas of authority, insert new voices into scholarly communications, and reduce disparities in information access beyond the academy.

What We Can Learn from Digital Scholarship

Our students create digital scholarship every day with little consciousness that they are doing so. Students who post memes to their Instagram story or videos on TikTok model digital storytelling, for example, without thinking of their engagement with social media in those terms. We can harness the power of digital scholarship to invite students to not only think more critically about their relationship with information privilege but also to create work that can further push them to reflect on what Andrea Baer calls “traditional and emerging scholarly

practices, as well as ways that academic discourse and scholarship are influenced and shaped by social, political, institutional, and structural contexts.”⁵⁶

While the definition of digital scholarship is continually contested, Melanie Schlosser describes it as “research and teaching that is made possible by digital technologies, or that takes advantage of them to ask and answer questions in new ways.”⁵⁷ One innovative way digital scholarship can involve students in thinking through information privilege is by asking them to be curious about their relationship with the technology they use in everyday life. One lesson we’ve used is to ask students to navigate to the location data on their phones, specifically data collected by the social media platforms they use frequently. Most students are shocked to find that their apps track their movements both physically and online. Instagram generates a list of their alleged interests to share with advertisers, for example. Students balk at the inaccuracy of these lists, but this exercise does lead to conversations about what constitutes data and how it gets packaged as signs of their identities as both citizens and consumers.

Through instruction in digital scholarship, we can create conversations around the categories digital technology uses that in many ways replicate power structures in the broader society. This, Miriam Posner reminds us, is one of the benefits of teaching digital scholarship to undergrads:

The great value of teaching DH [Digital Humanities] to undergrads, I have come to believe, is not showing them how to use new technology, but showing them how provisional, relative, and profoundly ideological is the world being constructed all around us with data. It is an opportunity to show them that our most apparently universal categories—man/woman, black/white—are not inevitable, but the result of very specific power arrangements. Data visualizations, maps, and spreadsheets look terrifyingly authoritative to a nineteen-year-old—and to us, too. One great value of rigorous critical inquiry is that you can help people see how this was all constructed, and to what ideological ends.⁵⁸

Conversations and instruction on Google Maps, itself based on “a Cartesian model of space that derives directly from a colonialist project of empire-building,”⁵⁹ can demonstrate the embedded power arrangements that influence the technologies we use to navigate the world, and that “new” technology can replicate “old” biases. In some cases, the nuance of human experience or the power relationships we use to traverse the world get oversimplified to, in Willard McCarty’s words, make the world “computationally tractable.”⁶⁰ Making students aware of these design choices does more than suggest digital scholarship can be a place to explore topics in race, gender, class, etc. that are missing from traditional forms of scholarship that tend to center whiteness and other forms of privilege.

Rather, it reminds them that such biases can affect open and digital scholarship approaches created in part to subvert such lenses. Using literary texts in the public domain as default samples in text analysis tools like Voyant, for example, continues to center English-language western works as the “norm,” even as it’s a tool meant to invite users to parse diverse texts for myriad meanings. Miriam Posner reminds us of these power dynamics in her description of “The Changing Face of America,” by Martin Schoeller for *National Geographic*. “*The project presents us with an array of faces, each of visually ambiguous ethnicity. Clicking on a face reveals both that person’s self-identification and the Census boxes that he or she checks,*” she writes. “*It is clear in every case that the individual’s self-conception (e.g., ‘Trinidadian American/colored’) is far more complicated and nuanced than the Census category (e.g., ‘white/black’).*”⁶¹ In this case, a digital project allows students to see the dissonance between a person’s articulation of their own race and that used by the census.

Raising awareness is only part of the benefit of sharing digital scholarship with students to think with information privilege. Digital scholarship can position students not as passive receivers of knowledge but as Edward Ayers notes, “It is a new form of inquiry and practice that generates new questions, new evidence, new conclusions, and new audiences as it is used.”⁶² Framing students as knowledge producers who can generate meaningful work for public consumption empowers students to create work that will live outside the syllabus after the completion of a class. It may also feel liberating for students who feel self-conscious thinking with texts and academic references to which they may not have been exposed in their previous educational experiences.⁶³ Instead, digital scholarship offers an opportunity for library instruction that treats all students as beginners in learning a new digital tool for use across disciplines with broad application. For example, students can learn a timeline tool together in an instruction session to imagine the chronology of an event that may help them be successful in their class, which could also be easily transformed into an open educational resource for the benefit of a broader public.

The invitation to undergraduates to create and share digital work itself fights against a kind of information privilege in acknowledging and subverting a bias against undergraduate work held by some faculty.⁶⁴ By creating opportunities through instruction sessions, workshops, etc. for students to learn digital tools and incorporate them into their own work to be shared publicly, libraries can signal the value of undergraduate work and further demonstrate institutional support for open scholarship. Institutional repositories can and should invite student submission of larger digital projects but also of smaller works, i.e., sound walks, memes, and text analysis projects that offer contributions to public scholarship.⁶⁵

Libraries can further support this kind of empowerment of students using digital scholarship by consciously asking students to focus on process as much

as product. A focus on process asks students to be intentional in learning new skills and curious about their application in their scholarly endeavors. By asking students to explore why they've chosen to design a website that privileges text over images, they can be asked to think about how their design choices themselves make arguments about how best to communicate information. As Galey and Reucker noted in their writing on design, "Failing to recognize design as a hermeneutic process means failing to understand how our inherited cultural record actually works."⁶⁶ This consciousness helps students assess decisions and choices in designing digital work (i.e., the implications of designing Google Maps around Cartesian models) from the perspective of makers. Libraries can build on this awareness by inviting students to take part in project design exercises in addition to project work itself, either in class or independently through project consultations. For example, while Miriam Posner poses the possibility of aboriginal maps as a basis of digital mapping technology as a question to inspire students to think with design as an argument, instruction could also ask students to approach an alternative to Cartesian models in digital mapping through a concrete design exercise. Students might be asked to design their own means of mapping their lives on campus to question what ways of knowing their design choices might privilege or foreclose. This exercise is but one that invites students to use digital scholarship to co-create both ways of understanding how knowledge gets structured and shared and how students might contribute to problems of information privilege as makers.

OER-Enabled Pedagogy as Participatory Praxis

OER-enabled pedagogy is a form of open pedagogy. What constitutes open pedagogy is a contested terrain, with some defining it as a series of attributes⁶⁷ and others as a subset of open educational practices.⁶⁸ In response to all the competing definitions of open pedagogy, Hilton and Wiley proposed OER-enabled pedagogy as an alternative concept that limits open pedagogy to teaching and learning practices made possible by the 5R permissions associated with OER.⁶⁹

Hilton and Wiley proposed the following set of questions to determine if an approach constitutes OER-enabled pedagogy: (1) Are students asked to create new artifacts (essays, poems, videos, songs, etc.) or revise/remix existing OER? (2) Does the new artifact have value beyond supporting the learning of its author? (3) Are students invited to publicly share their new artifacts or revised/remixed OER? (4) Are students invited to openly license their new artifacts or revised/remixed OER?⁷⁰

By OER, we mean more than open textbooks. We are using Crissinger's expanded view of OER to include wikis, LibGuides, tutorials, syllabi, apps, and websites⁷¹ as well as zines, maps, timelines, blogs, podcasts, videos, and other multimedia. By going beyond open textbooks in visualizing what falls under

the rubric of OER, we answer Crissinger’s call to stop reproducing school hierarchies by giving the impression that OER are only “created in the academy for the academy.”⁷²

OER initiatives are most often centered on cost. It is easy to understand the emphasis on affordability given that the high cost of commercial textbooks continues to be a significant barrier to student access, success, and completion of courses.⁷³ We contend, however, that by also focusing on the innovative pedagogies made possible by OER, including students collaboratively creating open textbooks and by thinking about OER in the context of information privilege, we are able to see the value of OER beyond cost.

David Wiley underscored OER’s paradigm shifting potential for teaching and learning when he argued that using OER in the same way that we use traditional educational resources is akin to “driving an airplane down the road.”⁷⁴ Taking advantage of the 5R capabilities of OER for teaching and learning offers several benefits, including increased access to knowledge and knowledge production;⁷⁵ students gaining “a public voice” and recognizing “their own power and agency;”⁷⁶ students learning to cull, evaluate, and represent information through curation;⁷⁷ the inclusion of marginalized voices in academic and public scholarship;⁷⁸ the potential for eliminating disposable assignments;⁷⁹ and the possibility of making higher education accessible beyond the academy.⁸⁰ OER-enabled pedagogy also has the potential to accelerate the adoption of OER⁸¹ and to contribute to its sustainability.

The practice of thinking with design or learning-by-making that is characteristic of digital scholarship is also useful for articulating the connection between OER-enabled pedagogy and information privilege as critical pedagogy. Like digital scholarship, OER-enabled pedagogy offers strategies for empowering students to challenge information privilege through making, while critical information literacy framed by information privilege provides students with the tools for questioning the power structures that undergird this process.

In Freire’s conceptualization of praxis, the process of reflection and action is iterative, not linear.⁸² There is a constant back-and-forth between reflection and action. Applying information privilege as critical pedagogy to the creation of OER may uncover the ways in which OER practices overlook inequalities within the open movement itself and help students to recognize that OER alone do not “magically flatten hierarchies.”⁸³

Critically reflecting on the process of making OER could reveal to students how they might be reinscribing knowledge hierarchies by valuing some forms of information over others, privileging elite academic voices over marginalized ones, or perpetuating digital divides⁸⁴ and digital redlining (i.e., “tech policies, practices, pedagogy, and investment decisions that reinforce class and race boundaries”).⁸⁵ The process of making can also cause students to reflect on their own information privilege.⁸⁶

The next section looks more closely at renewable assignments and their relationship to the problem-based learning characteristic of critical information literacy and ends by analyzing some examples of OER-enabled open pedagogy.

Doing Away with the “Curricular Black Box”

There is strong evidence for the power of problem-based learning to engage students and improve learning outcomes.⁸⁷ Producing work for an audience beyond the classroom not only motivates and inspires students but also inherently creates a product that is meaningful beyond the point of assessment. In coming together to tackle a problem that affects the world outside the classroom, students must synthesize what they are learning and create new, valued knowledge. Students, particularly undergraduates, are traditionally positioned as passive receptors who are to demonstrate mastery of existing knowledge, and their work is accordingly devalued in academia. Disposable assignments exist within a paradigm that minimizes student agency and expects student work to contain nothing novel or worthy of outside attention.

In contrast, assignments that produce work meant to be shared outside the classroom encourage connection and creativity, positioning students as contributors rather than receptacles. The motivating power of connection cannot be understated, as Virtue and Hinnett-Crawford found in their study of problem-based learning, in which students reported “that while completing a project was in and of itself a satisfying accomplishment, what was most valuable to them was knowing their work was important to others.”⁸⁸ This emotional engagement in turn deepens student learning and develops critical-thinking skills that would not be engaged by traditional, disposable assignments. Creating work for a defined audience beyond the classroom necessarily encompasses multiple practices and dispositions of the ACRL *Information Literacy Framework*, particularly within the frame of Authority Is Constructed and Contextual. Kumar and Refaei found that student writing benefited from problem-based learning, as they “developed critical-thinking skills relevant to writers when they began evaluating their audience’s needs and developing a purpose for their writing projects.”⁸⁹ Careful consideration of the audience also underscores the frames of Information Has Value and Scholarship as Conversation by positioning student work as specifically and immediately useful in creating solutions to the defined problem.

Renewable assignments take these benefits of problem-based learning even further: creating resources that will assist other learners fosters a sense of community, centers students’ expertise, and, critically, challenges the methods of production and dissemination of information privileged in academia. Undergraduates, particularly those who arrive on campus without the invisible systems of support and assumed knowledge that confer information privilege to some of their peers, are empowered when their systems of knowing are respected

and their perspectives are valued. A student who enters a class with no existing knowledge of the subject matter still brings expertise in that they are uniquely positioned to understand the experience of a new learner. Rather than positioning the instructor as a “sage on the stage” imparting knowledge, renewable assignments afford students the opportunity to view themselves as contextual authorities who can make important contributions to scholarship. As Felten asks, “What if we reimagine our work by taking as a first principle that students have essential roles as actors in and agents of academic development?”⁹⁰

By centering students’ determination of what matters and how to communicate it effectively to their peers, an instructor cannot only empower students as creators of knowledge but also assign value to empathy and lived experiences. To be successful, student work for renewable assignments requires collaboration and empathy, both to understand the gaps for which students are creating new knowledge and to determine how to communicate this knowledge to a defined audience. This centrality of empathy to all problem-based learning means that “PBL is intrinsically appropriate for teaching about privilege and oppression because it encourages critical self-examination through individual and group activities.”⁹¹ Even assignments that do not explicitly address privilege and oppression do so implicitly by virtue of co-existing in a world they permeate. Sharing authority and agency in the classroom creates situations in which “as these students and staff work side-by-side, they model socially-just forms of engagement that recognise the humanness of participants’ lived experiences and promote belonging, empathy, and mutual learning.”⁹²

Of course, assignments that create OER are not a panacea. Left unexamined, our practices “might overlook structural inequalities present with [OER and OA] movements,”⁹³ replicating the biases and oppressions of the academy. In designing assignments, it is critical to be mindful of what voices are included, what perspectives are assigned value, what information is privileged, and how the new knowledge created is disseminated. Open Pedagogy Notebook (<http://openpedagogy.org/>) offers a wealth of sample assignments submitted by the open pedagogy community, spanning multiple disciplines and designed to create many different types of OER. To demonstrate these principles, we will examine two assignments that take thoughtful, holistic approaches to student work that results in OER.

Delene White, teaching a section of *Integrated Thinking and Writing* at Keene State College in 2018, focused the class on issues of immigration in a European context and led students in the collaborative creation of an annotated bibliography as a piece of OER. White grounded student learning in empathy, both toward the students (by meeting them where they were and declining to privilege academic language in non-academic contexts) and outwardly: “I raise questions about empathy, about humanitarian aid, about being human. But it’s not only me

asking the questions; the students do this work, too.”⁹⁴ The resulting bibliography is a living document meant to be updated by future students who will build upon the work of their peers.

Another example of scaffolding an OER assignment on empathy is Heather Miceli’s approach to CORE101: Scientific Investigations, a science course for non-science majors at Roger Williams University. Recognizing the struggles that non-science majors often have with understanding material that is neither written for nor relevant to them, Miceli chose to forego a traditional textbook in favor of a collection of websites created by previous and current students in the course on topics selected by the students. “The goal of this project was to give students agency in their own learning—being able to choose topics they are interested in learning about and having the opportunity to bring in content from their own majors—while creating content that would be at the appropriate level for other non-science students to learn from.”⁹⁵ Miceli’s students are further empowered by a discussion of privacy, intellectual property rights, and the risks of posting material online, particularly material that discusses politically contentious topics. The students determine together the organization, language, and presentation of the websites, drawing upon their own expertise as non-science majors learning the material themselves.

PUTTING IT ALL TOGETHER

This section provides some concrete examples of integrating critical information literacy, information privilege, and OER-enabled pedagogy into three areas of library outreach: a one-shot library instruction session, an Art+Feminism Wikipedia edit-a-thon, and podcasting.

The One-Shot Instruction Session

Integrating critical information literacy, information privilege, and OER-enabled pedagogy into a one-shot instruction session is quite challenging, given the time constraints and the fact that librarians generally do not have total control over their sessions. What we choose to cover in a session must fit with both the course content and expectations.⁹⁶ Credit-bearing information literacy courses, workshops, and programming are better suited for fostering critical consciousness and participatory praxis through OER-enabled pedagogy. However, one-shot sessions do offer an opportunity to use dialog and problem-based learning to integrate critical content into library sessions and plant the seeds for raising consciousness and encouraging participation in information privilege outreach events.⁹⁷

What follows is a description of a seventy-five-minute one-shot instruction session for a 300-hundred level Global American Studies course that I

team-taught with a colleague. For their final assignment, students were tasked with selecting a place-based object and using it to tell the history of a place or the object itself with attention to its significance for both US domestic and transnational histories as well as race, indigeneity, and/or colonialism. We were asked to help students locate and critically evaluate sources. Although the content covered is specific to this course, it can be adapted to other instructional contexts focused on critical source evaluation.

We began the session by asking students what they would need to know to get at the meanings and significance of a place-based object. We wrote their responses on a large whiteboard. After some discussion, students concluded that they would need to know the context around which the object was created, who created the object, and who the original intended audience was. Next, we asked students to list the types of information sources they would consult to learn about the context, creator, and audience. Initially, they gave a standard list of information sources—peer-reviewed journal articles, books, and materials from our archives—which we added to the whiteboard. Asking students to think about why they would choose these sources led to a lively discussion about authority and knowledge creation and dissemination. Students grappled with questions about peer review (e.g., what is it? why does it exist? who is considered “expert” and why?), who has the power to tell particular stories/histories, and whose voice/ways of knowing are missing from “scholarly” conversations and archives. Students came to realize that privileging “expert” voices in the academy often has the effect of excluding marginalized groups inside and outside the academy.

To integrate a problem-based learning approach in the session, we asked students to grapple with the question of how to tell the history and meaning of a place-based object in a way that does not exclude marginalized voices. We also asked them to consider what the consequences might be for their telling of US and transnational histories if they are privileging elite, overwhelmingly white, Western voices. In thinking about how they would approach their own work in ways that do not reproduce knowledge hierarchies and privilege some forms of information over others, students decided to revise their list of sources to include oral histories, interviews, autobiographies, letters, diaries, images, and other non-textual and non-Western sources.

After students revised their list as a class, we placed them into small groups and gave each group a place-based object to work with and a worksheet that asked specific questions about context, creator, audience, and meaning. We asked students to pay attention to the types of sources they were using and why and what they were learning from those sources. Students worked in groups for about fifteen minutes before they were asked to report back what they had learned.

To provide some level of direction before students began their group work, we provided a short, worked example using Boundary Monument no. 258, which

marks the boundary between the US and Mexico west of the Rio Grande. Using a brief PowerPoint, we shared with them our search process for finding scholarly articles in library databases, open access sources, and locating speeches by Mexican activists and “border angels,” and images of paintings on the Mexican side of a wall that was built by the US military in the 1990s to further mark the boundary where the monument stood and to prevent border crossing. Including information sources from marginalized groups—most of which did not live behind paywalls—allowed us to see competing meanings surrounding the object, including narratives of US nation-building, territorial expansion and manifest destiny, racialization of Mexican Americans, the politics of war, changes in US-Mexico relations, counter memories and storytelling, and the memorialization of death through paintings that represented those who died attempting to cross the border.

In the future, to add an OER-enabled pedagogy component, we would invite students to consider using StoryMapJS—a free digital mapping tool produced by KnightLab—to tell the US and transnational history of their object and to consider publicly sharing and openly licensing their work. At the end of our instruction session, we mentioned this idea to the instructor, who was very interested in offering this as an option in the future.

Art+Feminism Wikipedia Edit-a-thon

Wikipedia’s ubiquity as an information source owes much to its open nature; just as anyone can edit the content, anyone can reuse, remix, and redistribute it. Google harvests information from Wikipedia articles to display quick answers and information boxes in its search results. Other wikis frequently copy whole or partial content for their own articles. Given the impressive reach of Wikipedia’s content, “inequalities in structure have an influence that goes beyond Wikipedia, regardless of being a reflection of society or history, or being inherent to Wikipedia contributors.”⁹⁸

Wikipedia’s amplification of inequalities is well-studied; Wikipedia itself has multiple articles on the topic.⁹⁹ Because Wikipedia relies on secondary sources both for citations and for its determination of “notability,” it is unsurprising that Wikipedia’s content reflects systemic biases. To combat this, various organizations seek to recruit editors to consciously include information by and about marginalized communities. One example is Art+Feminism, which “leads a do-it-yourself and do-it-with-others campaign that teaches people of all gender identities and expressions to edit Wikipedia” as a way to address “the information gap about gender, feminism, and the arts on the internet.”¹⁰⁰ We have partnered with this organization to host local edit-a-thons in which we teach participants how to edit Wikipedia and encourage collaborative creation and editing of Wikipedia articles.

Although editing Wikipedia is more intuitive now than it was in Wikipedia's early days, the process can still be daunting to a new user. Documentation for new editors is extensive, encompassing protocols, policies, community norms, style guides, and separate instructions for traditional mark-up language as well as the newer visual editor. The broad range of Wikipedia requires documentation that covers a variety of possible tasks, many of which are beyond the scope of what we ask participants to do during the edit-a-thon, so by offering streamlined, specific instructions and support based on materials provided by Art+Feminism, we enable participants to focus on the work of research and synthesis.

Because the purpose of the event is to improve coverage of artists of marginalized genders on Wikipedia, finding information is typically more challenging than typing an artist's name into Google. While this can be challenging, even frustrating, for participants, it is also a powerful demonstration of what information is privileged. For participants with sufficient determination or interest, this is an opportunity to combat the lack of easily accessible information about their chosen subject; for those without, tasks such as cleaning up citations, rewriting text to remove bias or creating links between pages might be more appealing. In either case, we have found it important to prepare lists ahead of time of articles in need of improvement and local artists and organizations in need of their own articles. Art+Feminism and related organizations provide lists of the former; we have partnered with local museums and artist collectives to generate the latter. Our participants generally do not come to us with subjects in mind, so we want to empower them with options rather than let them feel unfocused. It is critical to consider when planning an edit-a-thon how to engage participants throughout the event rather than simply providing a collaborative space and basic instructions.

Each Art+Feminism event has an online dashboard that allows participants to track their work and contribute to overall outcome metrics, providing both instant and delayed validation for their efforts. Even just the moment of seeing a new or edited article published, putting a participant's work on display as part of one of the most popular websites on the internet, can be a powerful moment, reinforcing an understanding of how knowledge is created and that an undergraduate student is fully capable of producing and sharing it. Thoughtfully run, an edit-a-thon can spark conversations about what it means to have such a common source of information that anyone can edit but few actually do, the intersections of “neutrality” and privilege, and how to engage with the feedback loop of “notability.”

Podcasting Workshop

Podcasting is a popular form of communication gaining ground in library instruction. This medium is growing in popularity in large part because it has

such a low barrier of entry. Anyone with a smartphone and internet connection can make a podcast now due to technological developments. We teach a podcasting workshop that introduces faculty to the form, educates them on the technology required to produce and distribute a podcast, and the stakes of using this form.

In the first part of our workshop, we ask everyone to reflect on why podcasts might be an appropriate choice for an assignment in their courses. While faculty in attendance come from a range of disciplines, a through line that applies to them all is the potential for podcasts to help them escape the assignment “black box” that Char Booth and others describe. A podcast assignment that perhaps asks students to record an argument in a rhetoric class, for example, invites them to not only create a text as they would for a research paper but also provides the increased stakes of a broader audience hearing their work. It also empowers them with the ability to contribute to public humanities. This kind of approach takes undergraduate research seriously and even encourages an environment of accessibility around academic research. Unlike papers, which may encourage the use of academic jargon that is off-putting to some, podcasting assignments invite students to speak in their own voice.

There are other accessibility concerns that we share with faculty in this workshop. First, it’s important to recognize the value of podcasts as open educational resources. One reason university libraries have been quick to embrace podcasting is because they represent an open educational resource. Like zines, the barrier of entry is low and users can mold the form to their uses and spread their creations widely with little investment. Unlike zines, which required use of paper goods and copy machines, faculty and students have no need to rely even on our institutional resources to produce their work. They can record their narration into a smartphone and upload it to newly developed free audio hosting sites such as Anchor.fm to distribute their work to Apple podcasts and other podcatchers. For faculty and students wanting a higher quality product than their smartphone might produce, we offer use of recording studios in our library where anyone can record, edit, and produce their work using high-quality microphones and easy-to-use recording software. The space is outfitted with noise-cancelling foam and instructional materials are posted to allow for greater accessibility and to combat the perceived “technology barrier” that may be keeping anyone interested from trying podcasting because they perceive themselves as not “technical enough.”

While the accessibility of this medium is attractive to faculty looking to develop expansive assignments, it’s important to encourage faculty to not only make use of this medium but also to write into assignments the reasons why this medium privileges accessibility and how that might influence any messages resulting from it. Specifically, students might feel empowered to make a podcast on a topic of interest and share it with an audience outside the classroom. They

are able to do so because of their proximity to recording spaces that empower them to record, edit, and distribute a high-quality product. Even the lowest barrier of entry requires a smartphone and internet connection, and it’s worth noting the privilege required of even this very accessible form.¹⁰¹

When talking about potential podcasting assignments in our workshop, we also make sure to cover the importance of process and of reflection. Podcasting is by nature an iterative format. Whether working as part of a group or individually, students will have to research and write a script for narrated episodes and learn to record and edit themselves. We encourage faculty to have students give each other feedback during this process that they can use to revise and reconstruct their work. This kind of process is of as much value as the final product and helps students demystify the labor that goes into producing curated media. It also asks students to understand the issues of fair use and copyright that will affect their work should they incorporate any external sounds. Podcasting copyright laws are nebulous and conversations about incorporating external media into their work will present opportunities for conversations around issues of equity in this assignment.

Lastly, reflection is essential to any podcasting assignment. Students need to reflect on what they learned both from their final product and, most importantly, from the process they went through to produce it.¹⁰² How did they grow as researchers? Did the process of editing audio help them develop skills they can translate to editing writing? This kind of reflection is imperative to documenting the development of critical consciousness and is something we stress must play a role in assessing any podcasting assignment. If the resulting podcast assignment is going to be made publicly available as an open educational resource, it will also be important to allow for time to discuss Creative Commons licenses. Faculty may also want to allow time to invite library staff into class to help students interested in sharing their work as an OER discern which Creative Commons license best suits the needs of their project.

CONCLUSION

Although renewable assignments and OER-enabled pedagogy have largely been discussed in contexts separate from those of information privilege and critical information literacy, we have demonstrated the value of exploring the multiple intersections between them. By incorporating critical information literacy into our instructional practices and other forms of outreach, we iteratively scaffold consciousness of privilege and power in scholarly communications and thereby empower undergraduate students to challenge current practices and value themselves as producers of knowledge.

These methods are best suited to workshops and credit-bearing information literacy courses, but the critical content can still be applied to one-shot

instruction sections to begin the work of raising critical consciousness. Librarians may be hesitant to discuss issues of privilege and critical information literacy in the classroom, given that libraries have long positioned themselves as “neutral.” Neutrality itself is problematized by critical information literacy, and we maintain that librarians neither are nor should be neutral.

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PART 5

STUDENT ADVOCACY

DEVELOPING STUDENT OER LEADERS:

STUDENT ADVOCACY AND OUTREACH THROUGH OPEN PEDAGOGY

Jen Hughes and Andrea Scott, Salt Lake Community College

This chapter describes the collaboration between Andrea Scott, OER coordinator for the Office of Learning Advancement, and Jen Hughes, archives, new media, and educational initiatives librarian at Salt Lake Community College (SLCC), in which open educational resources (OER) materials have been incorporated into a Student OER Advocacy and Outreach program for interns. In this case study, the intersections of OER and information literacy are explored from the perspective of providing student interns equal opportunities to develop information literacy skills through the implementation of open pedagogy at a large community college. The internship and its focus on the intern's career goals and education will be considered in relation to the Student OER Advocacy Training Guide that has been created to support the intern through the internship and to establish sustainability within the internship itself. The redesign of the OER training guide from 2019–2020 is discussed in detail as are the internship's successes and difficulties.

Salt Lake Community College (SLCC) is a large, public community college in Salt Lake County, Utah. SLCC is the state's largest "most diverse student body" two-year college, "serving more than 60,000 students."¹ SLCC supports strategies for improving student access, success, and completion through the College's Strategic Plan.² Faculty at SLCC were exploring innovative solutions to address student access before the development of Open SLCC. In 1995, before the term *open educational resources* was introduced, SLCC faculty explored ways to reduce the financial impact of high-priced textbooks. Dr. David Hubert, associate provost of learning advancement at SLCC, and his colleague, Shari Sowards, developed a reader for the US Government & Politics course available to students for no cost. In 2008, during a sabbatical, Dr. Hubert authored three additional US Government & Politics textbooks for no cost to students that were openly licensed in 2010. In 2013, SLCC's open educational resources initiative, Open SLCC, began with a pilot project funded by Project Kaleidoscope and led by the then director of educational initiatives, Dr. Jason Pickavance. The initiative addresses economic barriers to student access by providing an alternative to costly textbooks. In an interview in 2018, Dr. Pickavance stated, "Our aim is to always promote inclusive and equitable access to learning materials, helping make college more affordable and accessible to all."³ Dr. Pickavance employed scaling strategies for the initiative, including a grassroots faculty-driven movement, horizontal growth, and a flexible development structure. Focusing on simultaneously converting entire gateway and general education 1,000-level courses, instead of creating an OER degree as a strategy, has proved successful for Open SLCC in reaching the broadest student population.⁴ Under Dr. Pickavance's leadership, the initiative encouraged organic growth with a limited structure, including the development of guidelines allowing faculty and academic departments to opt in or opt out.

The coalescence of the college's strategic plan, grassroots faculty-driven movement, horizontal growth model, and flexible development structure led to the program's exponential growth. Since 2013, Open SLCC has grown to include 7,134 total sections of OER courses with approximately \$12.5 million in student cost savings, with 151,387 students benefiting from the program.⁵ The OER section numbers have grown, and the cost-saving estimate is significant, yet before September 2018, students were relatively unaware of resources available or how to find them in the course catalog. In addition to the lack of visibility, we missed a vital piece of our initiative: the student perspective.

In the fall of 2018, Open SLCC explored the opportunity to participate in the college's Campus Internship Program (CIP). This partnership resulted in the creation of the OER Student Advocacy and Outreach Internship. Funded by SLCC's Career Services department, the CIP offers students the opportunity to earn \$12 per hour working on campus while receiving valuable mentorship from

supervisors and gaining skills and experiences related to each student's career goals. The CIP is one facet of Career Services' approach to supporting students in their exploration of potential careers, building relevant work expertise for future employment as well as assisting with networking.⁶ Without the support of Career Services, Open SLCC would not have this opportunity to develop a student internship program.

The internship then led to the development of the Student OER Advocacy Training (SOAT) Guide. The SOAT Guide's goals were to help interns develop skills related to advocacy within the context of Open SLCC and to establish sustainability and consistency within the internship in the long term. Alongside these overarching goals, the interns would also develop information literacy skills and career-oriented transferable skills.

The SOAT Guide was reviewed in 2019 to explore incorporating open pedagogical practices, refining the presentation of information literacy concepts, and discussing opportunities to focus on diversity, equity, and inclusivity. Assignments were redesigned to be renewable and the partnership with Library Services was utilized to visualize how the Association of College and Research Libraries' (ACRL) *Framework for Information Literacy for Higher Education*, or *Framework*, could be leveraged to instruct interns in developing information literacy skills. Andrea Scott began to discern ways in which the SOAT Guide could be envisioned to support interns from diverse backgrounds, especially to create a guide that was inclusive and rooted in the desire to provide equitable access to any student in the internship program. The result is a reinvented OER, which will be released in 2020.

OER STUDENT ADVOCACY AND OUTREACH INTERNSHIP

Grounded in career exploration, the internship is mutually beneficial for both the student and SLCC's OER initiative. The intern provides an invaluable student perspective for SLCC's OER initiative by participating in committee work and interacting with other students to raise awareness of OER and OER-based courses taught at SLCC. The internship provides the student an opportunity to build deeper relationships through mentorship. Nancy O'Neill explores the quality of the internship experience by summarizing George D. Kuh's work on the six common components of high-impact practices:

High-impact practices “demand [that students] interact with faculty and peers about substantive matters... over extended periods of time.” High-impact practices help students “develop a meaningful relationship with another person... a faculty or staff member, student, coworker, or supervisor” and “put students

in the company of mentors and advisers as well as peers who share intellectual interests and are committed to seeing that students succeed.⁷

In return, the CIP internship supervisor, Andrea Scott, supports the student with career exploration opportunities and the building of transferable skills, including information literacy skills, throughout the internship process. This is coupled with the objectives of the internship. These objectives are to

- increase OER course visibility;
- provide a student voice for the Open SLCC Advisory Committee;
- develop advocacy and outreach materials with the student perspective;
- strengthen internal partnerships with Student Service Areas; and
- give the ability to effectively divide the workload to accommodate the program needs.

To accomplish these objectives, the student intern is taken through the Student OER Advocacy Training (SOAT) Guide under the guidance of Andrea Scott. In this process, the intern learns the basic tenets of OER so that they are comfortable going out into the SLCC student community to educate other students and discuss OER with students, staff, and faculty at SLCC. This requires the intern to understand that they are not intended to be an expert; rather, their role is to raise awareness and get other students excited about OER at SLCC.

As the intern progresses through the internship, they are educated in the guiding concepts from ACRL's Framework. Several factors determine the specific frames that are explicitly covered throughout a particular semester of the internship. Each intern brings a different background regarding existing expertise with information literacy concepts, how long they have been at the college, and their educational focus. Other factors considered include the length of their tenure as an intern for Open SLCC and previous academic and work experiences. There is a significant portion of the SOAT Guide devoted to onboarding an intern during their first semester. As part of the CIP, interns are required to work a minimum of ten hours a week (unless on vacation); however, they can also work up to twenty hours a week. An intern's course load and work schedule can affect how much time they can devote to going through the SOAT Guide information literacy modules.

Regardless of how explicit each of the ACRL frames is covered with an intern via the SOAT Guide, each intern learns to identify target information, find appropriate materials (primarily OER), evaluate the quality of the content, learn how to acknowledge resources properly, and apply this knowledge through the creation of an OER outreach project (or signature assignment). Within this process, in addition to gaining a deeper comprehension of how to assess and present information to others, the intent is for interns to "see themselves as contributors to scholarship rather than only consumers of it [and] understand the responsibility that comes with entering the conversation through participatory channels."⁸ The

intern must understand information literacy concepts and put said concepts into action. Throughout the internship, the intern implicitly engages with the Framework via collaboration with others at the college and within the broader open education community. Interns inherently locate resources for specific information needs, organizing and evaluating those resources for specific purposes set by the OER Student Advocacy and Outreach Internship objectives.

Career Aspect of the Internship

Career goals are an integral part of this internship to ensure there is a long-lasting benefit to each intern. Student interns can synthesize their education with the customized skill set they need to be an effective OER advocate. In her 2019 presentation at the Open Education Conference, Larson analyzed open education librarian job position descriptions and listings. The purpose was to identify common themes through an inductive analysis of skills required for these open education librarians. Larson identified fifty-one skills grouped into nine thematic categories.⁹ Using her research for this internship, the following are OER and OER-related skills that we highlight in our internship program. The skills identified are not exhaustive. Looking at Larson's identified skills for open education librarians in conjunction with skills Andrea Scott deems vital for effective student OER advocacy, the scope has been narrowed so that we can hone in on a skill set that is beneficial to the OER Student Advocacy and Outreach program at SLCC while providing a range of opportunities for the intern to learn and grow in their career goals. Several of the skills are transferable and may be applied in additional areas of study and employment:

- advocacy
- outreach
- open educational resources
- communication
- problem-solving
- project management
- Creative Commons licensing
- research
- publication
- Open Education Week
- event planning
- leadership
- teamwork and collaboration
- committee participation and work

These skills are somewhat fluid in that different skills are approached each semester. Each semester, the intern and Andrea Scott determine three skills to focus on for the duration of the semester. This allows for customization with each

specific intern. Some of the identified skills are inherently used every semester, for example, problem-solving and committee participation and work are immediately addressed each semester, regardless of whether the intern is brand new or in their third semester of the program. Likewise, OER and communication skills are also prevalent throughout each semester an intern works.

Flexibility must be built into the internship in order to respond to changes in the student intern's education journey and career interests. The internship supervisor, Andrea Scott, needs to assess each intern to customize the experience and engender equal opportunities for interns. Intensive training resources are required and are determined on a case-by-case basis depending on the intern's aptitude, previous experience, and career interests. Training offers flexibility to accommodate a broad range of skill sets. The intern completes a Focus 2 Careers assessment offered through the Career Services Office at SLCC. The assessment focuses on five primary areas, including Work Interests-Holland Code, personality, leisure interests, and values and skills.¹⁰ The evaluation, along with the intern's résumé, is reviewed by Andrea Scott to determine what projects related to communication and advocacy will align the intern's career and academic goals appropriately. Interns delve deeper into writing, oral communication, problem-solving, advocacy, open education, primary research, and publishing skills.

STUDENT OER ADVOCACY TRAINING GUIDE

Intern A's change in focus from studying business marketing to human resources specializing in training drove the creation of the first iteration of Open SLCC's Student OER Advocacy Training (SOAT) Guide. This project initially combined Intern A's career goals, the internship's objectives, and the ability to leverage existing OER materials. The training guide was also an excellent opportunity to assist with the internship program's sustainability, lessen the stress of onboarding new interns, and formalize the internship training.

Andrea Scott and Intern A began the training guide in the fall semester of 2018 using Pressbooks' free platform. As Pressbooks accommodates multi-modal learning and the easy adoption and adaption of existing OER, it was an optimal platform. Intern A researched and compiled multiple existing student advocacy and outreach-related OER from the open education community. Intern A then carefully researched and added additional resources to divide the lengthy beginning guide text with videos, graphics, and other non-textual materials. At the time, Andrea Scott was optimistic about the amount of work it would take to complete the guide. The initial guide was quite lengthy, and they ran out of space on the free Pressbooks platform before the SOAT Guide was completed.

From late 2019 to early 2020, the SOAT Guide was reconceptualized to create an OER that was scalable, easy to update, and modular, and that explicitly integrated renewable assignments and information literacy into the internship program.

The platform chosen for this redesign process was the learning management system (LMS), Canvas. Canvas was chosen because current and future interns should be familiar with the platform, as all courses at SLCC require professors to utilize Canvas. In addition to using a platform that should be comfortable for interns to use, Canvas allows the internship supervisor to track assignments and utilize statistics from the modules to respond to individual intern needs. This inherently refines the training process within the internship. Assignments can be turned in via the LMS, which allows Andrea Scott to compare each assignment's success in correlation to the amount of time and effort expended by the intern on each module of the course. Scott can better evaluate the success of a specific intern's experience with each module. Through additional discussion, Scott can ensure that interns have the resources they need to succeed throughout the internship.

The redesigned SOAT Guide is self-paced with fifteen modules. Ideally, each intern will finish modules one through eight in their first semester. These modules cover internship onboarding and provide a basic introduction to OER, SLCC's OER initiative, and an introduction to signature assignments. This is typically achieved at the pace of one module per week during the semester. However, this process is flexible, and the intern, in consultation with Andrea Scott, can adjust their speed as appropriate.

Information literacy has been incorporated into the internship from the beginning. Interns have had to conduct research, evaluate information, synthesize information, and contribute their perspectives on assigned research topics. To expand the integration and implementation of the Framework into the training guide, Andrea Scott collaborated with Jen Hughes. Partnering with Library Services provided additional expertise to enrich the project resulting in modules nine through fifteen. Each of these latter modules is explicitly focused on research within the context of one of the six ACRL frames. The modules are designed to introduce an information literacy concept to the intern within the internship context. For each module, there are an introduction, learning outcomes, and a renewable assignment included to help interns understand how a specific frame applies to their experience in academia and in their potential careers.

Interns must cover at least two of the Framework modules in a semester. Which information literacy modules are assigned is determined by the signature assignment chosen by the intern and how rapidly they proceed through the assignment. Intern A moved rapidly through most of the training materials provided to them. As a result, Intern A continued to explore OER advocacy and outreach within the open education community, quickly comprehended information literacy concepts, and ultimately designed additional assignments incorporating these concepts. Other interns have proceeded at a slower pace. In the case of Intern B, this meant that they were able to complete a single signature

assignment in their first semester as an intern and engaged on a more fundamental level with the Framework. Regardless of the number of Framework modules completed by an intern, the intent is to introduce information literacy skills to each intern in a manner that allows them to recognize the value such skills have within their daily lives.

This fluidity, or customization, within the internship is exemplified in the initial run of the OER Student Advocacy and Outreach program with Intern A. In their first two weeks of placement, Intern A explored OER and created a PowerPoint presentation to give to fellow students at SLCC. They had to utilize problem-solving, OER, and communication skills immediately through this deliverable. Similarly, Intern A's career and educational goals shifted throughout their three semesters in the internship. Initially exploring a business degree with an emphasis in human resources, Intern A then shifted focus to business marketing. As Intern A's time in the internship and at SLCC for their degree ended, they realigned their goals with a focus on human resources. Given the importance of career goals to the CIP, the internship, under the guidance of Andrea Scott, also needed to change focus to serve the needs of Intern A and Open SLCC.

RENEWABLE SIGNATURE ASSIGNMENTS

The internship's signature assignments incorporate elements of open pedagogy and demonstrate how OER materials provide equal opportunities to develop information literacy skills. This process of creation teaches the intern the process of information from concept to publication, which is not typically achieved during a student's term at a community college.

The intern creates a signature assignment that can be openly licensed if the intern so chooses. Each intern is presented with multiple options. The intent is for an intern to complete a minimum of one signature assignment per semester, although they can complete more signature assignments depending on the situation. Current options outlined in the training guide include the following types of signature assignment deliverables:

- flyer/poster
- presentation
- outreach video or tutorial
- game or activity
- student survey
- blog post
- assist with editing, updating, and creating new material relevant to future OER student interns
- develop your own assignment

Regardless of which type of signature assignment the intern chooses, the scaffolding of the assignment is similar. Signature assignments are designed

to be renewable assignments. Van Allen and Katz, in their April 2020 *Ditching the Disposable* workshop for the OER20 conference, define a renewable assignment as one that has value outside of an intern's own learning.¹¹ Each assignment is designed to incorporate frames, research, evaluation of resources, and a reflection. The reflection delves deeper into the learning process, and the results of the signature assignment after the deliverable has been shared with the broader community. Throughout the process, the intern “uses his or her cumulative learning to pursue a significant project related to a problem she or he defines... the student takes the lead and produces work that expresses insights and learning gained from the inquiry and demonstrates the skills and knowledge she or he has acquired.”¹² This encourages the student to delve fully into the assignment and demonstrate engagement within the internship. It also empowers the intern to engage in learn-driven education, providing a more personalized experience.

Part of the internship's purpose is to support students in their academic progress as well as their career goals. To that end, having the signature assignment renewable means there is the potential for student interns to use the skills they learn—information literacy skills, transferable skills, etc.—throughout their time in higher education and their future working career. Students can also retain the assignment and potentially utilize it, or the learned skills from the assignment, in future applications, jobs, or internships. These signature assignments are also beneficial to Open SLCC. If the assignment is openly licensed, depending on the Creative Commons license chosen, the OER initiative can reuse, revise, and share with others involved with Open SLCC or the broader open education community. Even if a signature assignment is not openly licensed, it is of value while the student is still an intern and can be used within the SLCC community. Assignments can be used as a reference for future interns who are interested in exploring similar projects. Intern deliverables benefit the student and the institution if they are projects that can be built upon in the future than if the assignments are one-off disposable assignments with little value.

Examples of signature assignments range from creating a list of questions on OER commonly asked by SLCC students to collaboration with the eLearning department on a tutorial video related to OER course marking and performing research for the training guide and assisting in its revision. The most prominent project done by an intern was a large student event during Open Education Week in 2019. For this signature assignment, the student intern had to look at other institutions for ideas about events, work with multiple entities at the college to gather volunteers and participants, oversee the event, administer an informal student survey, and give a presentation about the results of the event to the Open SLCC Advisory Committee. This required the intern to learn and exercise various skills and engage with the broader SLCC and open education communities.

Reflection is a critical component of this renewable signature assignment. Whether informally given or provided as a response to a formal reflection prompt, the signature assignment’s reflection component is vital. This process encourages the student to acknowledge accomplishments in the internship, identify new skills and concepts they learned through the signature assignment, and reflect on how this internship relates to their other coursework at SLCC and their career goals. Likewise, the reflections provide essential feedback on the training guide, the efficacy of the chosen signature assignment, and the internship. To gain perspective on whether interns see themselves as engaging with the Framework, informal reflections on signature assignments were collected and then synthesized. These synthesized reflections were then compared to the intended outcomes for interns to gauge the need for improvements to the training guide.

ACRL Frame	Intended Outcome for Interns	Synthesized Informal Intern Reflections
Authority Is Constructed and Contextual	Learn how authority is intertwined with information and, through signature assignment, explore their own voice.	Through repeated projects, such as student presentations and the creation of an online OER Trivia Contest, the intern saw themselves as a semi-authoritative voice concerning OER at SLCC. This enhanced their comfort when speaking to audiences other than students about the “student OER perspective” at the college.
Information Creation as a Process	Explore how the process of creating an OER outreach and advocacy signature assignment can be affected by the delivery method.	Intern expressed that through signature assignments they gained a better understanding of how to select the right type of platform (video, interactive online event, etc.) to convey OER outreach and advocacy messaging to other students.
Information Has Value	Gain a general understanding of the relationship between OER, Creative Commons licensing, and the intern’s rights as a creator/author.	The process of openly licensing their deliverables (flyers, presentations, etc.) solidified the relationship between information creation and authorship rights. The intern felt this concept was more tangible after going through this process.

ACRL Frame	Intended Outcome for Interns	Synthesized Informal Intern Reflections
Research as Inquiry	When conducting research, recognize that the process is iterative in nature.	Creating an OER Event Student Survey with the Data Science & Analytics Department was a new experience for the intern involving the examination of existent surveys and generating an iterative series of questions about what data they wanted to get from the students filling out the survey.
Scholarship as Conversation	Recognize that the open education community engages in scholarship in multiple ways—one of which is through adaptation of existing OER materials.	As part of organizing a large student OER event during Open Education Week, the intern included space for informal interactions with students as well as a formal panel. This experience solidified with the intern the value of engaging with scholarship through multiple approaches.
Searching as Strategic Exploration	Use multiple information sources, primarily OER found through differing search strategies, and reflect upon that process.	When creating materials for OER presentations at SLCC for other students, the intern reflected on how their understanding of performing research changed throughout the internship. Primarily, the evolution of their search strategies for locating OER was mentioned.

Table 13.1

ACRL frames with intended outcomes and synthesized intern reflections

By focusing on the Framework, interns learn to “develop, in their own creation processes, an understanding that their choices impact the purposes for which the information product will be used and the message it conveys.”¹³ Overall, interns seemed to engage with the frames effectively. Interns expressed pleasure with creating deliverables that were openly licensed, allowing them to be published. They also conveyed an appreciation for the fact that each signature assignment had a somewhat different intended audience.

SUSTAINABILITY

One overarching goal related to the creation of the SOAT Guide is to minimize the amount of time needed to onboard new student interns to create consistency across the internship program. This can be challenging, especially considering

the potential turnover at a two-year community college where it is not uncommon to have a different intern each semester. Turnover in OER student advocates, in conjunction with the dilemma of how much time and training to invest in a student intern is a difficulty many institutions face.

Within this context, the SOAT Guide provides an element of consistency aimed toward supporting sustainability within the internship. The SOAT guide is a product of the partnership between Faculty Development & Educational Initiatives and Library Services at SLCC. The OER SOAT Guide is easily revised and updated by SLCC personnel and OER Student Advocacy and Outreach interns. Drawing from other OER projects across the United States, there is an element of consistency among multiple open education-focused initiatives at differing institutions. The integration of renewable signature assignments coupled with the Framework within the SOAT Guide means that there is a more formalized approach to certain activities across the internship. For example, learning about “authority” within the context of OER student outreach and advocacy could encourage interns to take what they have learned from the Framework and apply it in their coursework or professional life. This approach benefits the internship supervisor as it enables the supervisor to spend less time preparing materials for interns each semester, and therefore more time can be focused on student success and career exploration.

This use of the SOAT Guide within the internship creates a continuum along which the internship can successfully proceed. This is accomplished in part through information literacy and open pedagogy concepts within the SOAT Guide. Some highlighted benefits of open pedagogy include

- bringing more diverse perspectives to course materials;
- enabling students to practice digital literacy, critical thinking, collaboration, professionalism, and information literacy skills;
- engaging students in work higher up Bloom’s Taxonomy (creating and synthesizing rather than remembering and recalling); and
- helping students gain skills and create quality resources they can showcase in job searches.¹⁴

These open pedagogical benefits are embodied in the OER Student Advocacy and Outreach internship. Interns have the opportunity to develop information literacy and transferable skills throughout the internship. This is facilitated by the SOAT Guide, but through participatory activities, interns engage in critical thinking, professionalism, and the creation of deliverables that require them to synthesize information. Through these deliverables, interns demonstrate their experiential learning via the internship while advancing the Open SLCC initiative.

FINAL THOUGHTS

Great successes have been gained through the implementation of the CIP OER Student Advocacy and Outreach Internship. The intern position significantly

increased the OER initiative's SLCC student outreach abilities. Since the inception of the internship, there have been 1,000 students reached, twenty-eight presentations given to students or student groups, eleven collaborative events, and two intern-authored openly licensed (OER) materials made available.¹⁵ These results have solidified three important realizations for the Open SLCC initiative. First, effectively reaching a student audience at SLCC requires a student presence within the OER initiative. Second, the inclusion of a student perspective is an integral component in developing successful initiative strategies and best practices for Open SLCC. Third, the Career Services Office's collaboration to create an OER Student Advocacy and Outreach internship has proven invaluable.

The primary challenges of creating such an internship program have included establishing metrics, temporary funding, an intensive flexible training model, and the confines of a career goals-oriented structure. While the latter half of these difficulties were addressed earlier in this chapter, metrics and funding for the internship program have not been emphasized. Measures of success and assessment efforts currently focus on the evaluation of signature assignments, intern reflections, and the impact of deliverables within the SLCC community. Although the internship's sustainability from the perspective of creating structure and providing continuity between interns has been examined in-depth, financial support for the program is currently reviewed on a semester basis. Funding for the internship program is dependent on resources from the Career Services Office. Depending on the fiscal year, this funding can be pulled at any time.

Despite these challenges, we are hopeful that the OER Student Advocacy and Outreach internship will incorporate the following future developments:

- increased visibility with students
 - o intern involvement with student government
 - o development of a student OER club driven by OER student intern
- sustainability
 - o exploring alternative funding streams for the internship program
 - o OER internship collaborative experiences across institutions
- equal opportunities
 - o ePortfolio¹⁶ implementation
 - o exploration of equal opportunities is an ongoing process

The aspiration is that a persistent intern presence will generate more consistent discussion around Open SLCC and OER at SLCC. We are optimistic that this mutually beneficial collaboration between departments and interns for the

creation of an OER to assist with the sustainability of the internship program is something that can be replicated at other institutions.

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FOSTERING OER STUDENT CHAMPIONS THROUGH HIRING PRACTICES AND COLLABORATIVE PROJECTS

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To increase the use of open educational resources in courses and encourage faculty exploration and innovation in finding new, better, and less costly ways to deliver quality learning materials to students, Connecticut College library staff built a program to support and foster open education initiatives on campus. Increasing student advocacy for OER became an important goal during the initial phases of the project. This chapter examines the role of student employees as OER leaders and outlines the education, training, and support needed to foster an OER student champion. Included here is extensive background research on the various approaches to fostering student OER advocacy on college campuses and the specific steps taken to create an OER for information literacy instruction with a student working in research support and curricular technology at the Shain Library at Connecticut College.

The student voice is a vital piece of any open educational resources initiative on a college campus. Students carry the financial burden of overpriced textbooks

and often pay for course materials long after college due to interest on student loans. The Student PIRG, Public Interest Research Group, is a great example of the power of student advocacy to drive discussion and change governmental and institutional policy. The Student PIRG website lays out the issue by explicitly targeting skyrocketing textbook costs: “Textbook prices have risen four times faster than inflation, leaving the average student now budgeting more than \$1,200 every year for materials. After working to end tricks the publishing industry used to increase prices unfairly, U.S. PIRG is fixing the broken marketplace by promoting free, openly licensed textbooks.”¹ The anger in this statement is palpable—and warranted—but with a concentration on cost-savings, it doesn’t encompass the wide-ranging benefits of OER and what the open movement offers to higher education, including greater academic freedom, innovative instructional strategies, and equitable access to learning.

Librarians, administrators, and faculty who are engaged in open educational resource programs often ask how best to educate students about OER and how to train them to advocate for and become leaders in the fight for broader open textbook use on campus. The approaches vary from informative displays in the library, “petting zoos” with OpenStax textbooks, and written comments about how the high cost of textbooks affects student life on a daily basis. These are easily accomplished and certainly raise awareness of OER work, but they don’t fulfill the need to educate students about making, using, and sharing open resources and how they can lead to innovative pedagogy.

SUPPORTING ADVOCACY AND MANAGING STRESS

It is also necessary to take into consideration the burdens students carry as they manage academic, personal, and professional concerns. Anxiety and depression among undergraduate students are on the rise on college campuses. According to the American Psychological Association, 61 percent of college students seek counseling for anxiety while 49 percent report feelings of depression.² Jones et al. found “a universality of anxiety across various types of students,” including academic distress, financial stress, family problems, and peer support issues.³ Beiter et al. found in a study from 2015 that “demographically, the most stressed, anxious, and depressed students were transfers, upperclassmen, and those living off-campus.”⁴ Advocating for OER is not an undue burden for students, but adding yet another chore to their day or asking for unpaid labor is a problem if stress levels are already high. Finally, student loans are an enormous stress for students as they consider the repercussions of high debt on their future. According to the College Board website, “Average total grant aid per FTE undergraduate student rose by 36% between 1998–99 and 2008–09 and by another 60% between 2008–09 and 2018–19.”⁵

With all these stressors, students are required to maintain their GPA, participate in sports, engage in extracurricular activities, and be active in clubs and nonprofit work. And yet, it is recommended that students advocate for OER in the following ways:

- Raise awareness about solutions to the problem.
- Gather and share data on textbook costs, student preferences, and the personal impact of prices.
- Advocate for initiatives that offer faculty time/money to redesign their courses to lower costs.
- Adopt a student government resolution committing to specific actions.
- Campaign for a vote on allocating student fee money for OER support.
- Put an open license on all content that your group creates.
- Publicly thank faculty who adopt open textbooks.
- Model a positive and respectful tone—avoid demonizing!⁶

These are noble objectives, and students play an important part in any OER initiative but putting too much pressure on students leads to disappointment for staff and overburdened students. By the time librarians and administrators ask for help promoting and advocating for OER, students' schedules are full. An alternative approach is to pay students for their time toward promoting, educating, and marketing OER on campus.

MODELS OF STUDENT ADVOCATES IN LIBRARIES

Many students are employed at academic libraries working in different capacities from technical services to public services. Some departments have a dedicated OER student worker with a job description that specifically outlines responsibility for advocating for open educational resources. An example is the affordable course content student ambassador at VCU Libraries.⁷ This is a position created by Hillary Miller, scholarly communications librarian at Virginia Commonwealth University. The job description includes the promotion of the open and affordable course content initiative to the VCU community, OER outreach events, and creating educational materials. The VCU position is entry-level, and qualifications for the job are soft skills that demonstrate a student's interest in learning about OER rather than specific technical or open education knowledge. Another position example is the OER publishing student assistant at the University of Texas Arlington, which requires more advanced skills to help with Pressbooks integration, editing open textbooks, and experience with HTML.⁸ An OER job description for students can offer résumé-building skills but is also an educational opportunity for reflection and self-assessment where students learn how to educate, encourage, and promote the adoption of OER materials.

Some programs use upper-level students to adapt existing course materials as OER. Challenges to this type of program can be a lack of willingness by faculty to share content or allocating funding for stipends for the students. Regardless of their passion for the cause, students may not be willing to work for free. In their article, “It’s Not Their Job to Share Content’: A Case Study of the Role of Senior Students in Adapting Teaching Materials as Open Educational Resources at the University of Cape Town,” Hodgkinson-Williams and Paskevicius state:

In the interviews students were asked directly if payment contributed towards their willingness to undertake this task. Surprisingly two responded that they would have done this without being paid and saw the payment as “a nice bonus” (Student 1), but it did help them to “prioritise” (Student 2) this work.... However, Student 3 was quite pragmatic and reflected that “giving tutors extra workload or trying to convince them to take this work on themselves will be difficult.”⁹

STUDENT OER ADVOCATE AT CONNECTICUT COLLEGE

At Connecticut College, budget issues prevented us from creating a dedicated student OER position, so the research support and curricular technology student assistant job description was adapted to include OER-related duties. (See appendix 14A for the job description.) The purpose of altering the job description was partly to seek help in advocating for the college’s OER initiative but also to make the position more challenging beyond simple clerical tasks or data entry and help the student develop broader transferable skills. The job teaches about issues of access and equity in higher education, utilizing affordable course content to improve student success and work collaboratively with faculty, staff, and peers.

Educating the student assistant about OER was the first priority. We began with a basic introduction to open educational resources. These included the series of videos on OER by Abbey Elder, open access and scholarly communication librarian at Iowa State University.¹⁰ These videos provide a comprehensive overview of the issues in open education including advocacy, copyright, and creation of content. In addition to the educational value of these videos, they provided an excellent example of best practices for video tutorial creation, since my student assistant was tasked with creating a screencasting tutorial for English majors. My student read The SPARC Open Education Factsheet, which provided a simple definition of OER as well as a picture of skyrocketing textbook costs and studies that highlight student success rates when OER is used in classes.¹¹ Lastly, she read “7 Things You Should Know about OER” from Educause, which

showcases different OER models at various universities and how open education policies are adopted at the university, state, and federal levels.¹² The positive effects of learning about OER for the student were made obvious through conversation about equity in access to education and the link between academic success and affordability of course materials.

Another approach to teaching students about open education is the OER initiative at Adams State University, which focused largely on engaging students as OER advocates. In their paper, “Bridging the Gap: Rural Librarians’ Journey to Understanding Students’ Role in OER Outreach,” Langdon and Parker note the unintended positive consequences of outreach to students about open educational resources, “the multifold benefits of such dialog include promotion of the library and librarians as valid resources for students’ educational needs; increased student awareness of information privilege and how it impacts them, both positively and negatively; and, of course, knowledge of open resources so that they can advocate for a shift away from traditional textbooks and toward more open sources.”¹³ Their study consisted of surveys to students that led to discovering that the majority of students surveyed are interested in learning more about OER. But the authors conclude that in order to develop a program of student advocacy, you must have administrative support. A grassroots approach is fine to garner interest, but in order to build momentum, initiatives need funding and institutional buy-in.

In “OER and Social Justice: An Honors Colloquium at Oregon State University,” Buck and Valentino use a two-credit course to teach undergraduate students about open education and “the economic models that drive the price of information creation and access. Scholarly communication is not often included in basic information literacy instruction. Including undergraduates in discussions or activities surrounding open access and social justice topics is one way to help create future advocates.”¹⁴ This was the intention of creating a student assistant position for OER advocacy. All job duties related to OER led to on-campus activities, discussion, and reflection on the role of OER to promote open education practice and reduce the financial burden of college for students. Work responsibilities were designed to help the student assistant discover, synthesize, and reflect on social justice and information access.

OPEN PEDAGOGY AND THE STUDENT ADVOCATE

When working with individual students on issues relating to open education, we hope to inspire future academics who support and are aware of open access, open data, and open pedagogy. In “Introducing ‘Generation Open’: The Next Generation of Open Advocates,” Clobridge introduces an early-career researcher who states, “For reasons of efficiency, economic benefit, and morality our research should be open, particularly if it’s publicly or charitably funded.”¹⁵ The

opportunity to use and create open resources affords a student the chance to mold a very different scholarly landscape after graduation by supporting open practices in higher education and research institutions—one where new academics will have to recognize the need for open access resources for financial reasons as well as the imperative to create content with diverse and relevant examples for students on a local level. Access to resources needs to be inclusive and open in order to create a new world order that benefits those beyond exclusive peer networks. Clobridge emphasizes the collaborative instructional practice or open pedagogy that is possible when integrating open educational resources into a course.¹⁶

At Connecticut College, we intentionally included the student assistant in open pedagogy projects to add authenticity and rigor to her workload. Instead of creating a research paper that only the instructor reads, open pedagogy practices can result in websites, open access resources, or work that can be used in future iterations of a course. Open pedagogy addresses the need to change instructional strategies for an online learning environment. With the use of OER and digital scholarship tools and software, students can create, remix, collaborate, and adapt materials for use in their courses or share them openly to connect with a wider public beyond the course parameters. “Thinking of students as constructors of meaning is also one way in which we begin to explore what is at the heart of the real project of education (and therefore information literacy) which is empowerment.”¹⁷ The OER student assistant in my department was able to edit and add to an open textbook for a philosophy course she was taking at the time, *Form and Content: An Introduction to Formal Logic*.¹⁸ This project allowed her to see the financial value of an OER, influence the outcome of the content, and evaluate the resource at the end of the class. This became an effective way to teach about OER since the student was experiencing the process of creation as well as using the end product.

In an article in *The Chronicle of Higher Education*, Christina Hendricks wrote, “An open education movement with students is much more effective than without, and creating and revising OER can be a valuable way for students to learn and to have their work make a larger impact than just earning them a grade.”¹⁹ As OER supporters, we encourage faculty to incorporate open pedagogy projects in their classes. It seems reasonable, then, that we facilitate student-created projects in the library. We can benefit from students’ expertise in their respective disciplines. The student assistant hired for the position in research support and curricular technology at Connecticut College majored in English and was highly qualified to create research tutorials for English majors.

A student assistant with responsibilities in OER advocacy has a unique pathway to faculty that librarians may not. Students can gain access to faculty for casual conversation and they can represent your department as an advocate for open educational resources. The OER student assistant created interview questions

and talked with many English faculty as preparation to create a research tutorial. She was able to schedule a coffee date and talk comfortably with an English professor who could outline precisely what a basic research tutorial for English literature should include. As an English major, the student was able to bring her own research experiences to the conversation and engage in a discussion using the academic vocabulary of the field. She met with the Student Advisory Group for the English Department in order to get feedback on research strategies and tips from her peers. These assets were invaluable to the project and something that only a current student in the discipline could add.

INFORMATION LITERACY AND THE STUDENT ADVOCATE

Working on information literacy goals with the student assistant began with an overview of the Connecticut College library instruction program's tiered outcomes.²⁰ These had been recently revised and provided a basis on which to build a tutorial specifically targeted to first-year English majors. Although librarians wanted to begin a lesson for first-year students with a tutorial for OneSearch, our discovery platform, the student assistant pointed out that searching in the catalog was confusing and hard to navigate. She emphasized the necessity to become comfortable with subject-specific databases, such as JSTOR and MLA International Bibliography, which can situate an argument or research topic in context. Her opinion was echoed by the professor responsible for first-year instruction in the English Department. The professor saw students struggling with the evaluation of sources when using OneSearch and pushed for an easier way to introduce students to the scholarly conversation by introducing subject databases in 100-level classes. Hamlett and Georgas support this in their findings that there is a "disparity between students' perceptions of the discovery tool's ease-of-use and the difficulties they encountered while using the tool."²¹ In the study, students reported that OneSearch was very easy to use yet still had trouble locating full text and differentiating types of sources. As we debated the need for instruction versus usability, it became clear that a tutorial would not replace library instruction but supplement it.

In addition to database skills, the student assistant wanted the tutorial to focus on close reading skills. Close or critical reading is a technique to parse very complex plots or themes. Purdue OWL lays out steps for close reading: using tracking methods, making marginal notes, freewrite summaries, and step back.²² In *Critical Reading in Higher Education: Academic Goals and Social Engagement*, Manarin et al. note that "research suggests that simply asking students to build an argument based on multiple documents does not improve comprehension."²³ The pitfall of any library instruction class is to assume that students who leave

the room with five relevant articles are adept at research. As a senior, the student assistant recognized the value of close reading as she wrote her honors thesis and realized this was an important piece of advice for new English majors.

The tutorial was created for ENG150: Essentials of Literary Study, an introduction to the skills and concepts fundamental to the discipline of English and the art of reading and writing. Discussions emphasize the close reading of poetry and prose fiction and the historical, cultural, and linguistic contexts of literary texts. The information literacy outcomes for library instruction classes for ENG150 are to use close reading methods to critically analyze and evaluate reading material; make inferences and determine a writer's purpose and tone; and compare and contrast articles in different genres in order to determine applicability to academic writing projects. These objectives were simplified and included in the final tutorial script.

As a senior, the student assistant was highly proficient in research skills and very reliant on individual subject databases for projects. She insisted that first-year English majors needed an introduction to JSTOR and that it would be a crucial tool for all their research projects. She understood the scope and value of the subject-specific database, which is supported by Pearce: "While some library users may consult JSTOR with awareness of its role as a digital archive, many users also think of it as a place to identify current and relevant scholarship of interest, across subject areas."²⁴ Corroborating evidence is reported by Hamlett and Georgas in their comprehensive look at students' search strategies. They found that students could easily navigate through OneSearch, but they had difficulty determining source types, under-utilized facets, and relied on the first results that they found.²⁵ This evidence supports a need for library instruction classes but deemphasizes a need to introduce students to the online catalog because of the false assumption that it is easier to use than individual databases.

The student assistant was given a number of books and articles to read on information literacy for English majors, including the *MLA Guide to Undergraduate Research in Literature*.²⁶ In addition, we analyzed the syllabi from English classes available on our LMS in order to align tutorial objectives with course outcomes. This approach is the first step in a broader initiative of curriculum mapping. Uchiyama and Radin found the process of curriculum mapping to be a collaborative process that emphasizes knowledge and expertise of all instructors, whether faculty or library staff.²⁷ By taking into consideration assignments and objectives of individual syllabi, we were ensuring adherence to the research skills development laid out by the department.

Creating an OER

It was decided that the student would create a three-minute tutorial, with a brief description of OneSearch but highlighting the scholarly articles available through the databases. (See appendix 14B for the script of the tutorial.)

According to the ACRL's *Instruction Section* newsletter article, "Tips and Trends," lengthy webinar-style formats can have a high attrition rate and a better approach is to have the information clustered into a series of videos with each video describing a single discrete task.²⁸ This first video is meant to be an introduction to research, and more advanced video tutorials will follow.

To prepare for recording a screencasting tutorial, we provided the student assistant with workshops, online webinars, and examples of best practices. She viewed examples of instructional videos to get an idea of voice modulation and tone. The library has licenses for Camtasia, so that was our choice for tutorial software. The student assistant met with the instructional technologist to see a demonstration of the software and discuss ways to effectively write a script and record audio. She also watched Camtasia tutorials on LinkedIn Learning, an expensive subscription platform that is very valuable to academic technology instruction. Training tutorials advised writing a script prior to recording a screencast resulted in smoother transitions and higher-quality audio recordings.

An important aspect of expository writing is rhetorical analysis, and this was a key component when preparing to write the script for the tutorial. The student assistant determined that the target audience was first-year students. She had to think about voice, tone, and persona to accommodate the communication situation. This was equally true for writing the script as well as recording the audio for the tutorial. We agreed that she wanted to be friendly and sound like a peer but act as an authority who is familiar with English coursework and research projects. A key element was to address logos, pathos, and ethos in her scriptwriting. Using ethos, "a method of persuasion in which the speaker or writer (the "rhetor") attempts to persuade the audience by demonstrating his own credibility or authority,"²⁹ she introduced herself in the script and explained why she is an expert on research tools for first-year writing projects in English.

This led to a discussion about the ACRL frame, Authority Is Constructed and Contextual and the concept that "experts know how to seek authoritative voices but also recognize that unlikely voices can be authoritative, depending on need."³⁰ The student assistant recognized her role as an expert among her peers but understood it was important for her to interview English faculty to ensure authoritative oversight of the project. At this stage, we brought in logos to the script by stating, "I interviewed Professor X and she said these are the things first-year students need to know." In this statement, the student assistant is no longer appealing to feelings, that students should listen because she's a friendly peer, but that she is appealing to the logic or reason of her audience. Lastly, she brought pathos to the argument. Pathos evokes an emotional response from a reader by appealing to empathy, fear, humor, or some other emotion; for example, she included in her script the inevitable anxiety new students feel when confronted with a research assignment and the necessity to be trained on the right tools in order to successfully get your paper done.³¹

To give proper credit to the student assistant for her work, she was asked to choose a Creative Commons license for her scripts. We also discussed where her work could be shared and if she would be comfortable with others using her writing. She viewed a number of videos on copyright and read information on fair use. Brigham Young University's Copyright 101 is an interactive series of tutorials that provided information about the rights of copyright holders and legal exemptions for undergraduate students.³² To choose a license and learn how to add the license to your work, she read information on open licenses from OpenOregon Educational Resources.³³ This became an experiential lesson in the ACRL frame, Information Has Value. In this scenario, the student assistant learned about the value of information beyond rules of citation styles and warnings about plagiarism. "As creators and users of information, experts understand their rights and responsibilities when participating in a community of scholarship."³⁴ She created her own resource and then chose a license that suited her needs while understanding the imperative to provide free information to users and share work with the academic community. She chose a CCBY license, understanding that "this license lets others distribute, remix, adapt, and build upon your work, even commercially, as long as they credit you for the original creation."³⁵

Metaliteracy and Emotional Intelligence

As mentioned previously in this chapter, students face stress daily from numerous channels both in their private lives and in the educational setting. In the midst of our project, the student assistant was facing high anxiety due to the pressure of completing an honors thesis and family obligations. It was necessary to take a step back and help her negotiate a difficult point in her academic career. This became an opportunity to practice instructional strategies based on critical information literacy theory. Metaliteracy encourages learners to think of themselves as producers of information rather than consumers. Jacobson and Friedman state, "It can be revelatory for students to realize, for example, that how they feel about learning something new (affective) may have an impact on that learning (cognitive)."³⁶ I recommended that she read *Creativity in Research: Cultivate Clarity, Be Innovative, and Make Progress in Your Research Journey*, a book that lays out clear steps to teach researchers how to manage their creative process. "No matter your field, scholarly work prizes novelty and innovation: identifying new problems worth solving, explaining unexplained phenomena, solving problems that haven't been solved before, producing new interpretations of important cultural or historical events, or developing new methods to study the world."³⁷ Downtime is crucial for the freethinking, imaginative mindset that a student needs to be creative. But students are busier than ever and idle time is a luxury for many. The key to addressing how to handle work overload is to practice self-care and analyze a situation for triggers or stressors.

Ulibarri et al. discuss how to strike a balance between handling emotions rationally and ensuring that they don't jeopardize sound decisions during the research process. The student assistant voiced concern about a break in the relationship with her honors thesis adviser. It was obvious that she needed to assess the situation and evaluate her feelings. She was often in tears and worried about completing her research project. She needed to find a way to channel her emotions, not ignore them. "The ubiquity of emotions in the human experience also means that trying to ignore emotions and banish them from research practice is often counterproductive or even destructive to your work and health."³⁸ She used emotional intelligence grounding techniques and developed the self-awareness that gave her the tools to observe and use her own emotions to drive her work forward. Noticing the emotions that emerge as you do your research can provide valuable feedback in helping you discover your own research process, including time management issues, goal setting, and which analytic methods will mesh best with your personality.

Empathy for the student was key in this situation in order to move the OER work forward. In this case, it was an opportunity for supporting the goals of critical pedagogy and acknowledging a necessary investment in specific community or individual needs. In the years since 2015, when the ACRL Framework was produced, librarians have worked at expanding instructional practices to include social justice issues and allowing student voices in the conversation. Here was an open door to help the student assistant see her strengths and engage in strategies for success—and an opportunity to model ethical leadership. "Students best learn about ethical leadership not only through studying abstract principles of the kinds that tend to be taught in ethics courses or even at home and in church, but also through concrete case studies in their fields of endeavor whose applications to their own lives and work the students can immediately see."³⁹

In the spirit of project-based educational practices, the best way to engage students in an OER initiative is to have them engaged in every part of the project—making OER, editing OER, evaluating OER, finding OER, speaking with faculty about OER, and to pay them, in some way, for their work. If we want them to understand all the major issues related to open educational resources, including equity, constructivism, and academic freedom, then this is the best way to do it. Students are at the heart of our open educational initiatives. They are the group that struggles with cost, with access, and with the potential for facing inequitable environments. Open education should amplify student voices, and they should be heard and valued in every step taken with OER on college campuses.

APPENDIX 14A

OER STUDENT ASSISTANT JOB DESCRIPTION

Connecticut College

Summer 2019

Research Support & Curricular Technology Student Assistant Position

Description

The Research Support & Curricular Technology team provides access to the best scholarly and educational resources to foster creativity and intellectual curiosity in the campus community. We teach information discovery and the ethical use of information at the reference desk, virtually, and in library instruction sessions. We encourage and support the use and creation of OER at Connecticut College through innovative grant programs for faculty and staff assistance in finding, adopting, and licensing of open educational resources.

Responsibilities

- Identify opportunities for open educational resources on campus, especially among high-enrollment courses.
- Search for and identify applicable OER for use as course content.
- Create marketing materials for promotion of the OER program on campus.
- Post OER announcements and other informational materials to all social media channels, newsletters, and blogs for RS&CT.
- Maintenance of Digication accounts.
- Clean and set up iPads and iPods.
- Update documentation for DELI materials.
- Update LibGuides and check for broken links.
- Scan projects as assigned.

Skills and experience

Interest in issues of access and equity in higher education. Interest in utilizing affordable course content and open educational resources to reduce student costs and improve student success. Preference for collaboration and group work. Ability to learn quickly, meet deadlines, and manage competing priorities. Strong service orientation. Excellent oral and written communication skills.

APPENDIX 14B

TUTORIAL SCRIPT FOR ENGLISH 150

Rachel Haines, Connecticut College '20

Hello! I'm Rachel Haines, and I'm a senior English major at Connecticut College. Today I'm going to walk you through the research component for a basic critical essay assignment you might get in one of your English courses. I've spoken with some of the department's faculty members as well as other majors for some helpful hints and tips. Today we'll be focusing on two important "how-tos": first, how to effectively use OneSearch; second, how to navigate JSTOR and other scholarly databases.

Before walking you through the three "how-tos," I just want to quickly differentiate between primary and secondary sources. A primary source is typically the text you are responsible for interpreting or close reading—be it a novel, poem, or play. In contrast, secondary sources are articles or book chapters written *on* a given literary text. For the sake of the tutorial, George Eliot's *Middlemarch* will be our primary source and the database articles will be our secondary sources.

As you can see, I'm currently on the library homepage. First, we're going to look at OneSearch. Navigating OneSearch can be a little overwhelming, especially since a simple search can surface so many irrelevant/untopical resources. For example, if we just type "Middlemarch," you get a lot of reviews/DVDs/versions of the primary text rather than scholarly sources. You can go into advanced search and incorporate some key terms to narrow your search down—for example, we could type in "Middlemarch" and then add "gender." Go ahead and click "articles." Let's click on "Allusive Mischaracterization in Middlemarch" and then use the JSTOR link to access the article. That leads to our next how-to! Before moving on, though, I just wanted to briefly mention some other uses for OneSearch. Say you want a copy of a book that we don't have in the library. For example, this *George Eliot and Herbert Spencer* book. If you scroll down, a box will appear that will let you place a request through CTW. It is important to stress that it can take a day or two to receive a CTW book, so don't start your research the night before something is due! However, if you do find yourself rushed and in need of a book, you can always check to see if the library has access to an ebook version via Cambridge CORE or ProQuest. For example, the book *Milton and Gender* is currently checked out, but there's an easily accessible ebook version through Cambridge.

Now, let's move on to JSTOR. Like OneSearch, you can do a general search using your primary text. The results are a little narrower than OneSearch, but if you have a topic in mind already, it's useful to narrow it down further. Let's add gender as a key term. While this combination cuts the results down significantly,

it's still a little broad. That's OK—especially if you're still not 100% sure about your own argument. If that's the case, you can look through some abstracts to get a better sense of how to further narrow your search down. For example, maybe you decide you're specifically writing about gender in relation to embodiment. Go ahead and add “embodiment” as a key term. Just by narrowing it slightly, quite a few promising sources surface to the first page.

If you find you're struggling to formulate an animating research focus, or you just don't know where to start—don't panic! You can always fall back on searching your primary text alongside a few interesting key terms just to see what's been written on it. Sometimes getting a feel for/thinking alongside other critics helps you get a feel for what you're interested in!

I hope you found this short tutorial helpful. If you require further assistance, you can always make a research appointment with one of the many wonderful librarians by clicking the box at the bottom of the screen! Happy writing!

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PART 6

SPREADING THE LOVE: TRAINING FUTURE ADVOCATES AND PRACTITIONERS

FRAMING OPEN EDUCATION WITHIN THE LIBRARY

Amanda C. Larson, The Ohio State University Libraries

“What’s open education?,” “What does the library have to do with open education?,” and “What is it that you do?” are questions people have repeatedly asked since I started working as an open education librarian. A better question, I think, is: What doesn’t the library have to do with open education? One tenet the open education (OE) movement dedicates itself to is the goal of providing access to information in higher education by removing barriers. The core values of our profession align with those of the open movement on this tenet.

The Academic Library Association’s (ALA) statement on Access to Library Resources and Services makes two relevant statements around access and equity that apply to work within the open education community. The first statement is, “Equity extends beyond equality—fairness and universal access—to deliberate and intentional efforts to create service delivery models that will make sure that community members have the resources they need.”¹ One advocacy area that librarians supporting OE focus on is providing equal access to educational materials regardless of socioeconomic status to students on the first day of class by using open educational resources (OER). In this case, OER provides relief from the financial burden because they are free to the end-user and thus help to provide universal access to education to those at a socioeconomic disadvantage.

The second statement also ties into giving access to materials to our communities:

Access to materials, without prejudice, to every member of the community must also be assured. As one of the core values of librarianship, “Equality of access to recorded knowledge and information” which involves “ensuring that all library resources are accessible to all overcoming technological and monetary barriers to access” goes hand in hand with democracy and freedom.²

These statements of librarianship’s core values help to inform the participation of librarians within the OE community.

In addition to aligning my open education work with the ALA statement and still ruminating on how to best respond to these questions, I’ve looked for other parallels in librarianship that pair nicely with the concepts that drive the conversation around OE. At OpenEd17, an open education conference, I met Kristin Woodward, who helped me identify synergy between open education librarianship and the Association of College and Research Libraries (ACRL) *Framework for Information Literacy in Higher Education* to explain my scope of work to other librarians in a departmental meeting I would lead later that month at Penn State University.³ This chapter builds on that conversation, the research I did to lead that meeting and scope my work as the open education librarian, and builds on our presentation at OpenEd18 the following year. Unfortunately, Woodward was unable to attend the conference, and I gave our talk on “Framing Open Education Within the Library,” where I looked specifically at the theoretical connections between the Framework and OER and then presented on the practical applications of the Framework and OER in Woodward’s stead.⁴ Due to the extremely positive response to that presentation, the conceptualization of this chapter began. This chapter builds on the theoretical portion of that presentation to explore explicit connections between the six frames and the work librarians do to support faculty interested in adopting, adapting, and authoring OER.⁵ After exploring those connections, I expand the discussion to how these connections can work as touchstones that functional librarians can leverage with their subject librarian colleagues to generate buy-in for OE and OER.

THE FRAMES AND OPEN EDUCATION

Across librarianship, I am not alone in drawing connections to information literacy, the Framework, and open education topics. In “Opening the Framework: Connecting Open Education Practices and Information Literacy,” Silvia Lin Hanick and Amy Hofer walk through the connections that can be made between the frames and OE when working with students or collaborating with faculty working with students.⁶ While the Framework is intended to teach students information literacy concepts that will extend throughout

lifelong learning, the way that the Framework defines information literacy as “the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning”⁷ easily extends the ability to use the frames to teach faculty about open education topics. The goal for librarians is to teach learners these concepts and abilities. In “Beyond Open Connections: Leveraging Information Literacy to Increase Impact of Open Education,” Michelle Reed and Billy Meinke lay a foundation of information literacy and open education connections that goes through each of the six frames but this time with a focus on the work that information professionals do to support a mix of learners. They include examples of working with both instructors and students from their perspectives as a librarian and technologist at their respective institutions. I appreciate that in their framework they define what it would look like for someone who had “high information literacy proficiency” and provide a wide array of examples from across the OE spectrum.⁸ Between those initial conversations with Woodward and this research, I reframed the way I approach the scope of my work by connecting it explicitly to the Framework.

At Penn State University, this explicit connection to the Framework helped me find the right language to talk about who my learners were. Housed in Library Learning Services, the learners for most of my colleagues were undergraduate students, but my learners were faculty. My colleagues provided information literacy one-shots, and I primarily provided workshops to faculty and instructional designers.⁹ And while undergraduate students were ultimately the beneficiaries of my work, I didn’t work closely with them through collaborations with faculty. Instead, I taught faculty about Creative Commons licensing; how to adopt, adapt, and author OER; how to enter the conversation about OE through research; and how to implement open pedagogy in their courses. By adopting the idea of learners rather than two radically different populations, I was able to find common ground with colleagues when we talked about information literacy training and workshops.

In my new role at The Ohio State University, housed in Teaching and Learning, we support undergraduate student success, instructor development and pedagogy, and instructional tools and content. So, there is still an emphasis on information literacy instruction but also a focus on supporting pedagogy across the library and the institution. As such, my focus will still be on faculty as learners but also on providing professional development opportunities for library colleagues. In addition to using the Framework to teach faculty as I did previously, it will provide a common language to talk about these concepts with colleagues when introducing them to open pedagogy.

Authority Is Constructed and Contextual

Information resources reflect their creators' expertise and credibility and are evaluated based on the information need and the context in which the information will be used. Authority is constructed in that various communities may need help to determine the level of authority required.¹⁰

This frame was the first I unpacked when connecting the Framework to my work in open education. One of my first tasks was to think about how to generate buy-in with faculty for OER. After having a few initial conversations with faculty, I noticed a similar pattern emerging in those conversations: faculty had qualms about the quality of the materials addressed before committing to anything. They are used to a specific model of constructed authority around textbooks through their interactions with publishers. It was important to me to help them interrogate that authority. I did this by having them answer a series of questions when we chatted. What do they consider high quality? What are the specific features they are looking for? Do they ask if the textbooks have gone through peer review? What do they do to evaluate the materials before assigning them for their courses? Through these conversations, I concluded that oftentimes their authority as a subject expert has eroded and they just pick from what has been put on offer. When confronted with OER options, they must unpack their expectations and bolster their expertise in order to evaluate the content of the materials to see if it is suitable for their courses. This confrontation means that faculty may have to “recognize that authoritative content may be packaged formally or informally and may include sources of all media types.”¹¹ In the case of OER, it may not be packaged like a for-profit textbook. As the librarian who is introducing faculty to OER, it's good to have a game plan for how to handle conversations around the evaluation of the material. I start with the admission that I am not an expert in their subject area and that only they can determine the quality of the materials. It may be helpful to cite literature that shows the quality is as good as or better than publisher content, it may be helpful to gently remind faculty of their subject expertise, or my favorite is to point out that the same publishers who are selling the textbook for their courses are also offering OER materials wrapped in a proprietary platform as affordability solutions. This connects with the frame's disposition to “develop awareness of the importance of assessing content with a skeptical stance and with a self-awareness of their own biases and worldview.”¹² Faculty may need to put their biases against OER on the shelf in order to assess if it will fit their needs. I recommend providing faculty with several rubrics to choose from when they are evaluating OER for themselves. They can pick the one they like and then keep track of their impressions of the materials before deciding on their curricular materials.

Information Creation as a Process

Information in any format is produced to convey a message and is shared via a selected delivery method. The iterative processes of researching, creating, revising, and disseminating information vary, and the resulting product reflects these differences.¹³

This frame had the most obvious connection to open education. When faculty decide to create or even adapt OER, they are participating in information creation. I would argue that creating OER fits all the knowledge practices for this frame, but especially “develop, in their own creation processes, an understanding that their choices impact the purposes for which the information product will be used and the message it conveys.”¹⁴ When developing an OER from scratch, faculty will need to make choices about the materials they create and understand how those choices will affect the resulting curricular resources and how they will be used. The delivery systems for OER may differ but are often digital. As such, they should reflect affordances of being born digital. The process of creating, revising, and disseminating the information that students receive could be done iteratively or even in conjunction with student authors. Faculty who author or adapt OER also participate in most of the dispositions for this frame, but I will highlight two here. First, they “accept that the creation of information may begin initially through communicating in a range of formats or modes.”¹⁵ This means that when they plan to author/adapt materials, they must look outside of print resources and explore other formats and modes of curricular resources. By leveraging the affordances of digital resources in the creation/adaptation of OER, they can incorporate not only text but also media (audio, images, interactive assessments, and video). Second, they “understand that different methods of information dissemination with different purposes are available for their use.”¹⁶ In this instance, faculty learn that they can disseminate their curricular resources in many formats. For example, there can be a web-only version, a PDF file, a DOCX file, an XML file, etc. Each of these formats has a particular purpose, like a PDF file for potential print versions of their text. As the librarian supporting faculty through this process, it may be our role to help them select the platform where they author and disseminate their curricular resources (Pressbooks, Scribe, Manifold, Canvas, etc.).

Information Has Value

Information possesses several dimensions of value, including as a commodity, as a means of education, as means of influence, and as a means of negotiating and understanding the world. Legal and

socioeconomic interests influence information production and dissemination.¹⁷

For the open movement, this Framework is particularly important. OER disrupt traditional publishing practices and change the normal channels through which information is available. There are multiple ways that a librarian can connect their work with open education to this frame. First, our goal is often to relieve the burden of textbook costs on students by doing advocacy work to get faculty to at the very least adopt OER. Thus, we need faculty to understand how the exorbitant costs of textbooks are denying their students access to assigned curricular resources; this connects to the knowledge practice, “recognize issues of access or lack of access to information sources.”¹⁸ In my work, I found that faculty run the gamut from blissfully unaware of how much students are paying in textbook and materials fees to highly concerned at the cost of those curricular resources. It helps to have specific examples of what textbooks cost students at your institution to share with faculty. After doing several rounds of advocacy workshops, a librarian may find that cost becomes a secondary factor for why faculty want to switch to OER.

The second connection to the frame comes through the knowledge practice that faculty will be able to “articulate the purpose and distinguishing characteristics of copyright, fair use, open access, and the public domain.”¹⁹ It is integral that faculty understand their intellectual property rights at their institution, including whether they retain the copyright for their creations and whether they can then license those creations as they see fit. Part of the role of an open education/OER librarian is to teach faculty about Creative Commons licensing so they understand what the licenses are, what the licenses allow them to do, and what they allow the end-user to do with their works. A librarian can do this in one-on-one consultations, in small groups, or in larger workshops. For example, whenever I give a workshop that touches on OER, I do a brief review of what the licenses are, what the public domain is, and license compatibility.²⁰ Depending on the institutional context of the library and whether there is dedicated copyright support, talk to faculty about linking to copyrighted materials and what is or isn’t allowed.²¹

The third connection to this frame is the knowledge practice that faculty will “understand how and why some individuals or groups of individuals may be underrepresented or systematically marginalized within systems that produce and disseminate information.”²² There is a huge opportunity for faculty to not reproduce the same marginalization that occurs in publisher-created content in the OER that they adopt, adapt, or author because using Creative Commons licenses can allow them to control the representations in their curricular materials. For librarians supporting faculty doing this work, I recommend educating faculty about the affordances of OER to correct underrepresentation in their

materials. They can change images, language, and other media to be more representative of their classrooms or the world around their students. I also recommend thinking about this marginalization when recruiting faculty for library initiatives. Who can participate safely? What risks do marginalized faculty incur if they take on this work? Faculty who are women, people of color, or LGBTQA+ have other factors in academia that may disincentivize them from taking on this work. Be sensitive to their other responsibilities and think through how to best support them.

Research as Inquiry

Research is iterative and depends on asking increasingly complex or new questions whose answers in turn develop additional questions or lines of inquiry in any field.²³

This frame states, “Experts recognize the collaborative effort within a discipline to extend the knowledge in that field.”²⁴ One of the benefits for faculty working in the open education community is the opportunity for collaboration, both to adapt or author OER and to do research within their discipline on OER. They can engage in a collaborative effort to extend the knowledge of their field across locations (institutionally, nationally, and globally) and across disciplines (interdisciplinary courses are a great place to create OER). One of the knowledge practices for this frame is to “monitor gathered information and assess for gaps or weaknesses,” which the OER community needs both for the creation of OER—how can we fill in the subject area gaps?—and for research about OER used in the classroom.²⁵ By leveraging our experience as librarians supporting information literacy and undergraduate research, we can also help faculty facilitate research studies for the OER they create or adopt.

Two dispositions from this frame are also important to connect to OER. The first is to “value persistence, adaptability, and flexibility and recognize that ambiguity can benefit the research process.”²⁶ For this disposition, we’re going to pivot away from research, but don’t worry, we’ll tackle it in-depth in the next frame. Instead, let’s explore how working with OER requires persistence, adaptability, and flexibility. For example, imagine a librarian and a faculty member search together for OER that meets the needs of the course but identify gaps in coverage for several topics. Remaining flexible and persistent will be integral to filling those gaps. Maybe the gap can be filled with other resources, like a video or an assessment. Maybe there is an almost perfect resource, but it will need to be adapted to meet the instructor’s needs. A librarian can help support faculty through this process by scaffolding the search experience and remaining optimistic that together they can find something suitable.

The second disposition is the ability to “seek multiple perspectives during information gathering and assessment.”²⁷ The connection I see here to open education is thinking about how to assess the transition to OER in the classroom. Faculty will often be ready to assess their students. How did they like the textbook? Did they use it more? I think it is important for the librarian to also suggest that the faculty assess their own use of the OER in the classroom. The questions are very similar. Did they use the textbook more? Were they more engaged with the text than had been previously? How did the order of the table of contents work out for them? Is there anything they’d rearrange? What were some pain points? If the librarian is responsible for an OER publishing program or initiative, having participants interrogate their transition from publisher content to OER can provide meaningful feedback on where the program needs to grow to better support faculty. It will also provide demonstrable results to report up from the program in addition to cost savings.

Scholarship as Conversation

Communities of scholars, researchers, or professionals engage in sustained discourse with new insights and discoveries occurring over time as a result of varied perspectives and interpretations.²⁸

When I first started connecting my work to the Framework, this frame was particularly challenging for me to figure out how to apply it to open education. Over time, doing the work itself defined how the frame connects to open education for me. As I connected with faculty more frequently through workshops and the grant initiative, it quickly became obvious to me that this frame connects in three ways.

The first connection is in conversations around tenure and promotion. A common question that faculty will ask when starting the transition to open materials is how it can count for their tenure and promotion portfolio. When I think about Scholarship as Conversation, it is always directly connected to research and teaching students how to enter the scholarly conversation in their discipline. Flipping that for faculty, everyone is looking to carve out their niche in their discipline’s scholarship, and doing research on the OER they create or use in their courses is a great way for them to enter that conversation from a new perspective and potentially in new venues.

The second connection is through the adaptation and authoring of OER. The frame notes that “new forms of scholarly and research conversations provide more avenues in which a wide variety of individuals may have a voice in the conversation.”²⁹ By authoring an OER and selecting a Creative Commons license that allows for their work to be remixed, or by remixing an existing OER, they

enter a different scholarly conversation than if they were just focused on their research. They also create a place where more scholars can enter the conversation by remixing their work. One of the knowledge practices of this frame is learning to “cite the contributing work of others in their own information production” and by creating or adapting OER faculty have to learn how attribution works, which is in many ways like learning citation practices.³⁰ As librarians, this is where we can step in with our expertise and explain why attribution is important—to comply with the Creative Commons license requirements and to provide credit to the original authors—and to provide best practices for creating attributions. I like to teach this as remembering the acronym TASL (title, author, source, license) when faculty ask what information they need to provide when attributing content.³¹

The third connection to this frame comes in the form of communities of practice. One of the dispositions of this frame is to “understand the responsibility that comes with entering the conversation through participatory channels.”³² Working in the open, whether it is through adoption, adaptation, or authoring, puts faculty into participatory channels. By remixing a textbook, faculty are participating in the conversation; by authoring content, they are starting a conversation that other faculty can join when they adopt or remix materials. So, it must be clear to them what the responsibilities of working in the open entail and how Creative Commons licenses help facilitate these new ways of participating. As librarians, we can cultivate these participatory channels intentionally by helping to create communities of practice around open education at our institutions. These communities can be focused on different topics—for example, a general interest group that brings together folks interested in OE or OER, or if we are supporting faculty authoring OER, the group could be focused on the process of creation, how folks are using their materials in their courses, what is or is not working for them with their content, etc.

Searching as Strategic Exploration

Searching for information is often nonlinear and iterative, requiring the evaluation of a range of information sources and the mental flexibility to pursue alternative avenues as new understanding develops.³³

If there was ever a time to shine for a frame in connection to OER, this is the frame! In most institutional contexts, the most common relationship between a librarian supporting OER working with faculty is helping them search for OER. In a lot of ways, searching for OER mirrors doing academic research, so information literacy skills come in exceptionally handy. It is important that faculty engage in several knowledge practices from this frame. They’ll

need to “use different types of searching language (e.g., controlled vocabulary, keywords, natural language) appropriately” in their searches.³⁴ While they might be used to searching in library databases in their research area, they need to be flexible enough to engage in similar but different search strategies for OER. When initially searching for OER, it is important to start the search with broad keywords rather than with niche-subject-specific keywords. This is because the metadata in most of the repositories and referatories where they will search for OER do not have as robust an index as library databases. This also means that faculty will need to “design and refine needs and search strategies as necessary, based on search results,”³⁵ another of the knowledge practices. As they search and discover what terms work and which don’t, they will need to refine their search strategies to find relevant results. As they continue searching and identify gaps, it will also be important for them to “identify interested parties, such as scholars, organizations, governments, and industries, who might produce information about a topic and then determine how to access that information.”³⁶ This is integral because one of the great affordances of OER is the ability to integrate up-to-date materials, especially from government and industry sectors.

There are two dispositions for this frame worth calling out individually. The first is for faculty to “persist in the face of search challenges and know when they have enough information to complete the information task.”³⁷ Searching for OER can be time-consuming and challenging. There isn’t coverage for every topic at every level of education yet. Persistence is a vital disposition to have when searching for OER, but I think it is even more valuable (for both faculty and librarians) to understand when to stop searching. The second is for faculty to know when to “seek guidance from experts, such as librarians, researchers, and professionals.” As librarians, we have access to more than just searching repositories and referatories. We have access to listservs and colleagues who might know where to find resources that match our faculty’s subject area. We keep track of places where resources might be siloed. We also have more advanced search strategies for the repositories and referatories that we search all the time. As the librarian teaching faculty how to search for OER, it’s a good idea to reiterate that we’re happy to help search if they run into any difficulties or if there is capacity to do an initial pass for OER to get them started.

CONNECTING WITH SUBJECT LIAISONS THROUGH THE FRAMES

Now that I’ve made explicit connections to the Framework, let’s explore how they can help functional librarians make inroads with their subject librarian

colleagues on open education and OER. During the Q&A portion of my presentation at OpenEd18, one of the questions about my work as an open education librarian was, “What is one of the biggest challenges that [I] faced so far?” Knowing there were probably subject librarians in the audience, I risked turning them off the topic by being truthful. My answer was: generating buy-in with my subject librarian colleagues. I can’t count the number of times I’ve answered the question, “What is it that you *even* do?” from subject liaisons or was greeted with a cold reception or immediate distrust.

While at Penn State University, my intense workload made it impossible to focus on building explicit connections with all my subject librarian colleagues. Not that it stopped me from thinking about how I could do so—lunch and learns? Coffee hour? Subject area-specific meetings? Listening tour? With all my competing priorities, I chose instead to focus my efforts where they would have the most impact strategically. I started by accepting any one-on-one consultations with subject liaisons who requested them. Before we met, I’d ask them to give me a general overview of what they were interested in knowing more about so that I could make the most of our hour together by providing them with the information they wanted. Some wanted a general overview of OER and how it worked at our institution, while others had concrete projects that they wanted input on before they dove into the deep end. I treated these consultations the same way I would when meeting with faculty: assess what they need, actively listen, repeat back what I’d heard to make sure we were on the same page, and then share what expertise I had that could help. If these subject liaisons did a lot of instruction, I found that using the Framework to connect information literacy concepts to OER concepts for what they wanted to do was very helpful and provided a way for them to think about how they would integrate it into the work they were already doing.

For context, Penn State has more than twenty campuses; University Park serves as the flagship campus “housing the administrative and research hub” located in central Pennsylvania. The remaining campuses are spread throughout the Commonwealth of Pennsylvania.³⁸ The library functions as one administrative unit across all the campuses and lives up to Penn State’s motto of “one university, geographically distributed,”³⁹ with a total of 572 employees. This breaks down into 249 professional staff, 272 support staff, and 51 student assistants across the university’s libraries.⁴⁰ The librarians not staffing the Pattee and Paterno Library or a branch library at University Park work in Commonwealth campus locations across the breadth of Pennsylvania. As such, my next strategy was to work with Commonwealth campus librarians (who often fill both functional and subject liaison roles). I was responsible for co-leading the Affordable Course Transformation grant initiative that supported faculty who wanted to adapt or author OER. Part of supporting that initiative was to promote the program by

visiting the Commonwealth campuses. This outreach required reaching out to librarians at the campus to set up the time and place of the event, get suggestions for food for the workshop, and then deliver a workshop explaining OER and the grant initiative to faculty. It was also crucial to collaborate with these librarians to get faculty to attend the workshop. They would promote the event and send out invitations to their campus faculty. We invited the librarians to participate in the workshop and enjoy lunch. Afterward, we often toured the campus library and had a one-on-one with the librarian(s) there. Once in the one-on-one conversation, it would typically follow the same flow as outlined above; the only real difference is that in addition to bringing subject expertise to the table, the Commonwealth campus librarian(s) could also provide integral insight on the way their campus functions, what faculty are interested in, and how OER might be received. These visits could also lead to important collaborations with Commonwealth campus librarians around OER. For example, after doing a campus visit for the ACT grant initiative, Christina Riehman-Murphy, open and affordable educational resources librarian, at Abington, and Elizabeth Nelson, reference and instruction librarian at Lehigh Valley, contacted me for a brainstorming session for the Affordable Course Content Faculty Fellowship (ACCCFF) they wanted to start at the Abington campus. Faculty would receive a grant and support to adopt open or affordable materials for their courses. Once the program started, they invited me and my colleagues in Teaching and Learning with Technology to help do an OER Searching Support day. The faculty who participated in the ACCFF were then directed to apply for ACT grants if they wanted to take their project past adoption.⁴¹ During the OER Searching Support, we used our information literacy skills to help find content for the faculty fellows and taught them a few basic search strategies for OER. For example, we taught them where to search for OER in their subject area and how to use a broad search term for their discipline before narrowing it down to a more specific search term for their course because of how OER repositories are structured. After they searched, we taught them how to sift through the results returned by their keyword to find resources that would work for their courses. We also covered what criteria they might use to evaluate the resources they found. My strategy for working with faculty to find OER is informed by the connections I've made to the Framework in the previous section, primarily Searching as Strategic Exploration.

My last strategy involved being able to communicate out across all twenty-four campuses at Penn State at once paired with a reference model for questions about any of our services dedicated to open. I led an OER Strategic Action Team that was charged with coming up with a communication structure between all the campuses. Meanwhile, Ally Laird, my colleague and Open Publishing Program coordinator, was tasked with an Open Access Outreach Taskforce, which was charged with similar goals around communication across the campuses. We

decided it would make more sense to join forces rather than duplicate efforts and created the Open Initiatives Group.

This group then planned an Open Liaison program designed to help disseminate information to Penn State faculty, staff, and students about the libraries' and university's open initiatives. Open liaisons help provide unified service and greater discoverability for open initiatives to all campuses and colleges within Penn State. A liaison's responsibilities are to learn about Penn State's open initiatives; share information about these initiatives with the librarians, faculty, instructional designers (IDs), staff, students, etc. with whom they work; attend Open Liaison Day annually (in person or virtually); read and, as appropriate, share news and event invitations sent to the open liaison group; inform their close colleagues that they are an open liaison and that questions can be sent to them; refer questions to the Open Initiatives Group when necessary; and help build connections to the Instructional Design Community on their campus for cross-unit support of OER projects as capacity allows.⁴² We set out to accomplish this by providing baseline training for all open liaisons on the different offerings available through the library's suite of open services, creating a reference model for questions about the library's open services and providing ongoing professional development throughout the year for open liaisons. To kick off the program, we decided to hold an Open Liaison Day event to bring all the liaisons together for our first offering of baseline training. Based on its success, Open Liaison Day became an annual professional development event hosted by the Open Initiatives Group.⁴³

In addition to Open Liaison Day, the Open Initiatives Group planned other professional development opportunities for the open liaisons delivered quarterly throughout the academic year. We started by developing a series of workshops that can be delivered in person or virtually, one of which was a collaboration between Ana Enriquez, scholarly communications outreach librarian, and me on using Creative Commons licensed material, where my role was to walk attendees (faculty, librarians, instructional designers, etc.) through how to search for these OER materials.⁴⁴ The idea behind these workshops for me is to "teach the teacher"—they learn how to search for OER and then can teach others how to do so. This technique is often used in teaching information literacy concepts.⁴⁵ So, for functional librarians hoping to teach their subject librarian colleagues about OE or OER, this might be a great model on which to base their instruction.

In my new role at The Ohio State University, it is my job as the affordable content instructional consultant to provide professional development opportunities for subject liaisons and faculty. As such, I'll be developing a lot of materials with connections to the Framework and information literacy more broadly in mind with a few lessons learned from my interactions with subject librarians previously kept in mind. I believe using the Framework is a great starting point

because it provides a shared language, familiar concepts, and makes the work feel more “librarian-y.”

The cold reception and distrust I’ve received in the past could stem from many avenues—perhaps a lack of top-down support from administration that the work has strategic priority along with encouragement for subject librarians to incorporate into their work, or it could stem from being in the profession a long time and seeing trends come and go, not wanting to learn new skills that will quickly be discarded when the next new shiny trend comes along, or even being overworked and already at full capacity, being asked to take on one more thing. Either way, regardless of how subject librarians respond to the idea of OE work, I don’t believe that these roles will go away like the latest trend; instead, they will transition away from focusing on cost-savings to students and move toward instructional support, which has long lived in the library. By connecting the frames when we work with subject librarians, we help make the shift to incorporating OE and OER in their workflow more a matter of transferring the skills they already have to a different subject area. I will most likely start my journey to providing professional development opportunities for subject liaisons by drawing on the work of Lauren Ray. Her SPARC Open Education Leadership capstone project provides insight on giving open education workshops for subject librarians and tips on customizing them by discipline.⁴⁶

CONCLUSION

The Framework provides a myriad of ready connections to open education work if we look closely at what each frame asks learners to do. As librarians who support life-long learning, it is okay to envision faculty as our learners and build out workshops and resources to support them as they investigate OER. If librarians transition into the role of support for OER initiatives at their institution, they can draw on their background in teaching information literacy to teach open education concepts, and they can leverage those same skills to help ease their subject librarian colleagues into adding OE work into their skillset for supporting faculty instruction.

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BREAKING OPEN:

DEFINING A STUDENT-CENTERED PEDAGOGY

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As librarians, we are concerned with access, but our core mission is to serve the institution. In order to truly “break open” from unethical labor practices, systemic racism in higher education, and uninformed pedagogical training, we found the ACRL Framework a key tool in elevating our mission. Breaking Open: An Open Pedagogy Symposium was created as a response to the need for a critical focus on pedagogy, an integration of student and faculty content production, and racial inequities at the City University of New York (CUNY). By directing campus-specific OER grant funding to doctoral and master’s students of color who teach as adjuncts and involving these student-faculty in an interactive, collectively-shared Symposium, we sought to collectively delve into the complex and the fertile intersections of labor, race, and access in higher education.

Three events revealed the deepening intersections of educational access, labor, and inclusive representation in New York City. New York City Mayor Bill de Blasio urged the abolishment of specialized high school testing in 2018 after only seven black students were awarded access to the elite Stuyvesant High School, less than 1 percent of the entering 895 student class.¹ That same year, teaching adjuncts across CUNY rallied to strike for a salary increase, hoping to achieve \$7,000 per course and bring CUNY into closer proximity to the compensation rates of nearby institutions.² Finally, CUNY was awarded a third year of \$4

million in state funding toward the development of open educational resources (OER), a direct response to rising textbook prices and student financial need.³

As the primary doctoral-granting institution of CUNY, doctoral students of the Graduate Center at CUNY (GC) teach as adjuncts in large numbers—upward of 7,600 courses per year, reaching as many as 150,000 CUNY undergraduates. At CUNY, many adjunct educators understand that supplying an equitable education also means addressing racial and economic inequity, whether on a global scale or in recognition of local labor struggles. With state grant funding, GC librarians created an Open Pedagogy Fellowship, composed of a four-day bootcamp and day-long symposium, *Breaking Open: an Open Pedagogy Symposium*, both of which have been reprised for the second consecutive year in spring 2020. In each iteration, fellows were introduced to open resources and strategies for innovative pedagogy, challenged to implement “open” in their field of study, supported by librarians and educational technologists on the creation of course sites, and charged to migrate their syllabi to OER. This chapter discusses the development and implementation of the Open Pedagogy Fellowship over two years and how alongside issues of access and equity, the ACRL *Framework for Information Literacy for Higher Education* was applied.

On May 16, 2018, Governor Andrew M. Cuomo announced that \$8 million was allocated for the Open Educational Resources Initiative.⁴ In the following two years, each CUNY campus received funding to develop its own program, which ranged from faculty stipends to create original OER content (textbooks, manuals, etc.) to fellowship programs granting a stipend of \$1,500–\$2,500, and for ongoing training in how to find and implement open resources. Typically, these funds were directed toward faculty, with the goal of lowering the per-course materials cost for undergraduate students. In its Year One Report, the Office of Library Services estimated that \$9.5 million had been saved, based on class enrollment and the number of courses converted to zero textbook cost (ZTC).⁵

The Graduate Center occupies a uniquely high-profile position for its relatively small student population of roughly 4,700 students primarily in master’s and doctoral programs. During the first year of the grant, funding was applied to a fellowship, which introduced the CUNY Academic Commons to a group of seven faculty members, with support from the library. For the second year, the library applied independently for OER grant funding with the aim of creating an opportunity that was primarily student-focused, directed to the doctoral student population that would teach at undergraduate campuses. The resulting Open Pedagogy Fellowship was composed of an intensive four-day OER bootcamp in January 2019 and the end-of-year *Breaking Open Symposium* in May 2019. The creation of the fellowship meant that the grant was directly allocated to doctoral students who were teaching as adjuncts across all disciplines. The timing was designed to accommodate student schedules, with primary

training components held during winter break. Of forty-eight applicants, thirteen students were selected as fellows in the program; the following year, the applicant pool increased to sixty-seven for the same number of spots.

THE OPEN PEDAGOGY FELLOWSHIP

During bootcamp instruction, fellows were asked to investigate the structural and political implications of open versus closed while simultaneously combining the positionality of the instructor and the student in both the classroom and the development of the course. The ACRL dispositions of Authority Is Constructed and Contextual and Information Has Value were utilized as a framework that guided the construction of the four days. Additionally, Searching as Strategic Exploration, Scholarship as Conversation, and Information Creation as a Process were frames used in consideration of the search for open educational resources in a compounded four-day period. Finally, the application of critical pedagogies included postcolonial narratives, country of origin, and racial identities as components for investigation, pushing fellows closer to the complex questions of Research as Inquiry, which often led us back to the construction and context of authority and, more holistically, the iterative nature of the ACRL Framework.⁶

The Open Pedagogy Fellowship, and particularly the symposium, took direct inspiration from the work of Toronto-based scholar Clelia Rodríguez, author of *Decolonizing Academia: Poverty, Oppression, and Pain*.⁷ Rodríguez's work served as an essential tool, a blueprint for navigating the disparate points of entry through which we were able to pedagogically consider ancestral ties and cross-geographic boundaries. Immediately after reading *Decolonizing Academia: Poverty, Oppression, and Pain*, we invited Rodríguez to deliver the keynote address to the symposium, designed as a closed conference for mostly students of color who were CUNY doctoral, master's and MLIS students. The Open Pedagogy Fellowship was designed as a response to race/diversity in the New York City educational system, inclusivity as it pertains to scholarship, and a way to explore the connections between decolonization and pedagogy. We argue that open education is meaningful when placed into its surrounding context, thoroughly grounded by considerations of labor, compensation, race, and other resultant hegemonies.

The Breaking Open Symposium took place on a single day in May 2019 and was followed by Towards an Open Future in April 2020 (hosted entirely online). Both of these events, in different ways, acknowledged critical issues at the heart of the doctoral student experience and their crucial role as adjuncts. By combining these lived realities with an ethos of "open," building upon the ACRL frame Authority Is Constructed and Contextual, we invited adjunct faculty to consider themselves in a central role.

The definition and practice of creating OER relate strongly to the frame “Information Creation as a Process,” remixing and transposing new content for student audiences. Following the line of information creation, we might also question the origin of knowledge itself: who is in the position of authority, and whose words become institutionalized?

Broadening our lens, we started to ask what it would mean to view CUNY, the nation’s second-largest university system, through a lens of structural transparency. If we ask not only *what* is taught, but *by whom*, we will quickly see a pattern emerge: that the majority of courses are taught by underpaid contingent faculty (some of whom resist the term “professor,” since it hides their adjunct status); that there is an increasing majority of students of color; and that the top tier of this system, the Graduate Center, holds a visible imbalance of white, male, full-time faculty.

How does this impact CUNY as a whole and how do we assess educational value in a system that enrolls a quarter of a million students per year? The labor issues surrounding adjuncts at CUNY stand as an unresolved question mark: at the writing of this article, the Professional Staff Congress (PSC) is lobbying for an increase to \$7,000 per course.⁸ Yet the under-acknowledged contribution of teaching adjuncts is key: at some colleges, such as the College of Staten Island, adjunct labor comprises over 60 percent of the faculty. *Authority Is Constructed and Contextual* was applied not only within the course materials themselves but also in the lived experience of adjunct instructors at CUNY.

Similarly, the adjunct labor crisis and equitable educational resources, though superficially unrelated, are connected. Without critique, an overly positive framing of “open” serves to conceal labor dynamics as well as political and economic agendas within the academy. As referenced earlier, Dr. Rodríguez’s direct and spirited focus on decolonial praxis became a powerful tool, one that brought about meaningful conversations within academia. Her work was strongly aligned with the critiques of indigenous scholars, a much-needed counterbalance to the prevailing rhetoric. In the spirit of the ACRL frame *Research as Inquiry*, we found grounding and willingness to stay openly receptive, allowing for a process that was “iterative and depends upon asking increasingly complex or new questions.”⁹ Dr. Rodríguez’s decolonial framing supplied an array of rich contexts connected to ancestral connection, indigeneity, and positionality that affected each participant at a core level, allowing for an inquiry-based approach to our teaching and learning.

To further enunciate the use of *Authority Is Constructed and Contextual*, we asked fellows to detail their experiences in edited reflections to be posted on the Graduate Center Library’s public-facing blog. Many cited the lessons learned from Dr. Rodríguez’s redirection of authority to ancestral connections. These reflection pieces then laid the groundwork for articulating the fellows’ agency

as contributors to the landscape of open as well as budding scholars. Open Pedagogy Fellow and doctoral student in Critical Social Personality Psychology, Allison Cabana, wrote in her reflection piece, *Open Pedagogy as Intentional Interruption*, that “Rodríguez challenged the audience to rethink pedagogy, and include students’ own history, [asking] ‘What would a curriculum with the known look like? Sounds, faces, first and last names, places where they’re from, where they belong, recipes?’”¹⁰ To foster educational spaces that truly draw from our histories and the details of everyday life is a radical move. Through questions such as these, Rodríguez interrogated the complicated legacies of colonialism—specifically, its relationship to the functional elitism of academia, and violent compartmentalization of knowledge.

THE GRADUATE CENTER LIBRARY LANDSCAPE

The Graduate Center received OER funds through the Office of Library Services (OLS), the main administrative library office of the university in 2018 and 2019. The nature of the funds meant that they must all be spent within the same fiscal cycle (September–June) that the grant was awarded. The process for which grant funds were distributed is significant because it highlights the short timeline involved: applications were considered by OLS, granted to campuses, and put to use for any requisitions, hiring, purchase orders, or other cost measures, most of which had to be processed very shortly thereafter due to end of year reporting. Some campuses funded faculty to create OER and receive support.

The Graduate Center Library planned a fellowship designed for fellows who applied with an interest in transforming their course into a designated zero-cost course in the registrar’s scheduling system. Funds were distributed in the middle of the fall semester, meaning that the programming had to be moved up to a start in mid-January to support spring courses. Despite the limited timeframe, the fellowship was funded with enough time to put a call out to doctoral students who would be teaching in the spring semester, request a copy of their syllabi, a description of their teaching philosophy as it would relate to open, and secure their availability for a winter OER bootcamp.

The OER grant funding contributed to an existing commitment of library advocacy toward the ethos of open at the Graduate Center. Access and pedagogy were critically intertwined, especially at the graduate level. Doctoral-level research requires a specificity not offered in the more generalized academic databases: the Graduate Center Library partners with The New York Public Library and other institutions in a variety of cross-institutional programs, but ultimately there are critical limitations on everyday access to scholarship. Among librarians and faculty, these questions are under constant discussion and fall within the additional context of CUNY-wide budgeting constraints.

Grant funding comes into play as a boost to existing efforts and as a way to expand notions of pedagogical practice. The idea that open resources will offer financial relief to students is a viable and relatable concern for any CUNY instructor. As identified within a Stanford University research study of income levels of college undergraduates, “almost half of CUNY’s students come from households earning less than \$20,000 of income; at the senior colleges nearly 40 percent came from such households, while at the community colleges, it was nearly 53 percent.”¹¹ In 2019, the CUNY University Student Senate endorsed OER, targeting the cost of course materials as “a major affordability issue for students” and identifying open textbooks as “an affordable, comparable and flexible alternative to expensive, commercial textbook.”¹²

However, there are limitations: full-time faculty are often wary of the time and labor involved, particularly in restructuring the syllabus to include open resources. For adjunct faculty, the required labor is exacerbated by their limited time on campus and lack of research leave or other institutional benefits. Inclusion in OER programming is therefore self-selective and not always fully representative of CUNY faculty as a whole. Additionally, as with most academic institutions, adjuncts are structurally not afforded the freedom to choose their own course materials and are put in the position of assigning commercialized textbooks, despite having firsthand experience of that financial burden. In this sense, teaching adjuncts (as opposed to non-teaching adjuncts, a category many library adjuncts fall under) are the perfect advocates for “open,” as they understand firsthand the difficulty of access and how it impacts student work.

The fellowship was designed to both support doctoral students in redesigning the syllabus and lower the materials costs for the undergraduate students enrolled in their courses. CUNY’s undergraduate student population, described by Vice-Chancellor Gloria Waters in 2010 as “remarkably diverse... white, black and Hispanic undergraduates each comprise more than a quarter of the student body, and Asians account for more than 15%.”¹³ The *Daily News* and other media outlets pointed out that “more than two-thirds” of CUNY faculty identified as white, in contrast to their ratio of the New York City population, which hovered at 40 percent.¹⁴ Only a year earlier, *The New York Times* reported on a demographic shift among CUNY undergraduates in which the enrollment of black freshmen dropped to 10 percent from 17 percent in the year 2000.¹⁵

These statistics revealed a gap between the university faculty and students, displaying a real need for the foregrounding of race and equity in future conversations. According to data collected by the Graduate Center Office of Institutional Research & Effectiveness in 2013, the Graduate Center doctoral student body was 60 percent white and 40 percent students of color, with a total of 4,012 doctoral students.¹⁶ During the OER Symposium, conversations about “open” intersected with these underlying demographic realities.

THE GRADUATE CENTER OER BOOTCAMP

Scholarship as Conversation

The heart of the fellowship was the creation and implementation of course sites, modeled from pre-existing syllabi, for which openly accessible materials would be housed. The process for migrating one's syllabus from closed and print resources to openly available online materials required a detailed overview of each known course component—course readings, activities, and assignments—and overlaying a concept of “open.” This process first required a course in the basic tenets of open access and information literacy. Fellows were also expected to implement active learning strategies that encapsulated a student-centered approach, envisioning their students as a part of the scholarly conversation in the classroom. Though this process varied for each fellow due to variation in field and class size, each fellow held an acknowledgment of their positions as both undergraduate instructors and, simultaneously, doctoral students, “recognizing that scholarly conversations take place in various venues.”¹⁷ While seeking out conversations that took place in their research area, courses were simultaneously generating user-based content for a variety of publics.

As a function of taking responsibility for their positionalities and primary role in course design, each fellow was asked to report their experience by contributing a scholarly article, in first-person narrative, to the GC library blog. The blog, which had been in existence for over five years, had thousands of followers and yet was still only a blog.¹⁸ There was no peer-review process; each post was edited by a librarian and aimed to highlight the author by cross-posting to a blogspace designated for the fellowship. For fellows embarking on the PhD with no previous publications or online mentions, the blog post represented a contribution while helping to identify barriers to entering the scholarly conversation.

Based on blog posts and interest, select fellows presented their experiences providing OER at the culminating event, the Open Pedagogy Symposium. Others chose to rework and submit their blog posts as external conference paper submissions. ACRL-NY accepted a paper for a panel that discussed the Open Pedagogy Symposium and included librarians, doctoral students, and library students. This second tier of access to the scholarly landscape ensured that doctoral student fellows saw themselves as contributors to scholarship rather than only consumers of it. Fellows were urged to apply the same dispositions and knowledge practices received in the bootcamp and symposium into their own classrooms.

Information Has Value

The events that book-ended the fellowship had a clear focus on participants' dual role as students and instructors, posing the need for an expansive vision of “open” to include people as much as it did resources. Truly, the idea that people are the

ones that create the resources, that all information is generated through labor, and that information has value as a result of the labor surrounding its development, as well as the usefulness of its content, was a driving factor in the selection of course materials. Additionally, in the development of OER, fellows were urged to consider storage, hosting, access, and preservation. To add core concepts of information literacy by first detailing the information life cycle was how the Open Pedagogy Bootcamp began. The goal was to detail for students the problem statement of “closed” before engaging them with a conversation of “open.”

Bootcamp Schedule

The bootcamp opened with a presentation by Chief Librarian Polly Thistlethwaite, who spoke about her involvement with the activist group ACT-UP during the height of the HIV/AIDS crisis in the 1990s in New York City. She described the urgent need for publicly available scientific literature, both from individuals seeking to understand the disease and advocates for various treatment options. Including this content helped to politicize scientific research and referenced the history of organizing for access to public health information. In this case, the organizing activity by ACT-UP represented a surge of grassroots activism that led to pressures on the PubMed database, shifting government-funded research to become freely accessible for the first time. Making visible the connection between scholarship and its impact on medical research, Thistlethwaite’s presentation helped to collapse the perceived separation between academia and the general public.

Offering a perspective based on his work through the Office of Library Services (OLS), Andrew McKinney, open education coordinator, described the wider, commercialized landscape of open resources. Given CUNY’s status as the largest urban university in the United States, McKinney described the structure of for-profit companies that sought to capitalize on the interest in OER by offering parallel or ancillary services, including low(er)-cost digital subscriptions and platforms designed to streamline faculty content curation, such as Lumen Learning. It is only through the parallel development of open resources that resulted from state funding (CUNY Academic Commons and OpenLab) that CUNY was able to host and fully control its content, free of external subscription fees.

Instruction Librarians Emily Drabinski (at that time, affiliated with Long Island University) and Jean Amaral (Borough of Manhattan Community College) both touched on the pedagogical implications of assessing resources and integrating “open” into the everyday practices of higher education. Drabinski led a discussion of how to break the top-down dynamic of student/teacher and critically implement structural change within the classroom. Amaral overviewed active learning strategies, using the Framework as a base. A memorable moment for each was Amaral’s cute cat landing slide as a function to break human-set

boundaries or Drabinski's call-and-response teaching style, reorienting traditional lecture-based classroom dynamics to active participation and iterative conversation.

These presentations were paired with the more practical concerns of how to attribute, determine permissions, and decipher Creative Commons licenses as well as how to share your original or "remixed" content. The primary task of the bootcamp was to create a site on the CUNY Academic Commons through which the fellows would teach their upcoming courses. In order to function as an alternative to Blackboard, the university's primary adopted learning management system, building the site also required that the fellows choose as many zero-cost resources as possible. With on-hand assistance from library faculty and open technologists from the Teaching and Learning Center, along with the use of the Commons platform, the fellows decided the extent to which they would teach "in the open." Considerations of open included whether course sites should be publicly accessible for content as well as student contributions, whether to use plugins, such as the shared annotation tool, Hypothesis, and how to negotiate issues of copyright. The outcome was that most sites utilized openly licensed content, often "remixed" and shared with a wider audience, while only a few relied on a hybrid mix of open and closed material with copyrighted articles hidden behind a password-protected page.

BREAKING OPEN: AN OPEN PEDAGOGY SYMPOSIUM

As the final component of the Open Pedagogy Fellowship, Breaking Open expanded upon much of the content from the OER Bootcamp and shared the work of Open Pedagogy Fellows with an audience of faculty, doctoral students, and MLIS students. The event also included additional librarians, faculty members whose work involves OER, and students of color from local MLIS programs.

In concept and structure, programming was directly inspired by the work of Toronto-based scholar Clelia Rodríguez, whose work includes "*#TheShitholesSyllabus: Undoing His(Story)*."¹⁹ Rodríguez's work served as an essential tool, a blueprint for navigating the disparate points of entry, through which we were able to pedagogically consider ancestral ties and cross-geographic boundaries. Immediately after reading *Decolonizing Academia*, the prose collection where "*#TheShitholesSyllabus*" was reprinted, we asked Rodríguez to deliver the keynote address to the symposium. Her keynote was an opportunity to disclose these seemingly hidden conversations of decolonial applications to a closed conference of CUNY graduate students, faculty, and librarians, mostly participants of color.

To be fully transparent, we had to first negotiate with Dr. Rodríguez as to how her work related to open educational resources. This is a significant point to highlight because too often in library literature and critique, we question how to fully integrate conversations of decolonization and anti-racism into our work. These discussions often take the form of temporary diversity and inclusion initiatives, which typically become diluted over time, resulting in an updated policy statement that lives on the library website. The exchange with Dr. Rodríguez was the birth of the notion that applying the ACRL Framework could and did actuate a new realm of possibility in which librarians were activated to engage fully in a decolonial framing. Additionally, through the unwavering demands of this iconic speaker, we were able to test the limits of open and critical pedagogies. The initial Skype conversation went something like this:

“Dr. Rodríguez, it is an honor to meet you, as we really loved your book.”

Librarians smile at Dr. Rodríguez.

“And it is an honor to speak to a woman of color on the other end of this call, as it is not common to find women of color in positions like yours, offering these types of opportunities,” Dr. Rodríguez responds to Professor Smith-Cruz.

The conversation involved some self-reflection, as we had to question and explore our purposes for holding the symposium. We outlined our core needs and, similarly, Dr. Rodríguez outlined her unbending concepts—student-centered, people of color-centered, grounded in ancestral connection, and deconstructing the academy as a potential site of violence. We similarly explained to Dr. Rodríguez that the Breaking Open Symposium addressed concerns of access to resources through a lens that focused on open knowledge practices. We briefly defined “open,” including its many meanings: within the context of scholarly publishing, and an alternative to “closed” scholarship, such as journals that charge high subscription prices, or research hidden behind paywalls. Within our definition, we acknowledged the complexities of its global impact and the ways it put the academy at a specific place of power as it related to publishing. We also explained that this trend emerged alongside “open source” software and other technological resource sharing, as scholars increasingly become an equally reputable alternative to for-profit publishers like Elsevier, whose profit margin exceeded that of Google in 2018.

“How does this relate to students?” Dr. Rodríguez rightfully asked, in response.

We explained that commercial textbook prices have risen dramatically, charging hundreds of dollars per book, and when students are then asked to buy thousands of dollars’ worth of textbooks per year, it becomes an additional, and typically unacknowledged, cost of college. OER represent an alternative: free, openly licensed textbooks that anyone can access through a Wi-Fi connected device. The 2018–19 grant funding that made possible the Breaking Open Symposium in question was intended to deploy OER across CUNY, specifically to address the high cost of textbooks for undergraduate students.

“And how do we bring this to a place of decolonization?” Dr. Rodríguez finally pressed.

“Exactly!” we confirmed. “We’d like to consider questions of labor and access as we embark on state-funded ventures that claim to work for students. We want to investigate more fully our role as pedagogical influencers. We want to ‘break’ the concept of open and critique these shifts in economic allocations.”

“Well, first we must center students. And if you want to truly investigate these considerations, we should focus on students of color,” she insisted.

“We can do that. And since we are talking about economic implications, we can pay students of color for their time and participation and deep engagement.” We decided there and then, without truly considering the logistics.

And with that, she accepted.

What led us to Dr. Rodríguez was her text, *Decolonizing Academia: Poverty, Oppression, and Pain*, which the journal *Radical Teacher* asked Smith-Cruz to review.²⁰ As a librarian of color, she found the text moving and irrevocable. It speaks to the fundamental misalignment between what is considered academic knowledge, and, in a capitalist system, what is permitted to be “known” by its consumers. Rodríguez’s writing was eventually reviewed, but as an immediate response, the work directly built on the ACRL Framework and had to be applied to the symposium that was in formation at an exponential pace. Once the bootcamp was completed, the Symposium had to be planned and coordinated. Acceptance as keynote meant that we could truly put into practice all that had been, until then, only theorized. Information Has Value, particularly in terms of “dimensions of value, including as a commodity, as a means of education, as a means to influence, and as a means of negotiating and understanding the world.”²¹ The negotiation with Rodríguez was successful, but her information shared would prove to be invaluable.

Rodríguez makes it clear that academic knowledge production is inherently political and implies a particular worldview that actively needs to be unlearned. Her writing is meant to address an audience of color first, directing her language and its application to a spiritual and ancestral connection. The text is written as prose, sometimes poetry, and other times as a letter or directive. This multi-formatted text felt like a poignant example of what many doctoral students experience as gaps in their education—a grounding of their learning and teaching to the world outside, to their lineage, and to their positions as objects of post-colonial baggage and triumph.

One example of Rodríguez’s writing style is in the poetry, prose, and “UNapologetic letters,” where the readers are addressed by type:

“Dear Adjunct, ... You’ve made it. One thousand sacrifices later, you’re a university professor. Signed, Una hija linda.”²²

“Dear future accepted POC applicant, ... You will be receiving a ‘Welcome Package’ in the mail. Read the foot\notes carefully. Signed, A hopeful ghost.”²³

“Dear future accepted POC applicant, ... Trust that fast beat radiating from your chest...”²⁴

“POC academic in the making” is reminded to “keep Audre Lorde in [their] pocket. Repeat her survival words as often as you can, especially her insistence that ‘We were never meant to survive.’”²⁵

Dr. Rodríguez’s letters are as personal as they are political, unapologetically paying homage to shared ancestors such as Audre Lorde and scholars who were unafraid to step beyond the confines of academia to reach their goals of experiential and active learning.

To respond to Dr. Rodríguez’s core principles and pay homage to shared ancestors, we invited twenty-five Graduate Center doctoral and master’s students of color to the symposium and placed a call for applicants to fill the slots for thirteen library students of color, all of whom would attend with financial compensation for their attendance and participation. We structured the symposium to begin with a panel of Open Pedagogy Fellows, followed by Dr. Rodríguez as the keynote speaker, lunch, an interactive activity, and ending with a panel of scholars whose work has implications for discussing race and labor.

During the opening panel, three Open Pedagogy Fellows, Adashima Oyo (Social Welfare PhD candidate), Inés Vañó García (Latin American, Iberian, and Latino Cultures PhD candidate), and Jacob Aplaca (English literature, PhD candidate, Hunter College) shared from their own experiences in converting materials to OER, in courses taught at Brooklyn College, Lehman College, and Hunter College, respectively. Each fellow noted the initial difficulty of the paradigm shift along with the reactions of their students. For Aplaca, the challenge was “to actually build into our syllabi that kind of flexibility and openness necessary for students to make meaningful modifications to the shape and content of our courses.”²⁶ Oyo shared the way her students were “shocked and happy to discover that there is no assigned textbook,” but also the challenges of teaching while in a doctoral program, and the implications of this labor on both her scholarship, teaching, and home life. As Oyo stated plainly, “New adjuncts may struggle and face barriers as they balance multiple demands from teaching students while being a student themselves.”²⁷

There was variation in how the Fellows experienced the process of converting to OER. For some, the replacement was simple. Oyo described her mix of open teaching materials as a plentiful array of “resources from peer-reviewed journals, TEDTalks, news articles, documentaries.”²⁸ Inés Vañó García spoke

of the disconnect between the typical, commercially produced textbooks for Spanish-language instruction, clearly designed for an audience of non-native speakers, and often featuring fictional American students, pictured on their first trip to a Spanish-speaking country. Instead of being relatable, these characters tend to highlight the dissonance between an assumed reader and the native Spanish speakers in her classroom at CUNY.²⁹

The Breaking Open Symposium put forth the idea that diversity/representation is a core issue within the context of open, not an add-on. The event sought to re-frame “open” within larger conversations of access, not compartmentalized within the theoretical plane of copyright and open licensing. As one student participant reflected, “Prior to this event I had never been in a space with predominantly people of color talking about open pedagogy. The open world is sorely lacking the diversity, let alone able to make those spaces inclusive.” Another participant observed, “Having a majority of students of color space set a tone where I felt like I could relax more, engage, and talk honestly about whiteness in relation to educational access.”

Critique of the ACRL Framework asks librarians to consider threshold concepts as replicative of a system that is built toward reifying norms within academia that do not serve as a means of social justice, freedom of oppression, or deconstruction of the academy. Ian Beilin, in his article “Beyond the Threshold: Conformity, Resistance, and the ACRL *Information Literacy Framework for Higher Education*,” for example, acknowledges that “threshold concepts attempt to align information literacy goals with the way that knowledge functions in our existing information system.”³⁰ He goes on to state that “if threshold concepts are cultural constructs, then a critical information literacy must move beyond them somehow.”³¹ The struggle to move outside of an existing system was the experience that participants of the symposium were able to investigate.

“Deconstructing the Syllabus” was an interactive activity that was decidedly chosen to incorporate an outside-the-box, outside-the-system paradigm. We used coffee, salt, sugar, and soil as elements. The room set-up for the symposium had to include round tables that sat eight participants. At the center of each table, a handcrafted lacquered bowl of bright colors and varying print sat atop an unrolled wicker mat with a single element inside. Each group of eight was asked to draw pedagogical inspiration from their centerpiece. In the act of witnessing the colors and smells of the brown fresh-roasted coffee beans, black potters soil, pink crystalline Himalayan salt, or caramel Turbinado sugar, attendees were tasked to review a traditional syllabus and then create their own. Alongside these objects, the prompt asked attendees to cross out any sections of the sample syllabus that indicated a “closed” or otherwise limiting perspective, such as restrictive classroom policies, harsh grading rubrics, expensive required texts.

Revising the syllabus with this immediate context in mind, the resulting syllabi included references to labor, the transatlantic slave trade, environmental justice, trade agreements, and immigration policies. Each of these concepts, directly or indirectly, connects back to considerations of access: who has access to literacy, land, or freedom? These considerations recall the defining infrastructures of our present-day world, marked by historical violence and present-day inequities. In many ways, the reimagining of the syllabus recalled a deeply familiar experience, as it was still used with common starting points—requirements that instill a sense of obedience, rigid expectations, grades, threats of academic failure, and the associated emotions of fear and shame. The connection of these implications of academia and the syllabus as the point of entry into the classroom, the threshold, meant that deconstruction had to begin from the very start, at the root, and from the soil.

To move us forward, in small groups we discussed alternatives to standard thresholds. Professor Carmen Kynard's openly accessible syllabus, "Intersectionality and Activist Research in the Movement for Black Lives: Spring 2018 Graduate Syllabus Zine," was supplied as an example. By creating the syllabus in the form of a zine, Prof. Kynard signals a key difference to students: "As a zine, rather than a syllabus loaded with the usual, tired of pages of rules, rules, and more rules... I take my time explaining how, why, and what we are studying."³² In contrast to the traditional syllabus, a series of requirements, Prof. Kynard's syllabus is expansive, with a welcoming visual aesthetic that includes photographs of #BlackLivesMatter activists, inspirational quotes, and poetry.

In week 6, Prof. Kynard contextualizes the landscape of academia by acknowledging, "We live in a specific organization of knowledge in the academy right now.... We still have to fight for Brown and Black Lives in research in the academy as if we were still in the Jim Crow era." She introduces the week's readings as serving to "(re)inscribe whiteness in the academy," required to contextualize the current environment. The section concludes with an encouragement to "let your connections to Black and Brown communities and youth be your light and source of credibility."³³ By addressing the reader directly, Prof. Kynard breaks the boundary of teacher/student and invites a different type of interaction to emerge. There is no expectation of false neutrality: students are free to bring their own life experience and perspectives to the work.

THE RHETORIC OF OPEN

Does "open" mean transparent? Does it mean "open for business"?
Who gets to decide? That is, whose stories about "open" get told?

— Audrey Watters³⁴

The concept of “open” is an important one to take a closer look at, especially as it gains increasing attention on a national and international level. For the most part, this chapter has discussed “open” as a positive, even neutral, alternative: freely available textbooks and scholarship that offer palpable financial relief to students across CUNY. In many ways, it relates directly to multiple ACRL frames—Information Creation as a Process, Scholarship as Conversation—and would thereby seem like a perfect fit.

However, it is in the nature of the Framework and critical librarianship as a whole to challenge structures in their form of origin. To completely and fully embrace open as a promoted library ethos, we must simultaneously engage with a critical eye any shifts in large-scale, city-wide funding initiatives, the value of the information we share in its allegiance to open, and the resultant impacts of our outreach strategies. A powerful intersection, when we consider the work of Dr. Rodríguez, who targets the structural exploitation of academia, is that the legacy of academia is fraught with colonialism. Rodríguez, for example, innately challenges the presumption that “access” is a positive term: the tension of origin stories and culture are reminders that access is frequently envisioned as a one-way street. The dynamic between researcher and subject, so often troubled and privileging the former group, again highlights the violent compartmentalization of Western thought, the disconnect between forms of knowledge (particularly lived experience) and research praxis.

“Open” is often referred to as universally beneficial, a public good, relying on the ongoing self-justification and promise of a seamlessly interconnected world. As educational technologist and critic Audrey Watters points out, the word itself is fully loaded, connoting a shared identity as knowledge seekers.³⁵ If there are underlying assumptions, they are rarely questioned; the mission implies a transparency that may not always be fulfilled.

Further, what do we mean when we refer to “open knowledge” in the context of higher education? The word “open” is found in multiple contexts (open access, open educational resources, open data, open source, open science), and though there are meaningful distinctions to be made between these terms, the fundamental premise is that information—scholarly or otherwise—should be freely accessible and move with unrestricted access through the world. In her 2015 piece, “A Critical Take on OER Practices: Interrogating Commercialization, Colonialism, and Content,” Sarah Crissinger references Neelie Kroes, building her argument around the ways data has been framed as “the new oil for the digital age.”³⁶ As twenty-first-century nations define themselves through biometric surveillance and data mining, they also push to extend the emerging technological frontier, sometimes disguised as humanitarianism. Crissinger realizes that the move toward “open” is complicated by this backdrop: “I began to reflect on the ways in which I had used, or experienced others’ use of, openness as a

solution for poverty or development—often in a way that was disconnected from an understanding of systemic inequality.”³⁷

Implications of a humanitarian benefit of open knowledge are everywhere. A 2012 brief distributed by The Center for American Progress, a Washington, DC, think-tank, declares, “We are in the midst of a revolution in education. For the first time in human history we have the tools to enable everyone to attain all the education they desire.... Because we know how to do this, and it is all but free to do so, we have a moral obligation and ethical responsibility to act.”³⁸ Education is seen as quantifiable, a commodity (“all the education they desire”).³⁹ Allowing knowledge to be free is seen as a potentially revolutionary act, motivated by a self-justifying “moral obligation.”⁴⁰

Educational theorist Paulo Freire famously leveled a critique of traditional education practices, especially the idea that students are passive repositories of information: “In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those they consider to know nothing.”⁴¹ We find an echo of this concept in the “moral and ethical responsibility” described above. To reference the questions posed by Audrey Watters: Who has the tools, and who, correspondingly, will be empowered by “all the education they desire?” That the co-authors of the brief are David Wiley, founder of Lumen Learning, a for-profit educational company; Cable Green, of Creative Commons; and Louis Soares, a representative from The Center for American Progress, perhaps tweaks the initial idealism just a bit. When knowledge is set free, who profits?

In her article, “Does Information Really Want to be Free? Indigenous Knowledge Systems and the Question of Openness,” Kim Christen questions this culturally pervasive spirit of technological positivity. She references the cultural ethos of “digital utopianism”—the idea that technology always serves a public good. Christen also observes that “the power and appeal of information freedom comes... from its connection to deeply emotive and ideological American narratives.”⁴² Given that the phrase “open educational resources” was coined in 2002 at the UNESCO Forum on Open Courseware for Higher Education, “to develop together a universal educational resource available for the whole of humanity,”⁴³ we argue that the rhetoric of “open” is weakened by its claim to solve global inequity. Requiring faculty to consider the origins of course materials from an economic standpoint (finding a free or low-cost equivalent), ultimately represents a profound directional shift. The urgent need to lower course costs must be counterbalanced by an equal focus on materials that fully represent the subject matter. More importantly, diversity and representation must be woven into the development of OER, and not addressed after the fact.

In another context, scholars have observed that while indigenous materials are found in museums and other institutions, “still, many indigenous people

have limited access to their own cultural heritage and may be excluded also from interpreting these objects even when publicly displayed.”⁴⁴ Clearly, there is a gap between the freedom to share information and its beneficiaries, if the original creators of that knowledge are not included and will not share access.

But is access always the goal? David Gaertner notes that open access “has very real consequences for Indigenous peoples, insofar as it contributes to neo-Enlightenment ideologies of entitlement to knowledge.”⁴⁵ He further speculates, “I want to suggest that closure should not be seen as an *end* to the conversation, but as a new beginning. I want to suggest closure as a path to openness.”⁴⁶

In the context of open resources at CUNY, these questions may seem far removed. When we apply the Authority Is Constructed and Contextual frame, our understanding requires deeper context, one that is specific both to the institution and to New York City itself. During the second year of the OER funding (2019–2020), we held a Spring Symposium, Towards an Open Future, which was hosted virtually on April 24, given the recent COVID-19 pandemic closures. Despite the transition to a virtual environment, the event was widely attended, with an international audience from the University of Kashmir, Edinburgh College of Art, University of Victoria, and other far-flung institutions. Audrey Watters was chosen as the open keynote speaker where she addressed the complex possibilities of a future defined by the rise of educational technology in higher education, whose rampant commercialism and interest in platform-based models are now especially evident in the COVID-19 environment. Walis Johnson, a community archivist and artist, provided context to considering the constructed engagement of communities in her Red Line Archive Project, a historiographic look at racialized housing discrimination, which makes clearly visible the unspoken lines that define the physical, New York City-based geography of “open” and “closed.”⁴⁷

CONCLUSION

The Graduate Center Library chose to focus its programming for OER funding on course conversion and pedagogy. The term most closely aligned with open resources is “open pedagogy.” First introduced in the 1970s, it originally referenced “learner-centered teaching approaches that were inspired by theorists such as John Dewey and Jean Piaget.”⁴⁸ In its current state, open pedagogy is composed of previously existing narratives and educational theories; several tenets of critical library instruction, for example, dovetail with the goal of student-centered learning as well as the concepts within the ACRL Framework.

Critical librarianship examines systems of power, which deeply shape the ways we learn about and structure information. As scholar Troy Swanson describes, “Instructors and librarians should pose questions and create assignments that make implicit beliefs more explicit. The students should be challenged to

examine the origins and implications of these beliefs. How do these beliefs align with other beliefs? How should they be altered in the light of new information sources?”⁴⁹ These types of questions address knowledge at the granular level, asking how information is defined, packaged, and given structural importance. Grounded by Clelia Rodriguez’s decolonial philosophy, the structures were newly highlighted and with added depth.

In terms of selecting materials for the classroom, open knowledge practices can directly address this hierarchical tension, questioning the origins of academic writing and introducing non-scholarly sources and non-canonical works. In OER programming held at The Graduate Center, the ACRL Framework often served as a guide, helping to contextualize topics within the library and brought to the surface their underlying intersections with concepts like authority, knowledge, and power. Through the 2019 and 2020 OER bootcamps and symposiums, we sought to challenge the dynamics that shape higher education at CUNY in terms of race and inclusion, ultimately bringing a tangible participatory challenge to the structures of academic knowledge production as a whole.

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COLLABORATING TO SUPPORT LEARNER EMPOWERMENT THROUGH INFORMATION LITERACY, OER & OEP

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The pedagogical affordances enabled by the open licensing of open educational resources (OER) is an area of emergent praxis in higher education. However, the diffusion of this particular innovation remains quite varied and contextual. We work in a medium-sized College of Applied Arts and Technology located in Northern Ontario. In our particular institutional context, we've observed educators who are resistant to OER adoption for a variety of reasons—educators who have adopted OER but are not interested in or have yet to take full advantage of the copyright permissions inherent to OER, educators who are leveraging OER to help transition their existing content-conveyance and assessment strategies toward open educational practices (OEP), as well as educators who have not adopted OER but have embraced the general ethos of open educational practices, asking how learners might use, reuse, and co-create OER through collaborative, participatory

learning experiences that focus on learner empowerment, agency, and voice. In short, awareness and adoption of OER at our institution is quite mixed.

Pioneering innovative practices can often feel risky and isolating. A lack of formalized institutional supports, such as policy directives, explicit processes, and awareness at the administrative level, coupled with a general lack of awareness of OER and OEP among faculty colleagues, college staff, and learners, can leave early adopters adrift. Hayman argues, “Change for any group of practitioners is a challenging process that requires communication, openness to new processes, personal learning, collective dialogue among users, and adequate support.”¹ Library workers can and do play vital roles in supporting and legitimizing these transitions of practice, and they can do so by leveraging their existing knowledge and skill sets related to copyright and information literacy.

In the following sections, we share our experiences with and recommendations for achieving effective partnerships between faculty and library staff in support of OER adoption and OEP. First, we describe our collaborative efforts to help students learn more about their rights to their own intellectual property along with the permissions that the Creative Commons licenses enable as one of many scaffolded steps toward full engagement with OEP. Next, we offer advice on how library staff can help educators and learners alike evaluate non-traditional sources, such as public-facing blogs and student-generated OER, utilizing traditional evaluative methods that have been reconsidered through an anti-colonial lens. Finally, we explore several key strategies that can help library workers support educators and learners in making critical, informed decisions regarding the selection of digital platforms that can support OEP without sacrificing user privacy and data security.

PROVIDING GUIDANCE ON COPYRIGHT AND INTELLECTUAL PROPERTY CONSIDERATIONS

Opportunity

In our experience working with students in both the classroom and library contexts, we’ve noticed that generally speaking, learners are not aware of their intellectual property rights or related copyright considerations. Many students assumed that their coursework was irrelevant or, in some cases, ultimately belonged to the college, and we assumed that they would be uninterested in learning more about copyright as it tends to be a complex and dry topic. A joint study of student attitudes toward intellectual property completed in the United Kingdom by the Intellectual Property Awareness Network, the Intellectual Property Office, and the National Union of Students indicated that 15 percent of students are unable to indicate any aspect of intellectual property (IP), while the other 85 percent are able to indicate only some aspects of IP.² Furthermore,

the study findings suggest that students believe knowledge of IP is important for their education and their careers and feel that IP education needs to clearly be taught and integrated into the curriculum earlier in their academic journeys.³ It appears that while much energy has been devoted to teaching students about academic integrity and how to avoid plagiarizing others' work, very little attention has been paid to empowering learners to take pride in and ownership of their intellectual outputs. This is an important conversation, and co-creation projects offer a wonderful opportunity to engage learners in these discussions.

The library is often the source of IP and copyright guidance in many institutions, particularly smaller institutions like ours that may not house a copyright office. This often means that faculty approach library staff for direction when it comes to IP and copyright issues. A natural extension of this discourse would be to invite library staff into classroom settings to engage learners and faculty alike in conversations specific to IP and copyright. In this scenario, faculty play an important role in contextualizing the specific context of the course and related course assignments, while library staff provide clarifying answers to learners' and faculty members' IP and copyright questions. These supportive partnerships can also be leveraged to identify and remediate learners' existing knowledge gaps, addressing questions such as the following:

- What do students actually know about their intellectual property rights?
- Do students understand their inherent rights to the content that they produce within their academic programs and beyond?

Library staff and faculty can partner strategically to support and empower students to discuss and explore their rights to their creative outputs, including their academic coursework.

Intervention

In our experience, inviting a representative from the library into our classrooms in order to initiate these types of conversations has been a highly effective strategy for increasing learner interest in the intellectual property considerations involved with co-creation and openly licensed projects. In a 2012 National Union of Students *Student Attitudes Towards Intellectual Property* report, they claim that "there is evidence that IP teaching earlier in their education motivates greater interest among students at FE/HE [further education/higher education] level. Furthermore, once they are exposed to some aspects of IP, students feel more confident about it, and express a desire to know more."⁴ This statement is affirmed by our experiences in the classroom.

Basic library instruction often covers as many of the six frames or core concepts of information literacy as possible within the allotted learning time. In our context, library staff often initiate information literacy instruction in library-led workshops that are available to a broad student audience and through classroom sessions

targeted toward specific learner groups. Faculty build on and continue this basic information literacy instruction throughout the semester, in formal and informal ways. When faculty request that library staff facilitate an information literacy session for their learner groups, the focus tends to be on secondary research processes, including finding and vetting appropriate sources, navigating library databases, appropriate citation methods, and other concerns specific to academic integrity.

However, when faculty incorporate open educational practices into their teaching, the nature of the conversation pertaining to information literacy tends to evolve from concerns about authority and citation, which remain relevant and important, to include questions specific to copyright and IP in relation to learners' co-created, potentially openly licensed course work. For example, Mel invited learners enrolled in an English communications course to create an openly licensed textbook intended to replace the current commercial textbook that she identified as misaligned with the intended outcomes for her course and the broader academic program. She invited Marnie, a representative of the library, to visit her class and deliver a focused session on IP and copyright. This session covered copyright basics, discussed copyleft as an alternative to traditional copyright, and provided an introduction to open licensing. The various Creative Commons licenses were described, then students discussed their comfort levels and preferences pertaining to openly licensing their course work, which specific Creative Commons license they would choose to apply to their work, and their rationales. When discussing copyright, intellectual property, and citations, students did not seem to be overly invested in learning why citing another person's intellectual property in their own work is important; however, students were surprisingly engaged in the Creative Commons license discussion as it pertained to their own IP. In fact, most students indicated that they would be comfortable with open licensing, particularly with the use of the non-commercial clause. When asked what their specific concerns were, they discussed other copyright cases that had recently been in the news and asked several questions about how copyright applies to certain creative acts. Students even discussed specific cases of copyright infringement, such as the case of copyright infringement by artist Richard Prince wherein the artist displayed other individuals' Instagram photos in a gallery without crediting the original creators.⁵ This led to a fruitful conversation about the ethics of properly attributing creative works to the original authors, which students then connected to the citation requirements including in their research and writing projects. "It makes sense now why APA citation is something that we have to do for all of our classes," mused one student. Though many learners were not knowledgeable about the specifics of how copyright worked, it became obvious that as avid social media users, and therefore regular content creators, they were very concerned about how their work *could* be used.

When library staff delivered a similar session to a class of marketing students who had been assigned a project requiring them to create an infographic about academic integrity, potentially for use by the college, some students were surprised to learn that they retain ownership of the content that they create for school assignments and that they have a say in how the academic institution uses their materials. The realization that they technically owned the material that they produced and that this material was intrinsically valuable was quite powerful, prompting several further questions about how they could assert their rights.

These classroom experiences led us to identify several false assumptions and potential growth areas requiring further exploration. We see now that students do care about their academic and creative outputs and will engage in considered conversations about IP and copyright, particularly if these conversations start from a place of “what’s in it for me” rather than “what you must not do.” If learners can “see” themselves as content creators first, they may find increased meaning and relevance in supportive conversations about IP and copyright. Open educational practices such as OER creation projects position learners as content creators, naturally inviting conversations about ownership, authority, and sharing. However, courses that do not include the open licensing of learner-generated content can leverage students’ social media engagement and creative outputs to invite that same “what’s in it for me” positioning, which may lead to increased engagement and rich conversations, as we’ve witnessed in our classroom experiences.

Key Takeaways

- Challenge assumptions that learners don’t care about their IP. In our experience, the majority of students do care and want to know about their options, particularly when they are invited to co-create potentially public-facing knowledge.
- Students may find the most benefit in IP and copyright education early in their postsecondary careers, preferably with explicit disciplinary connections.
- Helping learners to view themselves as content creators may increase their level of engagement in conversations pertaining to copyright and IP.

INCLUDING AND EVALUATING NON-TRADITIONAL SOURCES

Opportunity

With the constant evolution of the Web 2.0 movement, user-generated content has become increasingly present and pervasive within scholarly discourse. The slow-moving pace of the scholarly publishing cycle, contrasted with the need for

constantly updated cutting-edge information in technical education at the college level in Canada, has increased the popularity of user-generated content due to its currency. As such, some faculty have relaxed assignment requirements so that peer-reviewed sources of information are no longer the only sources “allowed.” As with OER and OEP engagement, these transitions of practice are personal, contextual, and highly varied. They are informed by pragmatic concerns, such as access to timely information as well as important and emergent epistemological concerns, as faculty, staff, administrators, and learners alike critically examine the myriad ways that Western postsecondary education functions to systematically oppress, and therefore silence, certain voices and perspectives. These critical pedagogies are motivating changes to existing curricula and content as well as shifts in expectations pertaining to acceptable sources of information in student-generated secondary research projects.

The ACRL Framework highlights that the use of sources, be they traditional academic publications or non-traditional Web 2.0 sources such as blogs and video channels, becomes problematic when only certain knowledge is valued and accepted. An example of the problematic privileging of select source types is brought into sharp relief in the context of courses, such as one that Jess designed and currently teaches, titled *Truth and Reconciliation*. In this course, students learn about the residential school system in Canada, situated within the larger context of Canadian settler colonialism. Learners explore historical and contemporary harms caused by cultural genocide, the policies and prejudices that enabled the residential school system, and modern efforts toward reconciliation, restitution, and restoration.⁶ The course culminates in an open project that invites learners to produce openly licensed, public-facing blog posts, podcasts, videos, presentations, and papers that explore the Truth and Reconciliation Commission of Canada’s “94 Calls to Action” from a historically informed, critical orientation.

While curating and creating course content, Jess was acutely aware that relying exclusively on typically accepted academic sources, such as government publications, textbooks, and peer-reviewed journal articles, would only function to reproduce a narrative of colonization told by those who perpetrated it and would not achieve the important goal of centering Indigenous voices, perspectives, and lived experiences within the course curricula. Antoine et al write, “The experiences, worldviews, and histories of Indigenous Peoples have been excluded in education systems.... This exclusion and misrepresentation was one of the most damaging aspects of colonialism and one of the strongest tools of assimilation.”⁷ For the course to truly live up to its aims, Jess needed to disrupt this epistemic violence by first engaging in a process of unsettling and unlearning her assumptions about the source types that “belong” within a postsecondary general education course to make space for diverse Indigenous knowledge sources. Gratefully,

library staff were supportive of this goal and assisted Jess in seeking out and acquiring source types that aren't typically requested for academic deliveries, such as a rare, illustrated picture book and audio recording of a traditional Algonquin legend that library staff helped Jess acquire through interlibrary loan.

As stated in the Association of College and Research Libraries (ACRL) *Framework for Information Literacy for Higher Education*, “Experts understand the need to determine the validity of the information created by different authorities and to acknowledge biases that privilege some sources of authority over others, especially in terms of others’ worldviews, gender, sexual orientation, and cultural orientations.”⁸ Library staff can play an important role in supporting faculty and learners in accessing and evaluating all sources of information, including the existing curricula, from an anti-colonial rather than an exclusively Eurocentric lens. These shifts in practice are essential if library staff wish to participate in and support reconciliatory action within academia.

Intervention

In 2015, the Truth and Reconciliation Commission of Canada published “94 Calls to Action” urging federal, provincial, and territorial governments to work together to advance reconciliatory efforts in this country. Call to Action 62 (ii) reads, “We call upon [all levels of government] to provide the necessary funding to postsecondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.”⁹ This integration of Indigenous knowledge requires that prevailing evaluative models such as the CRAAP test (currency, relevance, authority, accuracy, purpose) and similar styles of evaluation be viewed and problematized through an anti-colonial lens, which questions how the assumptions inherent to these models may function to privilege Eurocentric worldviews while delegitimizing Indigenous knowledge systems and ways of knowing.

For example, when appraising the validity of a source based on its currency, an overly simplistic yet common Western valuation would deem a more recently published source to be superior to a more dated one, the underlying assumption being that information that has been recently updated or revised may be more relevant to a student-led research project than more dated sources. If applied without careful caveats, this requirement may pressure learners to ignore diverse sources of Indigenous knowledge, such as land-based stories passed on from generation to generation through oral storytelling traditions. This is but one small example of how colonial oppression may manifest in our current models of postsecondary education. Library staff can play an essential role in decolonizing libraries, the library profession, and the services they offer faculty and students by critically examining existing collections, practices, and principles for instances of colonial oppression. This rethinking is fundamentally connected

to the overarching ethos of open education and open educational practices. We cannot effectively encourage students to view themselves as knowledge creators, rethink their existing knowledge practices, and participate fully in open education projects if we continue to reinforce colonial tropes that dictate that only certain forms of knowledge hold intrinsic value and only certain individuals are “worthy” of authorship.

Another example of an actionable shift from perpetuating a status quo that privileges certain forms of authorship, deeply entrenched publication hierarchies, and the marginalization of Black, Indigenous, and Persons of Colour (BIPOC) perspectives within academic publishing norms would be to problematize assumptions that a scholarly journal’s impact factor is an accurate measure of a particular citation’s relevance and authority. Callaway clarifies that the impact factor was originally “designed to indicate the quality of journals, but researchers often use the metric to assess the quality of individual papers—and even, in some cases, their authors.”¹⁰ If library staff are including a given journal’s impact factor in their decision-making processes regarding journal acquisitions and in their advice to faculty and learners regarding which journal articles to include in course curricula and research projects, this practice may function to inhibit inclusivity and equity and will not support the goal of shifting library practices toward ones that amplify the voices of BIPOC persons in support of a culturally relevant curricula.

Instead, library staff can inform students’ understanding of open access publishing, facilitate meaningful discussions about the perceived authority of sources, and assist students with creating a citation for a tweet. This could encourage students to interact with the primary source author and deepen their engagement with the topic. It also gives value to the student’s voice in creating and sharing content and builds upon the foundation of the previous idea that even as a student, their intellectual property has value.

Libraries in their inclusive essence have often acted as bastions for social movements and, especially in light of the Truth and Reconciliation Commission Canada’s (TRC) “Calls to Action,” have been progressive in examining their practices for colonial harm. Recently, a great deal of work has been ongoing in academic libraries to decolonize library catalogues by using more appropriate terminology in classification and record descriptions than those originally provided by the Library of Congress Classification Scheme. Many academic libraries are removing the word “Indian” as it appears in subject headings (for example, “Indians of North America,” which in many cases has been changed to “Indigenous Peoples”) and are working to replace other offensive and outdated headings with terminology that better reflects Indigenous communities and nations.

Removing the inherent bias in library classification systems is important work that helps to foster the sense of belonging that libraries strive to offer their

patrons. However, it is even more important for libraries to “walk the talk” and make the connection between decolonized collections and supporting practices that enact a decolonizing mindset. The library has a role to play in developing non-traditional collections and helping faculty and students evaluate traditional sources from an anti-colonial framework. Library staff have work to do on rethinking how source evaluation and legitimacy of sources might be more inclusive and culturally sensitive and sharing this concept through information literacy instruction.

Key Takeaways

- Evaluative models such as the CRAAP test remain important but must be examined and problematized through an anti-colonial lens that makes space for and legitimizes traditional knowledge practices.
- As postsecondary education evolves to become more inclusive of traditionally marginalized voices and perspectives, the use of non-academic, Web 2.0 sources is increasing. Library staff can support this trend.

CRITICAL AND INFORMED DECISION-MAKING WHEN SELECTING DIGITAL PLATFORMS

Opportunity

OER adoption, adaptation, and creation, along with a pedagogical shift toward open educational practices generally often pushes educators to incorporate new digital platforms within their teaching environments. For example, if an educator wishes to adapt an existing OER, they might do so by bringing a custom instance of an existing open textbook into Pressbooks, a digital production software platform that is popular among open educators. Similarly, if an educator invites learners to co-create public-facing learning objects, they need a place to house those learning objects. This typically means moving outside of the Learning Management System (LMS), access to which is tightly controlled, password-protected, and typically only made available to current staff and students affiliated with a particular educational institution, toward more open content management systems such as WordPress, a platform that enables content creators to build and maintain websites that can serve as public access points to students’ learning objects.

When we change the ways that we work and who can see the products of this work, we often find ourselves in need of new tools. This phenomenon is not exclusive to open educational practices. For example, in the early months of 2020, educators across the world found themselves in the midst of a “pivot” to online, remote teaching in an effort to quell the spread of the coronavirus. Suddenly the

content conveyance, active collaboration, and assessment strategies that felt so comfortable and worked so well within face-to-face classroom contexts felt less relevant and applicable; suddenly, we found ourselves in need of new, technology-enabled teaching and learning strategies. And we needed them fast.

For many educators, evolving our teaching practices through critical reflection, growth-area identification, and experimentation is something that we constantly engage in and believe to be the backbone of effective pedagogy. As teaching practices become increasingly technology-enabled, we must be mindful to avoid conflating digital skills and digital literacies, ensuring that we are conscientious in applying our digital literacies in critical ways, such that when we adopt new technology tools, we consistently do so in an informed and equitable manner. In the urgency of the pivot to online, remote teaching likely enabled educators to ignore essential digital literacy practices to simply get on with teaching and learning as best as possible. However, these habits are dangerous and, arguably, pervade our teaching practices even in typical times.

In a 2016 blog post, Dr. Maha Bali differentiates between digital skills and digital literacies as follows:

Teaching digital skills would include showing students how to download images from the Internet and insert them into PowerPoint slides or webpages. Digital literacy would focus on helping students choose appropriate images, recognize copyright licensing, and cite or get permissions, in addition to reminding students to use alternative text for images to support those with visual disabilities.¹¹

Educators tend to be highly aware that when they adopt new educational technology into their teaching practices, they need to quickly become expert at navigating these platforms since learners will come to them for help first. At times, this phenomenon functions to stall out educational innovation and experimentation, since many educators perceive that they simply do not have the time required to take on yet another learning curve, adopting a tool that may or may not effectively suit their purpose. However, many educators do take on this new learning, motivated by their pedagogical goals and an evolving approach to educational practices. Educators who frequent our on-campus Teaching and Learning Centre often demonstrate a high degree of fortitude when building their digital skills. It's a learning process that requires practice, patience, and perseverance to move oneself from beginner to skilled user of a certain technology.

Teaching and learning centres can and do play an important support role when it comes to aiding educators' digital skill-building. Staff within teaching and learning centres tend to be quite confident and savvy technologically and are often tasked with vetting educational technologies (edtech) that are institutionally

supported and fit certain pedagogical purposes. Through one-off workshops, communities of practice, and more focused and sustained training programs, teaching and learning centre staff alert faculty to potential technology-enabled teaching solutions and offer novice educators timely, expert assistance that can expedite their advancement toward mastery of certain technology tools.

Though important, digital skill-building is not nearly enough to ensure that new platforms are adopted and incorporated into our teaching and learning practices in an informed and equitable manner. Educators also need to cultivate and constantly apply their digital literacies, building the habits of mind required to ask critical questions such as:

- Am I adopting this platform to support specific pedagogical goals?
- Have I read and fully understand the terms of service?
- How does this platform manage and utilize user data?
- What will learners be required to provide in order to access this tool? (Bandwidth, personal information, and user data are all considerations here.)
- Is this platform device agnostic?

This list is not comprehensive but alludes to the important questions that educators should ask themselves before incorporating edtech into their teaching practices. This is much easier said than done, particularly when there is a perceived urgency to implementation. It is all too common that educators adopt a new edtech as a means to an end, invest their time in becoming skilled at using the new technology, but fail to engage in a critical evaluation of the new tool. Educators need support in building and applying critical digital literacies to their work.

For years now, edtech companies have been relying on and benefiting from just this sort of uncritical adoption. Sean Michael Morris and Jesse Stommel write, “Every day, we participate in a digital culture owned and operated by others... who have come to understand how easily they can harvest our intellectual property, data, and the minute details of our lives.”¹² Many pervasive edtech platforms are benefiting financially from this lack of criticality. For example, Turnitin, a plagiarism-detection service, was recently acquired for \$1.75 billion, an extraordinary price tag for a controversial and, arguably, less-than-effective service.¹³ What exactly did Turnitin sell for such an extraordinary price tag? Many critical digital pedagogues believe that students’ intellectual property, in the form of thousands of academic papers submitted to Turnitin’s database as a compulsory requirement for evaluated academic submissions, is what garnered such an unprecedented valuation.

It is vitally important that criticality, agency, and informed choice lead our decision-making when it comes to technology tools. This must become a normative standard of practice. However, as educators struggle with increasing class

sizes, multiple and changing delivery modes, diverse learner needs, funding constraints, and the like, it is unrealistic to expect that they will successfully take on these challenges alone. Library staff, with their knowledge of copyright application, experience with reviewing licensing terms for electronic resources (e-resources), and history of teaching literacy skills, can help educators learn to apply the same rigor embedded within information literacy frameworks such as ACRL's *Framework for Information Literacy for Higher Education* to their evaluation of edtech. Educators can then be supported in encouraging learners to critically analyze the digital platforms that they engage with.¹⁴

Intervention

Libraries are often hubs of activity on campus, and a major contributing factor to this high usage by students and educators is the fact that libraries make technology accessible. Most academic libraries offer access to computers loaded with the necessary software, free internet access, printing and photocopying machines, and various types of equipment for loan. These technology offerings may normally be fiscally out of reach for students and have become a cornerstone of library services available in support of student success.

Library staff are often called upon to take on minor troubleshooting of tech issues, and these issues often arise because of patrons' lack of digital skills. Job seekers in the library and information science field gain a competitive edge by attaining a high degree of transferable competencies, including technological competencies, in large part due to their requirement to support emerging technology adoption.¹⁵ Technology-competent library staff have embraced their assistive role not only to develop digital skills through teachable moments at the time of need but also to develop resources to address digital literacy more broadly. A recent example can be found in the College Libraries Ontario Learning Portal website, where resources to support postsecondary students' digital skills and digital citizenship awareness have been compiled and shared openly under a Creative Commons Attribution-NonCommercial 4.0 International License.¹⁶ At our institution, staff from the library and the Teaching and Learning Centre teamed up to promote this resource widely amongst academic departments as well as with academic advisors, accessibility centre staff, and tutoring staff, resulting in a great deal of positive feedback. Library staff recognize that digital literacy skills are a key component to being information literate. By developing a strong relationship with teaching and learning centres, library staff can be better informed and therefore capable of anticipating digital literacy needs, be able to prepare timely resources to have in place at the point of access, and share those resources appropriately across campus.

Academic libraries have decades of experience with navigating license agreements, whether they be for e-resources such as article databases, integrated library

system software and third-party add-ons, or specialized software to support library functions or patron needs. This experience, along with the library's existing role in providing copyright guidance, allows for a natural progression of the conversation with educators to address license concerns for edtech platforms. Teaching and learning centres can benefit by looping library staff into these conversations, not only so that library staff can prepare helpful resources, if necessary, but also because library staff can often help educators sift through legal jargon and flag issues within a license before an agreement is reached with a vendor. This connection can be made formally through library inclusion on campus committees. For example, Marnie currently acts as the library's representative on the campus Education Technology Committee, where new technological developments and acquisitions are brought forward for feedback from a number of campus stakeholders with the goal of improving the student experience. As institutions work to evolve their practices by dismantling silos and inviting cross-departmental collaboration, administration should recognize the invaluable role that library staff can play in ensuring that critical, informed adoption of edtech is normalized and encouraged by modeling and advocating for this behaviour.

Key Takeaways

- Digital skills and digital literacies are two different things. While teaching and learning centres tend to focus on digital skill-building, they need to pay more attention to developing educators' digital literacies. The library can play a vital role in this.
- With the library at the table, the right solution for students can be reached. It is important for the library to be involved with changes to campus technology, not only to assist with licensing considerations that could affect the student experience but also to ensure that they can adequately prepare resources to improve students' digital literacy skills.

FINAL THOUGHTS

We began this chapter by describing the highly varied status of OER adoption at our institution, along with the feelings of isolation and risk that often plague early adopters of innovative educational practices such as OEP. In terms of our future directions, and perhaps as an additional takeaway from this chapter, we plan to undertake a more thorough assessment of the library's efforts working with the Teaching and Learning Centre, faculty, and students to determine if there were notable changes in competencies and behaviors. The evaluation of these outcomes is crucially important for further growth yet is often forgotten in the planning process. We hope that the examples we shared illustrate how

library staff can encourage and support early adopters by leveraging their existing knowledge of intellectual property and copyright, evaluative models such as the CRAAP test, and critical, informed decision-making related to the selection of digital platforms. When library staff anchor their work to the six frames embedded within ACRL's *Framework for Information Literacy for Higher Education* and leverage this Framework in support of innovative practices, they enact the ethos and ideologies underpinning OEP. By strengthening collaboration in support of learner empowerment and success, the weight of the risk of innovation is more evenly distributed—and all get to celebrate the rewards.

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