

Establishing Student Publication Seminars in Higher Education

Enabling students to publish created course material by providing publication infrastructure and support within the course's runtime

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This guideline is the outcome of the Student Publication Seminars (STUPS) project at the Institute of Cognitive Science at University Osnabrück. The project team consisted of Tobias Thelen, Laura Krieger, Lisa Titz, Sabrina A.L. Frohn, Shivani Bawsay, Friederike Kordaß, Jakob Lohkamp, Franca Klausning, and Hedye Tayebi Jazayeri. Throughout the project runtime, we facilitated publication seminars at the institute by collaborating with instructors, gathering experience reports and formulating supporting documents. In this guideline, we share best practices to support instructors in providing the infrastructure and knowledge to provide pub-lishing opportunities within your courses.

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Contents

1 Motivation	1
1.1 The aim of publication seminars	1
1.2 The value of student work and its relevance for the scientific discourse	1
1.3 What are the benefits for the instructor?	2
1.4 Types of publications	2
2 How to read this guideline	4
3 Establishing a publication seminar	5
3.1 Conceptualizing your publication seminar	5
3.2 The instructor as publisher and publishing regulations	9
3.3 Preparing your publication seminar	12
3.4 During your publication seminar	15
3.5 After the course	18
4 Publication seminars - Our examples	19
4.1 Book: Anthologies in Artificial Intelligence seminars	19
4.2 Video: Neuroinformatics lecture	20
4.3 Video: Action & Cognition Visual Systems lecture	22

All checklists for establishing a publication seminar

Consent form templates

Copyright and licenses for publishing educational media

Grading scheme examples

Paper reviewing table

Video reviewing table

Chapter 1

Motivation

A publication seminar is a course (lecture, seminar, project, etc.) during which students are creating material with the intent and infrastructure to publish it. The concept of publication is to be broadly understood as ‘making the work publicly available’ and not limited to publications via publishing houses or journals.

1.1 The aim of publication seminars

In a university context, students are trained on scientific methods with the opportunity to become future academicians. Yet, most (of the) students are not familiar with the academics everyday life, namely the tacit knowledge required to successfully publish their own work. Depending on their course of study, they may not be able to bridge that gap.

Through engagement with publication seminars, courses in which papers, videos, books, (coding) projects, applications, posters, and more will be presented to a broader audience, students are offered a unique chance to enter the scientific community. Young academics need to be able to communicate findings, present at conferences, write theses and publish articles during their (academic) career. All skills that, if taught early, will only advance over time.

By offering publication seminars, you give students a way to actively apply their knowledge. Your students will feel empowered, as their work is now of importance outside the classroom. After all, the public display of work or skills is one of the strongest incentives to produce high quality results. At the same time it enables students to train and learn essential skills - communication, time management, presenting and writing. In sum, publication seminars aim to bridge the gap between your students and the scientific community.

1.2 The value of student work and its relevance for the scientific discourse

The value of student work is often dismissed until a master’s degree has been obtained. Yet, most students already produce valuable insights during their studies. If we agree that student work has value, publishing it is another way to broaden the discourse of the scientific community. Enabling student publications diversifies the academic voices. Some of your students may leave academia before acquiring a degree, or leave academia after completing their degree required for publishing. Diversity increases as the pinhole that filters out knowledge is being dropped. New approaches and ideas are given a platform where they can be critically assessed.

1.3 What are the benefits for the instructor?

Instructors, too, can derive significant value from implementing publication seminars.

Make your own teaching visible to others: Oftentimes, making your own teaching visible is linked to an additional workload. Whether it is the textualization of a script, the planning and production of online teaching materials or using the results of a seminar for a downstream publication. By incorporating production- and editorial processes into the course concept, such a process is much smoother and less effortful.

Feasibility: Once a structured framework is in place, the feasibility of conducting publication seminars becomes more manageable. Students can be split in different roles, for example authors and editors. This way you only partake in a supervisory role, where most of the work is being corrected and done by the students themselves. But you should not underestimate the preparation and post-processing of such courses (see Section 4.1). Despite the additional publication effort, publication seminars can be instructed by an individual instructor or minimal teaching team and, by gaining experience, over iterations the workload will decrease.

Open educational resources: Publication seminars offer instructors a chance to create Open Educational Resources (OER) through Open Access publishing (see Section 3.2.4) that can be shared and reused by others, thus contributing to the wider educational community. Web-books can be used frequently and improved upon with every iteration of a course. Not only technicalities, but also student feedback and reflection, may benefit the course and lecturer over time.

Reaching learning objectives: The integration of feedback-phases within the seminar allows for novel insights into student learning processes, as well as student deficits in that regard. The ability to critically and constructively evaluate and comment on the work of peers is an important competence for scientific work, which often falls short in the general agenda of courses.

Higher assessment quality: You, as a teacher, may look at the course result in a different way. The grades you assign do not only reflect the gained technical knowledge of your students, but they also represent the additional work of your students during the publication process (e.g. peer reviewing, revisions). The publishing of the results will be traced back to your name, increasing motivation for thorough grading and incorporation of feedback, to ensure high quality.

Higher motivation: Engagement is what makes these courses fun for all participants. After all, students enjoy doing hands-on courses and being challenged the right amount can be immensely satisfactory. If a good distribution of responsibility and workload is found, courses can grow and become a good experience. One major surprise for us and the instructors we worked with was the creative and diverse solutions the students came up with. Inspiring and novel ideas were displayed in humorous and engaging ways, reflecting the high quality and motivation behind the work across different publication formats.

1.4 Types of publications

Publication seminars encompass various types of materials that can be publicized. Examples include videos, texts such as essays, papers, reviews, and literature reviews, posters, photos, and even project reports. To further illustrate the possibilities, we encourage you to explore

our examples for [videos](#), [books](#), and a [website with student videos](#)¹ or read about our examples in detail (see Chapter 4). We have found that all courses, whether adapted or established to become student publication seminars, produced astounding results.

¹The Action & Cognition Lecture Series is only accessible for members of the Osnabrück University (see Section 4.3 for details).

Chapter 2

How to read this guideline

- These checklists are made for me, the reader of this guideline. I know that starting Chapter 3 they can be used for establishing my publication seminar.
- I understand that I can pick and choose aspects of this guideline to suit me and my course, and are not required to read everything.
- I note that examples about related, specific course experiences are added in boxes.
- I know that I can use everything in this guideline, including (modifying) the documents in the appendix for my teaching when referencing the authors. License details are stated in the imprint (see Imprint).

In the following chapters, we will guide you in setting up the infrastructure to conduct your own publication seminar.

Throughout the following chapters, we provide you with the information you need from conceptualizing to publishing student work in your course. Each sub-chapter starts with a checklist that gives you a quick overview and helps you find the aspects you need to pay attention to. The text below each checklist elaborates relevant checklist points. The checklist points that are explained in detail are highlighted in color and link to the respective section. At the end of each subsection, you may find a colored box. It illustrates a point of the section through a learning from a course we have worked with. Lastly, you find an overview of all templates and guideline documents you may use in your course. A complete list can be found in the appendix (see [Appendix](#)).

Importantly, use this guideline to suit your course and starting point. While reading, we recommend picking one course you are interested in developing into a publication seminar and answer the questions with that course in mind.

Example box

We worked on several publication seminars over the past years. During that time, students published books, videos, project reports, set up an online course, started a student journal and much more. You can read summaries of selected examples in Chapter 4 and will find snippets of our experiences throughout the sections.

Documents and templates of this section:

-  [Compiled checklists](#)

Chapter 3

Establishing a publication seminar

Depending on your starting point, building the foundation to establish a publication seminar will look different to you. If you are creating a new course with the intention to create publishable material, you have the opportunity to customize your content to reach the goal of publication. If you have been teaching a course you want to transform now, you rather need to adapt than invent. If you are familiar with the process of teaching publication seminars and just want to make sure you thought of everything, feel free to use our compiled checklist ([All checklists for establishing a publication seminar](#)).

3.1 Conceptualizing your publication seminar

- I selected a course that I want to turn into a publication seminar.
- I formulated learning objectives that my students should achieve through their course participation.
- I decided on the content that my students will be creating in the course.
- I considered institutional publishing support of my higher education institute (e.g. library) and, if applicable, initiated the collaboration.
- I have thought about how much organizational structure and decisions I want to provide versus the aspects the course participant will decide.
- I have a vision or clear definition for the 5 aspects of science communication regarding to the course's project: target group, aim of the publication, publishing medium, style, topic.
- I chose a publication method appropriate to the material and course goals.
- Optional: I started conversations about my publication seminar with colleagues and potential students.
- If costs are attached to publishing, I actively sought a funding partner or other resources.

3.1.1 Creating a new publication seminar

Ask yourself: What do you want your students to retain from the course you are teaching once the salient information has been passed?

The answer to this question will depend on your program, course, and the student group, and is essential for choosing a valuable publishing opportunity for your students. You may

want your students to know how the publishing process of a paper works to become successful academics - perhaps writing papers and publishing them as a collection in a book is the way to go. Or you may want your students to be able to compare and evaluate different research articles - they could be creating literature reviews or ‘expert’ podcasts. Or you may want them to be able to understand a topic in depth, allowing them to break it down to layman terms - perhaps they could create educational videos? There is no single solution for any of the points above. As an expert of your course, consider: What do the students need to accomplish to archive the learning objective? What medium/ content is best suited for that?

Having a solid understanding of the ‘Why do we publish in this seminar?’ and ‘What do we publish?’ does not only inform the methods you employ during the course, but also aid in motivating students (see Section 3.4).

Reason to publish an anthology as course outcome

When first considering establishing a publication seminar, the instructor of the **Anthologies in Artificial Intelligence seminars** had noticed that students often produce course results that go unnoticed. With the goal to convey practical understanding of the scientific publishing process in addition to deepening knowledge in an Artificial Intelligence sub-field, they developed the idea to publish the student’s course assignments as an anthology.

3.1.2 Restructuring an existing course

When looking back at past semesters, you may find that your students have been creating publishable material during course assignments. Consider what can be published, who might be interested in that material (target group), and what the quality of the submitted work is. In the following sub-chapters, you should pay special attention to Section 3.2: consent, copyright, and licenses as well as making sure to restructure your course in a way that does not put additional workload on the students (assuming they already worked the required hours for the credits, ask yourself where you can cut the process short, what extra steps are required for publishing, what additional tasks come up). Think of how adding the publishing opportunity influences or invokes your learning objectives. A clearly defined purpose will also motivate the students (see Section 3.4).

Conceptualizing video assignments to supplement course material

In the process of the COVID-19 pandemic, the **Neuroinformatics course** was redesigned to mitigate required in-person meetings. Students were continuously given coding assignments, which were evaluated by tutors based on the student’s ability to explain their coding solution. During the online teaching period, those assignments were implemented as a video format, allowing students to solve the tasks independently. The video’s target group were fellow course participants, with the idea to use the created videos to support the learning of students in future course iterations.

3.1.3 Five dimensions of science communication

You should now have a concept for the material that your students will create and publish during your seminar. Now, it is time to define that product further. The German national institute for science communication (NaWik) defines five cornerstones of science communication: the aim,

target group, medium, style, and topic [NaWik, 2019]. These aspects inform each other and the direction of your science communication seminar. As an instructor, you should have a vision of each of these points to drive your seminar. Depending on the amount of structure you want to provide measured against the involvement of your seminar participants, you should more or less formulate your thoughts on each point. The more precise you or your students specify these cornerstones for their product, the more direction and focus your students will have when creating their material. On that note, when defining the target group the ‘general public’ is not specific enough - try to define a subgroup that is more tangible (e.g. by age group, closeness to academia, etc.).

3.1.4 Publishing method

The material you want to publish influences the publishing method you employ. Further factors are your budget, time constraints, familiarity with platforms, data privacy, longevity, and institutional support. Take a moment to think about these aspects in regard to your course and desired outcome. We have listed some options we considered in our project and their benefits and downsides from our perspective in Table 3.1.

Table 3.1: A list of publishing methods with their associated benefits (left column) and downsides (right column). Not all options are mutually exclusive.

BENEFITS	DOWNSIDES
Book - printed	
- one deadline for all contributions	- printing costs and time
- clear and familiar production process	- effort to distribute copies
- can be cataloged	- effort to get a DOI for the book
- value of having something ‘in hand’	
eBook	
- one deadline for all contributions	- needs a place to be hosted
- clear and familiar production process	- formatting and image restrictions
- can be cataloged	- effort to get a DOI for the book
- easy to share	
Library publishing	
- cataloged with DOI	- licenses and rights can be restricted
- maintained independent of seminar	- advertisement opportunities can be limited
Public video streaming platform	
- provides a storage infrastructure	- data privacy and license unclear
- easy to share	- often undesired advertisements
- can be integrated to other platforms	
Institute newsletter	

- reaches specific audience
- can vary in length
- regular updates needed
- difficult to widen the audience
- email overload and spam filters
- typically not used for sharing non-informational content

Open Educational Resource (OER) platform

- openly accessible
- maintained independent of seminar
- material can be found and used by others
- often sorted by topics, not course collections
- difficult to build a brand

Project website

- customized to your product
- can accommodate diverse types of content
- set-up time
- maintenance needed
- might require budget

Podcast services

- RSS feed informs subscribers
- regular updates needed
- limitations of audio as medium
- hosting platform (website) needed

Code repository

- structured and long-term storage
- can be used to collaborate during production
- topic specific
- commonly not used to consume content

Your publishing method determines the timeline and deadlines of your seminar. For example, if you want to publish a book of seminar articles at the end of the course, peer-reviewing and proofreading, formatting, grading, and printing time are added to the original course timeline. You either have to restructure the original timeline to allow time for the additional steps within the seminar's run-time or deliberately set them to after the course finished. Therefore, deciding on a publishing method before preparing your course will ease your planning.

3.1.5 Institutional Support

Adding or creating a publication aspect to your course typically increases the workload of the instructor (especially in the first iteration and until a routine has been established) which can be mitigated by using available institutional infrastructure.

A possible collaboration partner can be your university's library. Libraries typically have a publication infrastructure and can also support in cataloging and providing DOIs. Most universities also have a communication and marketing department. They are experts on marketing strategies and science communication and could support you. Additionally, you might be able to make use of provided corporate identity documents and templates, for example logos, word or L^AT_EX templates, and consent form templates. Further collaborations could be a promotion of your topic on their news pages or social media accounts.

Further, take a look at your faculties' infrastructure. Perhaps there are publishing series you could join or maintained social media accounts that could feature your student's work. Your colleagues and other students of the study program are often a likely target or test group for your

student's content. To build a reputation, gain students for the following semester(s), acquire your first readers and more, we can recommend connecting with your colleagues and share your experiences of the publication seminar.

Collaboration with university owned publishing format

The [Anthologies in Artificial Intelligence seminars](#) collaborated with PICS - Publications of the Institute of Cognitive Science^a in order to publish the results of the course. Students are listed by name and the book has its own DOI.

^aFind more information under <https://osnadocs.ub.uni-osnabrueck.de/handle/urn:nbn:de:gbv:700-202111125625>

3.2 The instructor as publisher and publishing regulations

- I considered that publishing should not be a course requirement and the student's grade should be established independent of the student's publishing decision. I made an explicit decision in that regard.
- I am aware that I need to acquire explicit consent in text form from my students before publishing the media.
- I set up a consent storage system (for paper and digital consent forms) by collaborating with my university or by setting up my own system.
- I thought of a method to assess the quality of my student's work in regard to content as well as publishability (ensuring that the material will not 'harm' the student's long-term career).
- I am familiar with (German) copyright regulations, for example by reading the provided copyright guideline (Copyright and licenses for publishing educational media).
- I decided whether the produced work will become Open Access.
- I have decided on a license (Copyright and licenses for publishing educational media) for the material that will be published, taking the students' interest into consideration.
- I have a concept for educating my students about copyright, good scientific practice, Open Access, licensing, and publishing consent.

Publishing the work of your students during a learning scenario puts a different responsibility to your role as an instructor. On one hand, instructors need to evaluate the factual accuracy of student work, on the other they now need to evaluate the quality of the work from a public viewpoint: Is the work appropriate for public consumption? What could a future employer think of it? Will the material 'age' well?

To address some of these responsibilities, we recommend the following. Make the publishing of your student's work voluntary, collecting consent after receiving your students have received their grade. This encourages the students to make an informed decision about their publication. Further, communicating expectations and standards (e.g. via guidelines) early and establishing a quality check (e.g. peer reviewing) will make your students more successful and can install confidence in their work. Instructors can share the additional workload with students of the course by giving reviewing or editing tasks to (some) students (e.g. student editors, peer reviewing).

Special attention should be paid to following legal requirements, especially copyright laws (see Section 3.2.2). Again, giving your students a good overview and understanding of rules and

regulations in the beginning will inform their work, reduce reviewing effort and enable them to create material that can be published.

Lastly, you can set the scene of the published material. You, as an instructor, may write a preamble to a book or published papers stating the learning context, or include this information in a description or a short video.

Quality checks, reviewing phases, and setting the student's material into a learning context will also give you confidence in your student's work and can inform the readers of your role in publishing the work.

We need to stress that the point of publication seminars is to give all students in your course the chance and infrastructure to publish their work. Creating an unreasonably competitive atmosphere increases the student's workload and can deter students from trying. We have found that all students have the potential to share valuable insights and produce great work given the right framework.

Clear guidelines spares extra work

If your students are not provided with clear guidelines on what and how to publish the results of your course, many issues arise. For example, copyright violations can become a limiting factor in deciding on what to publish (see Section 4.2) or products might fail to deliver high quality standards (see Section 4.3).

3.2.1 Good scientific practice

The German Research Foundation defines good scientific practice and integrity as “[...] the basis for trustworthy research. It is an example of academic voluntary commitment that encompasses a respectful attitude towards peers, research participants, animals, cultural assets, and the environment, and strengthens and promotes vital public trust in research.” [DFG, 2022].

As a higher education instructor, you are teaching your students good scientific practice principles, such as correct citations and clearly differentiating between opinions and facts. Scientific integrity will be one of the quality factors of your student's work. In the context of publishing the student's work, measures have to be established to ensure the scientific integrity of the work. We advise to explicitly communicate your expectations.

There will be some aspects in which good scientific practice and other regulations conflict or leave gaps. For example, good scientific practice requires the citation of work that has not been created by oneself. Copyright regulations, on the other hand, permit the use of work in the public domain (and some other licenses) without naming the author (see Section 3.2.2). Your students need to be aware of which rule to follow. As an instructor, you need to decide those cases in the best interest of the published science and student's reputation.

Documents and templates of this section:

 [Copyright and licenses](#)

3.2.2 Copyright

Oftentimes, students as well as instructors do not consider copyright when preparing material in the university context. When your students are creating material with the intent to publish, adhering to copyright regulations needs to be at the forefront of their mind. You need to inform yourself to be educated to teach students. Please consult our [guideline for copyright and licenses](#)

when publishing educational media for more details.

Importantly, there are two aspects to consider:

1. The use of (copyrighted) material: All material that is not created independently, needs to be checked for copyright and license information (i.e. short videos, audio, images, private buildings). Ideally, students are taking copyright rules into account when starting their assignment.
2. The creation of material in your course: Material that your students create during the course are automatically copyright protected in the interest of the author. We recommend to explicitly set a license to the published work (see Section 3.2.5). Pay attention to the channel you publish the work on, for example, video platforms typically specify their own license for uploaded material.

Documents and templates of this section:

 [Copyright and licenses](#)

3.2.3 Consent

Consent needs to be acquired to legally use and publish material. It is important to receive consent in text form to enable you to present it upon request. ‘In text form’ means you either need to get handwritten consent on paper or otherwise clearly identifiable digitally, for example emails including metadata.

Currently, there is no clear regulation stating how long consent forms have to be demonstrable. To err on the safe side, we follow the copyright rule for the German public domain. It states that 70 years after the copyright owner’s death, their material becomes part of the German public domain.

Templates for request forms are often provided by your institution’s Communication and Marketing department. You may also use [our consent form templates](#).

There are three aspects to consider:

1. The use of copyrighted material with the consent of the owner: All material that is not owned by you or the students and copyright protected, requires the explicit consent by the owners. This also includes the rights of photographers or videographers of material that has been created about your students (e.g. photos of your course participants).
2. Consent of people appearing in the media: If you interview people, take photos or videos of them, have voice recordings or any other means of recognizing a third party in the published media, you or your students need to get explicit consent to publish this material.
3. Consent to publish (and edit) your student’s work: You need to collect explicit consent from students to publish their work. For group work, every team member needs to consent to publish. You need explicit consent for all platforms you want to publish on (you may generalize, for example, by stating ‘social media’ or ‘university platforms’) and the license you want to attach to the work. We highly recommend to explicitly ask for consent to edit the work of your students but getting their approval of the changes before publishing. This will shorten the editing phase.

Documents and templates of this section:

 [Consent form templates](#)

3.2.4 Open Access

Open Access publications are licensed to allow reading (often also distributing and editing) by other people free of charge. The material's license determines its user rights.

Publishing your student's work open access makes the work accessible, fosters knowledge exchange, increases the work's visibility, and can lead to larger positive impact benefiting society. Further, with a drive towards Open Science in academia, publishing Open Access can familiarize your students with this concept.

3.2.5 Licenses

You and your students need to know about licenses for two reasons. Firstly, to know how to handle material that has been created by others. Secondly, to determine the license of your student's work. A widely used license framework has been established by Creative Commons, but content platforms or creators might make their own specifications. If no license is named with the material, be careful, as all material is automatically and implicitly copyright protected in favor of the author. Ask for the author's explicit permission or do not use the material. Importantly, the license of the material you use must allow the use under the license you want to publish under (e.g. some free to use material may not be put under a more restrictive or commercial license).

Choosing a license depends on your specific use case. We typically recommend using a Creative Commons BY-SA license, it requires the authors to be named and allows modifying and redistributing the material given that it is redistributed under the same license. This encourages a widespread use while keeping the student's ownership in mind and making commercial exploitation virtually impossible. You may also formulate a more extensive license note, for example attaching a specific license to the work, unless otherwise noted (e.g. other licenses for photos of people, etc.).

Documents and templates of this section:

 [Copyright and licenses](#)

3.3 Preparing your publication seminar

Course preparation

- I advertised this new type of course to potential students (e.g. via a mailing list).
- I have created a course timeline and create milestones (including a buffer of 1-2 weeks).
- I have thought of several course outcome scenarios (e.g. minimal viable product, ideal outcome, next-level outcome).
- I have established or created the infrastructure for a task management tool that my students can use.
- If the course requires group work, I have created a proposal for the group structure and group sign-up.
- I came up with a strategy for motivating my students and planned in time slots for that.

- I created a grading scheme and prepared necessary information for my students.
- I set up a communication infrastructure that is data privacy conform (e.g. university messenger services).
- I have created or adapted the course's syllabus.

Content preparation

- I prepared the organizational introduction presentation (expectations, grades, deadlines).
- I prepared the introductory content to teach knowledge all students need to share (e.g. overview of the course's topic, science communication, good scientific practice, copyright, goals and expectations ...).
- I prepared guidelines, template, and input for all stages of the seminar to support the students to work independently.

Further preparation

- I prepared student consent forms to collect before publication.
- I communicated and advertised my project at my institute, with colleagues and relevant stakeholders.

3.3.1 Seminar timeline

Your publication seminar will roughly consist of three phases: (1) the production of the content, (2) the reviewing and editing of the content, and (3) the publication of the content (including marketing). How you convey the content of the course will be specific to your course and not every phase needs to be during the semester, but can be done (by yourself) in the semester break. We provide advice on the aspects of creating a publication seminar that should be thought of during course preparation. A thorough preparation will save your time during the seminar. Nonetheless, especially, during the first iterations of a publication seminar, you can expect some additional work load and impromptu problem-solving throughout the course. You might find creative ways to integrate tutors or a sub-group of your students to complete organizational tasks. It can also help to define several levels of the desired outcome for your course: what would be a minimal viable product, the ideal product, the next-level product?

Now that you have conceptualized your course, we recommend creating a publication seminar timeline according to your semester plan. Roughly, structure it into introduction, production, reviewing and editing, (grading), publishing, and buffer time if you plan to do everything within time constraints. Create milestones and tasks that need to be completed to reach the milestones and add them to the timeline. Think about who needs to be involved to complete this task, what dependencies are there, and if there are recurrences.

A publication seminar with one product (e.g. publishing a book, sharing all videos at the same time) goes through these stages once. If you plan on having more frequent publications (e.g. publishing videos in two batches, creating a blog-style publication with several issues), repeat the timeline steps and reduce them according to your students' learning progress. Share the timeline with the students to enable self-organization, and consider using a task management system to make your timeline dynamic.

Example timeline

The [Anthologies in Artificial Intelligence seminars](#) started with a collaborative exploration of content for two weeks followed by five to six weeks of individual work, and four to five weeks of student review. One week was dedicated to wrapping up collaboratively. After the seminar, the instructor spent about four hours per article for reviewing and editing and about 60 hours on the post-production of the book, writing the preface and introduction, and preparing the release party. Advertisement was done for several weeks.




3.3.2 Student motivation

One success factor for publication seminars is student commitment. It can be achieved by fostering student motivation in the beginning and throughout the seminar. If team work is an essential part of your seminar, team building exercises in the beginning can improve collaboration throughout. Further, if your students are new to science communication or publishing material during a course, providing a general understanding of science communication principles will bring students to a shared understanding. It is essential to convey to your students what they gain from adding the publication to your seminar.

3.3.3 Guidelines for students

Given the expected number of students in your seminar, you will have more or less time to give hands-on guidance throughout the course. Providing your students with guidelines and templates will ease your workload and unify the results, as well as create transparency about your expectations. Feel free to use our guides for reviewing papers ([Paper reviewing table](#)) and videos ([Video reviewing table](#)) and consent form templates ([Consent form templates](#)). You may also consider using available templates for papers or books (e.g. L^AT_EX templates by [Language Science Press](#)), presentations, or videos. Creating or adapting templates can also be a task for your seminar participants. For videos, you might want to create a uniform introduction and credits layout. Moreover, communicating your expectations through templates (e.g. reviewing guidelines) can be a way to support your students during the creation process of their material and help them in a peer-reviewing phase.

Documents and templates of this section:

-  [Paper reviewing](#)
-  [Video reviewing](#)
-  [Consent form templates](#)

3.3.4 Grading scheme

Lastly, You need to define a grading scheme. The final grade of your seminar participants should reflect their content-related work as well as their work during the reviewing and publication phase. If you have a specialized group supporting you in organizational/ management tasks, they might need a specific grading scheme. Do not forget to plan in time for grading at an appropriate time during the semester before the publication (reminder: students should know their grade before publishing).

Documents and templates of this section:

 [Grading scheme examples](#)

3.4 During your publication seminar

Throughout the seminar

- I am continuously motivating my students and plan in designated time slots for that.
- For all course correspondence and work during the course data privacy conform tools and channels are used.
- I am, or my students are, adjusting the course timeline and milestones, according to the seminar progress.

Material production phase

- I form a shared understanding of the publication goals, dimensions of science communication (see Section 3.1.3), and quality standards among the course participants by presenting (introductory) content.
- I clearly communicate expectations and rules and keep an eye on my student's progress to spot miscommunications.
- I offer support opportunities for my students, such as regular meetings, walk-in hours, seminar sessions, etc.

Reviewing and editing phase

- The students receive feedback on their product and have the chance to implement it.
- I am grading the student's work. The final course grade may include aspects going beyond the delivered product.
- I asked for, received, and stored the consent of each student to publish their work.
- I collect the additional consent (e.g. material owners, third parties) that the students have acquired for their work before publishing. *For better organization, this step can be a submission requirement, meaning that the students submit the consent with the product as opposed to the instructor asking for it.*
- If publishing the work in a collection, I check the style of the work and make it coherent during the editing phase.
- I spell check the names of the authors during the editing phase.

Publication phase

- I am, or my students are, preparing or finalizing additional material for the publication (e.g. cover images, intro and outro clips for videos, ...).
- I create the instructor embedding (e.g. a preface of the book, an explaining or teaser video as the instructor), putting the work of the students into context.
- I conducted a final quality control of the product. I added missing information, spell-check, harmonize formatting and terms, and more.

- I send work to the print shop, upload it to a sharing platform or do other means preparing the publication of the content.
- I am, or my students are, distributing and sharing the published product.
- **We plan and celebrate achievements (e.g. release party, conference, reading, movie night, ...) at the end of the seminar.**

Throughout the course, you are in the instructor role. In the beginning of the course you should set the foundation of the seminar, convey content and create a shared understanding amongst your students (see Section 3.3). Afterward, you need to keep an overview of the timeline and milestones, organizational aspects, grading, and support the students. Depending on your specific setup, you might be outsourcing some of these points to students or tutors. Try to spot mistakes early on and give your students the best infrastructure to be successful. You can expect that you need to provide more hands on support at the beginning of the seminar or publishing phase, with your students continuously growing more independent over time.

3.4.1 Material production phase

During the material production phase, it is important to provide your students with clear expectations and communicate rules and regulations thoroughly (see Section 3.2). We encourage you to keep an eye on your student's progress to spot misunderstandings and mistakes early on. Make use of your prepared material and involve the students. Establish measures to foster motivation throughout the seminar (e.g. celebrating milestones, reflecting on outcomes, ...). In this phase it is also important to pay attention to the tools that you and your students use in regard to data privacy and licenses and ensure that your students adhere to copyright rules.

Example of thorough instructions on how to hold a good presentation:

The lecture series **Action & Cognition Visual System** provided the following instructions:

1. Clear structure: Start with context, followed by content and end with a conclusion ensuring each serves a single purpose without irrelevant information. Apply this structure on the level of each slide as well as the overall presentation.
2. Presentation structure: Start with the core data of the paper. Organize the content into sections like introduction, methods, results, and conclusion. Guide the audience through each section and relate it to the overall context.
3. Polish Presentation Style: Check the timing, allow for questions and delays, and ensure slides have at least two minutes of explanation. Limit dynamic elements and focus on the audience.
4. Address Important Points: Anticipate and address typical questions related to your topic to maintain a clear and focused message throughout the presentation.

3.4.2 Reviewing and editing phase

There are several options to approach the reviewing process. The path you take will depend on your availability, timeline, and learning objectives. Giving your students any form of feedback before publishing will provide your students with a learning experience close to the academic

publishing process, while allowing them to improve their work and feel more confident to publish. You can establish self evaluation (with guidelines from the instructor), peer reviewing, and instructor reviewing - or any combination of those. When reviewing keep in mind that you should not only look at the content but also the publishability of the material.




Afterward, we recommend returning the work to the authors to incorporate the provided feedback. If the work of several students will be combined in one collection, it is recommendable to also task a (student) editing team to check for style coherence and assemble the final document.

Now is the time to grade the work of your students. A self-reflection and peer-evaluation could be integrated in your grading process. At this point you should decide which works will be published and which will not according to your publishing criteria. After sharing the grades and your publishing decision with your students, you need to collect the student's consent to publish their work (note, that all students of a group need to consent to publish group work). You may also offer your students to publish their work anonymously.

Example of a feedback phase:

Feedback phases will benefit the quality of results, giving students the chance to improve their work. For example, in the course **Neuroinformatics**, students first submitted their videos in accordance to a deadline. Then, after receiving feedback by instructors and peers, they submitted a refined version two weeks later.

Documents and templates of this section:

-  [Paper reviewing](#)
-  [Video reviewing](#)
-  [Consent form templates](#)

3.4.3 Publication phase

Before publishing, double check that you have the consent of all authors and the style and format of the work is as discussed. This final quality control ensures that any missing information is added, spelling is checked, the formatting and terms are harmonized, and other things that stick out to you are adapted.

As instructor of the course, this is also the time to create the instructor embedding of the work - which can be a preface to the book you publish, an explanatory teaser video for your video series, or otherwise fitting to your content. You should put the work by the students into perspective and give some background to the content. Lastly, you are publishing student work and the idea is to focus on the students in the publication. Give your students explicit ownership of the material by attributing authorship (e.g. list all authors on a book or in video credits) and, if applicable, think about other means to zoom in on your students (e.g. have short profiles and pictures of the students accompanying their work, add a team photo, ...).

Next, upload the content to the website or send it off to the publishers or print shop. If you have interaction opportunities with your audience, make sure to set up a plan to engage in with them (e.g. replying to comments and e-mails in-time). During the time it takes to print the book, you can evaluate the seminar with your students (see Section 3.5), conceptualize your marketing, and plan the celebration of the work. Involve seminar participants, for example, by organizing a release party, planning a public viewing of the film you produced, or finding other interactive ways to connect your students with the audience.

Celebration of achievements

The release parties celebrated in the [Anthologies in Artificial Intelligence seminars](#) are a great example of an event where the students' hard work and dedication is casually celebrated with joy and excitement. By showcasing and holding the printed books, students can truly appreciate the significance of their contributions to the field of study. The release party stands as a testament to the dedication and passion of these students, inspiring them to continue their academic journey with enthusiasm and determination.

3.5 After the course

- Depending on the timeline I devised for the publishing process, I complete open phases from Chapter [3.4](#).
- Once the course's product is published, I advertise it to its target audience.
- I personally reflected on what went well, what did not, and how the course could be improved for participants, tutors, and myself in following iterations.
- I analyzed how the published work was "received", by looking at user analytics, talking to readers, or other means.

You either completed the publication process within the seminar's run-time, or are going through the last steps now. Once the course's product is published, you should advertise it to its target audience (e.g. press releases, social media marketing, posters, etc.).

Reflect on your perspective on the seminar. What worked well? What did not? What could be improved and how? The answers to these questions will influence your next seminar and preparation phase directly.

For publication seminars, you may also reflect on the work you published. How was it received? Did the marketing work? What were user statistics (when publishing digitally)? What was the audience's feedback? Typically, you are not producing the work with high distribution ambitions. Nonetheless, part of the motivation and reward of publishing is the reception of the work and can motivate the participants of the next seminar iteration.

If you used this document alongside your course, you have now completed your publication seminar. Congratulations! We hope you enjoyed the experience and are looking forward to offering this course again soon - it will be even easier the next time around.

Chapter 4

Publication seminars - Our examples

In the following chapter, you will find several examples of courses which resulted in a publication. The information has been gathered by conducting interviews with lecturers at the Institute of Cognitive Science, Osnabrück University, who we collaborated with during the project run-time. These examples are to inspire you for your own work, and by no means a set of instructions. We encourage you to flexibly apply the knowledge you have gained and be creative in creating your own publication seminar. In this sense, these examples are meant to show you some of the structural requirements, the pros and cons of specific formats as well as which precautions you have to keep in mind. Note that none of the courses had prerequisites in regard to scientific writing or communication skills.

4.1 Book: Anthologies in Artificial Intelligence seminars

4 ECTS, 1 instructor, approx. 100 participants, groups size of 2-5, hybrid

Publication challenge: formatting and group-work

Target audience: researchers in the Artificial Intelligence domain and the interested public

No of iterations: 4

Publication(s): [Artificial Intelligence in Education](#) and [Artificial Intelligence in Public Discourse](#)

Course conceptualization. In these Artificial Intelligence publication seminars, the goal was to collaboratively publish an anthology, where each chapter was written by another group of students. The courses were set up such that most students were writers and, depending on the class size, a few became editors (1-5 students). In small groups, the writers independently came up with an idea for their literature review or project that fit the course topic. The editors' task was to ensure that no formal mistakes were made during the creation of the chapters. This included the correction of L^AT_EX-related errors, but also corrections of content and structure. In the end, the final revision, grading, and publishing were done by the instructor.

Publishing regulations. The publication followed the [Language Science Press Style Guide](#) as it is richly documented, offers free to use L^AT_EX templates, and is detailed enough to lead to a cohesive end product. In three of the four iterations, there was a page limit between 8 and 16 pages. A printed and digital version of the anthology were published through a publishing series of the institute with funding from an institutional alumni association. To motivate the students and reward them for their high efforts, each participant received a printed book for free. Further

prints could be purchased. A contribution was included in the anthology, if the work passed the grading scheme, reached a quality standard set by the instructor, and if the authors consented to the publication. Pseudonymous publications were possible.

Course preparation. In preparation of the course, few things had to be in place. The L^AT_EX template had to be set up for collaborative work and equipped with explanatory comments and references to the style guide. Additionally, the grading scheme (see Appendix 4.3) and timeline had to be established. The timeline sets off with the conceptualization and preparation of the course before the semester. During the seminar, the first two weeks were introductory, five to six weeks focused on working on the project, four to five weeks on reviewing and collaboration, and one week for wrapping up. After the seminar, the instructor spent about four hours per article for reviewing and editing and about 60 hours on the post-production of the book, writing the preface and introduction, and preparing the release party. Advertising was done for several weeks.

During the course. To keep in touch with the groups, the weekly 90-min seminar sessions were scheduled as walk-in sessions. Students could ask questions and discuss with the instructor or other groups or work on their topics. All students had to present their topic and rough procedure at least once, to make sure their paper was covering the general topic of the course and to guarantee they are on the right track. The topics discussed during the walk-in sessions started out more general, with questions regarding methods and approaches, and became more detailed and fine-grained with the advancement of the course. By having this loose frame, very little control over the students' idea was exercised, and the creative process could unfold freely. Since the editor's main workload was at the end of the semester, at the beginning of the course, editors were responsible to sort out L^AT_EX related issues with the other students. This did not only distribute the workload, but also enabled students to collaborate asynchronously. In principle, students were self-responsible to ensure their paper's quality by scheduling meetings and working independently.

After the course. During the course conceptualization, the instructor scheduled the post-production phase after the seminar. In the first iterations of the course, it became apparent that the students need precise formatting instructions and that the student's consent should be extended to give editors more rights to make changes to the texts (i.e. grammar, formatting, and slightly adapting the content). Making those changes in consecutive seminars allowed for a more flawless publication process. If relevant, you can check with your university's lawyers. Retrospectively, it can be said that group-work can bring conflicts and requires more effort for the students and potentially involve the instructor. But, this is part of the student's learning process. This becomes difficult when group-work has to be graded, as it can be unclear who contributed what. Make sure to allow students to reach out to you whenever conflict arises. Overall, working together on such a big project can be a very rewarding and bonding experience for students, but for you as well. Celebrate the time and dedication that was put into such a book by having a release-party with the students. Their high motivation and engagement made the publication seminar successful.

4.2 Video: Neuroinformatics lecture

12 ECTS, 2 instructors, a research associate, and 4–5 tutors, approx. 120–180 participants, groups size 4, hybrid

Publication challenge: copyright and group-work

Target audience: fellow peers who have not participated in the course yet

No of iterations: 2 **Publication(s):** [YouTube playlist of published student videos](#)

Course conceptualization. This course was not designed to be a publication seminar, but the results lead the instructors to retroactively add a publishing option. The course consisted of two parts, the knowledge dissemination through recorded lectures and practical assignments. The assignments were completed in teams of four people. All groups were randomly assigned to several tasks, ensuring that each group had to complete at least one video assignment. Their aim was to create 9-minute videos guiding the viewers through a mathematical exercise, a concept, or an application of a method. There was not one submission deadline in the course, but the deadline for the task depended on its content in relation to the lecture's topic. Different teams submitted their assignment on a weekly basis starting from the fourth week of the course. After submission, the groups received feedback from their instructors and peers, and had two weeks to edit and resubmit the video. The final submission was graded. In addition to the two main instructors, four to five tutors supported the course.

Publishing regulations. In order to publish a video, very few formal requirements had to be met. The video should have an introduction as well as a conclusion and address the posed task. A red-line should be obvious to the viewer, citations and references had to be made clear, other than that, students were free to explore their creativity. The target group were course peers and future students of the course with an entry level understanding of the course's topics. The goal was to add the videos to the teaching material to enrich the learning experience.

The unexpected creativity, humor and wits of the videos led to the idea of publishing the student videos. The instructor's goal was to publish the best and most creative videos without further editing steps. Videos were considered for publishing if they received an excellent grade, had distinguishing features, and copyright compliance. Due to the fact that a publication of the material was not considered early, many videos had to be excluded based on copyright infringements. Lastly, the students were asked for their consent to publish the media.

Course preparation. Due to the COVID-19 pandemic, the teaching format of the course had to be reworked, and all assignments had to be conceptualized and created. The video assignments were conceptualized as a project-based approach to examination that prevented the strain and cheating options of an online exam. An additional benefit was the opportunity for asynchronous submissions and presentations. For the second iteration of the course, guidelines and descriptions were provided for the video tasks that gave the students more structure and focus.

With the high number of participants, it was crucial to prepare the course as precisely as possible and to preemptively answer as many student questions as possible within the task description. For the second course iteration, the syllabus was reworked and instructions on video production were provided.

During the course. The videos were presented in a weekly hybrid course session and instructors provided feedback to the groups. After the first iteration of final video submissions (approx. week six), instructors started grading the assignments. To ensure the group's time management and overall course structure, students were penalized by late submissions (see Table 4.3). Additionally, groups could request online meetings with the instructors to support their learning.

After the course. As the decision to publish selected videos was made at the end of the course, the instructors needed to set up the YouTube channel, ask for student consent, check for copyright infringements (partially supported by YouTube’s algorithm), and publish the videos.

After the first course iteration, several insights were apparent and driving factors for future course set-ups:

- For the course task, knowledge of video editing was neither required nor graded. Nonetheless, students without advanced knowledge had a higher learning curve and workload during the seminar. Additionally, the skill level of video editing impacts the reception of published material, especially on a public platform such as YouTube. How can students be better supported to level the playing field and give everyone the confidence to publish their results?
- In the same way, it became clear that copyright rules must be taught to the students and be considered from the onset of the course. A copyright guideline for the students is essential to give the students an agency over their product, convey relevant skills, and ease the publication process without the risk of a lawsuit.
- The student’s creativity and work were impressive, especially in the absence of strict guidelines. The videos were artistic, funny, and of high quality, and this work is worth sharing in the future.

4.3 Video: Action & Cognition Visual Systems lecture

4 ECTS, 1 instructors, 1 tutor, approx. 60–120 participants, asynchronous online/hybrid

Publication challenge: copyright and group-work

Target audience: peers who are unfamiliar with the content

No of iterations: 2 with video assignment

Publication(s)¹: [Action & Cognition lecture series](#)

Course conceptualization. The Action & Cognition Lecture Series was transitioned to online teaching during COVID-19, later extending into a hybrid teaching format. The series consists of three courses with a similar teaching setup. In this example, we focus on the course Action & Cognition: Visual Systems from winter term 2020/21. Students had to choose one of a selection of papers, research it in-depth, and then present it in a video. The videos replaced the originally planned in-classroom presentations and were related to the weekly content of the lecture. They were not intended for the public, but for (future) course participants to use as supporting learning material. This was additional to viewing recorded online lectures, participating in (asynchronous) discussion, and partaking in an exam. During some course iterations, one teaching assistant or a tutor was employed to help with course organization and grading of the student’s work.

Publishing regulations. Clear guidelines were provided on how to structure a presentation, presentation slides, and delivery. The recording process was left to the students, with the only requirement that the video length should not exceed seven minutes. In the end, students should

¹The Action & Cognition Lecture Series is only accessible for members of the Osnabrück University, in part due to copyright regulations. Figure 4.1 and Figure 4.2 show excerpts of the website.

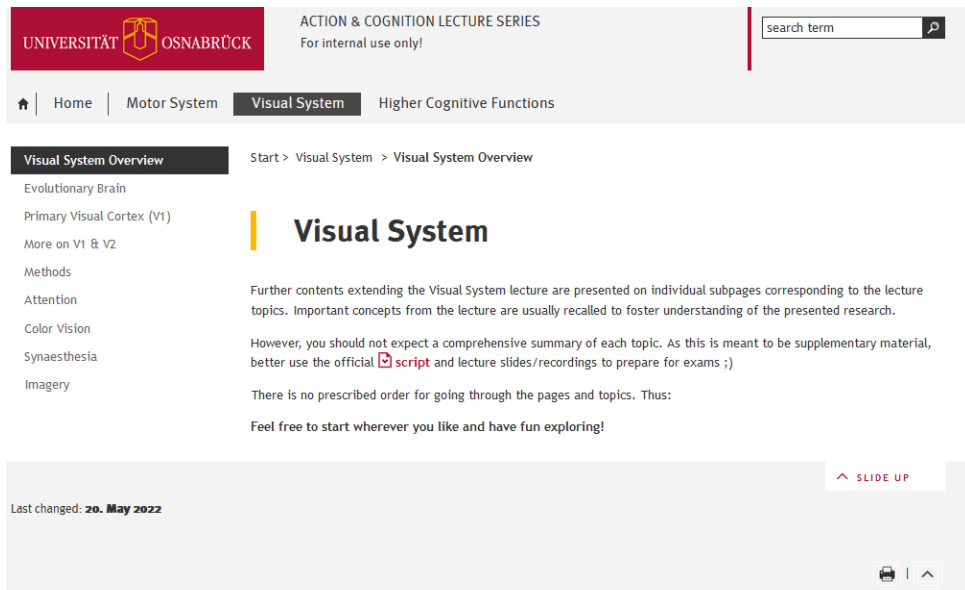


Figure 4.1: The overview page of the Action & Cognition Visual Systems learning environment. It is organized in several subpages encouraging the page visitor to visit the topics according to their need.

submit a video presentation in a professional academic style that could, for example, be a part of a conference. Conclusively, the target group were students new to the specific topic but experienced in the field of Neuroscience and Visual Systems.

Course preparation. The course was based on a face-to-face lecture series with in-presence student presentations. In light of the course digitization, the student presentations were transformed to be submitted as video recordings. The instructions for presentations remained in place, and were used as a guideline on how to present in a video format.

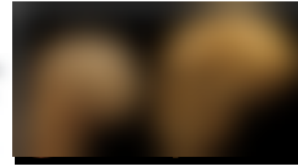
During the course. The lecture itself was recorded with regular meeting times when not only content-related questions, but also general points were discussed. Students worked independently on the lecture recordings and assignments. The deadline for the student presentations depended on its content, with several students submitting videos each week in pace with the lecture. Videos were graded after their submission.

After the course. In general, the course style was similar to a classic lecture. After the course, the last videos and exams were graded.

Originally, the students' videos were uploaded within the course's learning management system. This allowed students to access the videos as a preparation for their exam. Later, the idea was formed to publish the videos. The decision was made to embed the videos on an internal university web-page (see Figure 4.1), one reason being that copyright regulations had not been considered in the production of the material. The instructor evaluated all videos as being suitable to be published and consent was collected from all students. The videos provide a good overview of their topic, following a proper structure, and supplementing the lecture's content. As a Bachelor thesis project, additional texts and images were created for a supplementary learning environment to consult alongside the lecture (see Figure 4.2) and all resources were implemented on the mentioned web-page.

Neanderthals

Neanderthals were a species of hominid that lived in Europe and western Asia from approximately 400,000 to 40,000 years ago. They are known for their distinct physical features, such as a prominent brow ridge and a larger, more robust build compared to modern humans. Fossil evidence suggests they were highly intelligent and capable of complex behaviors, including the use of tools and possibly language.



Comparison between a modern human (left) and a Neanderthal skull (right)

> Kochiyama et al. 2018 took fMRI images of human samples and then transforming the model via diffeomorphic spatial deformation algorithm to fit them to the fossil. This strategy not only allows to compare the volume of particular cortical areas, but also provides hints on how developed certain skills of Neanderthals might have been.

Reconstructing the Neanderthal brain using computational anatomy
Kochiyama T. et. al, *Scientific Reports* 8, 2018

Action & Cognition
19.01.21

Research question: Did morphological brain structure differences contribute to the Homo Sapiens replacing the Neanderthals?

Methods:

1. Obtain CT scan data of four Neanderthals and four early Homo Sapiens
2. Construction of 3D endocranial surface models
3. Reconstruction of brain morphology of each fossil cranium
4. Creation of Modern Homo Sapiens 3D structure by segmenting cranial MRI scans
5. Calculation of population average endocast and brain shape
6. Definition of spatial deformation function (DARTEL algorithm)
7. 3D Reconstruction of brain in fossil cranium by deforming average human brain
7. Estimation of volume for each brain region

Results:

- Significant brain structure differences between Early Homo Sapiens and Neanderthals found in: part of the right medial, temporal and somato-motor regions and especially the cerebellar hemispheres
- Homo Sapiens have relatively larger cerebellar hemispheres than Neanderthals
- larger cerebellar hemispheres related to higher cognitive and social functions and memory capacity

0:00 / 5:34

When discussing the reason why Neanderthals went extinct and Homo Sapiens survived, intelligence

Figure 4.2: Each topic is divided into chapters. One or more student videos are included per chapter. As apparent from this Chapter “Neanderthals”, additional introductory texts and graphics precede the student’s video.

The course evaluation of a later course iteration of the lecture series revealed that replacing in-presence presentations with recordings can be beneficial to the presenters. Viewers can ask questions while the video is playing without disturbing the presentation. Better yet, the presenter was able to fully focus on answering the questions, as the work for the presentation was already done. It was negatively pointed out that creating the videos is time intensive and requires skills that are not part of the course. Video editing skills should only be a minor aspect of the grade, with a focus on the presented content.

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Appendix

All checklists for establishing a publication seminar

1. Conceptualizing your publication seminar

- I selected a course that I want to turn into a publication seminar.
- I formulated learning objectives that my students should achieve through their course participation.
- I decided on the content that my students will be creating in the course.
- I considered institutional publishing support of my higher education institute (e.g. library) and, if applicable, initiated the collaboration.
- I have thought about how much organizational structure and decisions I want to provide versus the aspects the course participant will decide.
- I have a vision or clear definition for the 5 aspects of science communication regarding to the course's project: target group, aim of the publication, publishing medium, style, topic.
- I chose a publication method appropriate to the material and course goals.
- Optional: I started conversations about my publication seminar with colleagues and potential students.
- If costs are attached to publishing, I actively sought a funding partner or other resources.

2. The instructor as publisher and publishing regulations

- I considered that publishing should not be a course requirement and the student's grade should be established independent of the student's publishing decision. I made an explicit decision in that regard.
- I am aware that I need to acquire explicit consent in text form from my students before publishing the media.
- I set up a consent storage system (for paper and digital consent forms) by collaborating with my university or by setting up my own system.
- I thought of a method to assess the quality of my student's work in regard to content as well as publishability (ensuring that the material will not 'harm' the student's long-term career).
- I am familiar with (German) copyright regulations, for example by reading the provided copyright guideline (Copyright and licenses for publishing educational media).

- I decided whether the produced work will become Open Access.
- I have decided on a license (Copyright and licenses for publishing educational media) for the material that will be published, taking the students' interest into consideration.
- I have a concept for educating my students about copyright, Good Scientific Practice, Open Access, licensing, and publishing consent.

3. Preparing your publication seminar

Course preparation

- I advertised this new type of course to potential students (e.g. via a mailing list).
- I have created a course timeline and create milestones (including a buffer of 1-2 weeks).
- I have thought of several course outcome scenarios (e.g. minimal viable product, ideal outcome, next-level outcome).
- I have established or created the infrastructure for a task management tool that my students can use.
- If the course requires group work, I have created a proposal for the group structure and group sign-up.
- I came up with a strategy for motivating my students and planned in time slots for that.
- I created a grading scheme and prepared necessary information for my students.
- I set up a communication infrastructure that is data privacy conform (e.g. university messenger services).
- I have created or adapted the course's syllabus.

Content preparation

- I prepared the organizational introduction presentation (expectations, grades, deadlines).
- I prepared the introductory content to teach knowledge all students need to share (e.g. overview of the course's topic, science communication, good scientific practice, copyright, goals and expectations ...).
- I prepared guidelines, template, and input for all stages of the seminar to support the students to work independently.

Further preparation

- I prepared student consent forms to collect before publication.
- I communicated and advertised my project at my institute, with colleagues and relevant stakeholders.

4. During your publication seminar

Throughout the seminar

- I am continuously motivating my students and plan in designated time slots for that.
- For all course correspondence and work during the course data privacy conform tools and channels are used.
- I am, or my students are, adjusting the course timeline and milestones, according to the seminar progress.

Material production phase

- I form a shared understanding of the publication goals, dimensions of science communication (see Section 3.1.3), and quality standards among the course participants by presenting (introductory) content.
- I clearly communicate expectations and rules and keep an eye on my student's progress to spot miscommunications.
- I offer support opportunities for my students, such as regular meetings, walk-in hours, seminar sessions, etc.

Reviewing and editing phase

- The students receive feedback on their product and have the chance to implement it.
- I am grading the student's work. The final course grade may include aspects going beyond the delivered product.
- I asked for, received, and stored the consent of each student to publish their work.
- I collect the additional consent (e.g. material owners, third parties) that the students have acquired for their work before publishing. *For better organization, this step can be a submission requirement, meaning that the students submit the consent with the product as opposed to the instructor asking for it.*
- If publishing the work in a collection, I check the style of the work and make it coherent during the editing phase.
- I spell check the names of the authors during the editing phase.

Publication phase

- I am, or my students are, preparing or finalizing additional material for the publication (e.g. cover images, intro and outro clips for videos, ...).
- I create the instructor embedding (e.g. a preface of the book, an explaining or teaser video as the instructor), putting the work of the students into context.
- I conducted a final quality control of the product. I added missing information, spell-check, harmonize formatting and terms, and more.
- I send work to the print shop, upload it to a sharing platform or do other means preparing the publication of the content.
- I am, or my students are, distributing and sharing the published product.
- We plan and celebrate achievements (e.g. release party, conference, reading, movie night, ...) at the end of the seminar.

5. After your publication seminar

- Depending on the timeline I devised for the publishing process, I complete open phases from Chapter 3.4.
- Once the course's product is published, I advertise it to its target audience.
- I personally reflected on what went well, what did not, and how the course could be improved for participants, tutors, and myself in following iterations.
- I analyzed how the published work was "received", by looking at user analytics, talking to readers, or other means.

Consent form templates

To publish work, the consent of all authors and people shown within the work (e.g. video, photo) needs to be collected and securely stored long-term. The consent has to be given in text form - this can be an analog note (please add requests for names and dates) or via e-mail (the e-mail metadata contains dates and details). Below you find the consent forms for written contributions, visual contributions, and being part of the created media without being an owner. Please adapt the consent forms given your specific scenario. *Make sure to include your institute's name in the blank spaces.*

Consent form for a written contribution that will go through an editing process:

- I agree that my contribution may be published digitally and in print by _____ . The journal will be published under an open license that allows free redistribution and modification, as long as the modifications are under the same license and the authors are credited appropriately. Details about this license can be found at <https://creativecommons.org/licenses/by-sa/4.0/>
- I consent to the editors making editorial changes to my text, including, but not limited to correction of references, correction of spelling errors, adjustment of language use, and formatting changes, like used fonts, placement and design of tables and lists, **but I would like to be able to review the proofs of the final document before it is published.**
- I agree that my name will be mentioned as the (co-)author of the contribution.
- I agree that the attached picture of myself might be published together with my contribution.

Consent form for visual contributions

- I am the creator of the image/ video.
- I am the co-creator of the image/ video. The name(s) and e-mail address(es) of the other creator(s) is/ are:
- I agree that my name will be mentioned attached to the image/ video.
- I agree that my contribution may be published digitally and in print by _____ . The journal will be published under an open license that allows free redistribution and modification, as long as the modifications are under the same license and the authors are credited appropriately. Details about this license can be found at <https://creativecommons.org/licenses/by-sa/4.0/>

Third party consent, for appearances in contribution (i.e. image, video or audio):

- I appear in the following contribution:
- If applicable, I agree that my name will be mentioned in connection with the contribution.
- I agree that my contribution may be published digitally and in print by _____ . The journal will be published under an open license that allows free redistribution and modification, as long as the modifications are under the same license and the authors are credited appropriately. Details about this license can be found at <https://creativecommons.org/licenses/by-sa/4.0/>

Copyright and licenses for publishing educational media

This guideline helps you to avoid copyright violations according to German/European law when you are creating a piece of media (e.g. picture, video, text) during your studies. If you are using multiple resources for one final product (e.g. images, music, and short animations for one video) you need to follow this guideline for each item. Looking at copyright and avoiding violations is part of a professional education and will be relevant for every piece of media you will create for publication.

Types of material you might encounter when creating your piece of media:

- images/ photos/ designs
- Special case - AI art
 - Check the AI art tool's use rights/ license agreement
 - Proper source citing is necessary (tool, tool version, image prompt)
- videos/ gifs/ animations
- text
- music
- design elements (e.g. google sheets/ powerpoint, microsoft items, canva designs)

For each item, ask yourself:

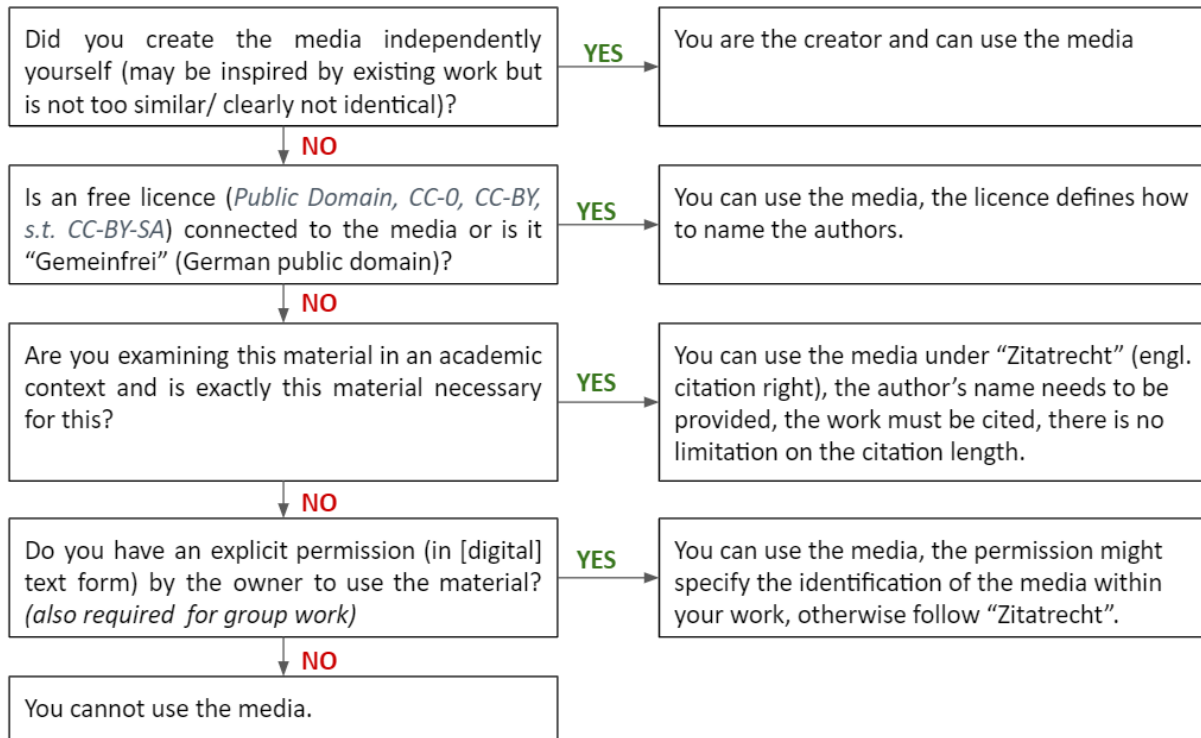


Figure 3: A decision tree to determine the associated copyright of a material to decide whether you are allowed to publish it and which conditions apply.

Clarifications of the decision tree above

- “Gemeinfreiheit” or German public domain typically covers content whose owners have been dead for more than 70 years. It may be marked with the creative commons zero or public domain mark.
- “examining [...] in an academic context” is typically done for all student work, unless it is for entertainment only and has nothing to do with the topic of your creation (e.g. funny pictures, franchise items)
- “exactly this material necessary” is a difficult concept, because this exact item/material is often not necessary and just picking one of many options is not allowed (e.g. using one of hundreds of pictures of a normal distribution, why would it need to be that one?). Whereas, discussing a particular source would justify the use of their material.
- “Explicit permission” must be kept securely and be verifiable on demand. There is no limit to the length of time it must be stored (other than that the media enters “Gemeinfreiheit” 70 years after the death of the owner).

What can happen if you publish your course work with copyright protected items?

- “Beauty” elements that are not copyright free and not required to understand the content cannot be used just to beautify your image/video/presentation (e.g. franchise items/themes, gifs or memes) as they cannot be argued to fall under ‘scientifically examined’.

Companies actively look for copyright violations to sue. For example, a German school was sued for using a copyright protected photo.

- Textbook (dt. Lehrbücher) elements are usually copyright protected and publishers actively look for copyright violations/ unauthorized use as they lose income if they cannot sell their products.

How to mark your sources, a recommendation:

- In a spoken text (that is not connected to a referenced piece in accompanying visual media), speak out a short reference (e.g. “In their 2018 article, Miller et al. stated ...”).
- Short reference sources clearly recognizable as source in the moment of appearance (e.g. “Miller et al. 2018” or “Source [1]”).
- A complete list according to (scientific) bibliographical standards needs to be included at the end of a text, or a presentation, or in the closing credits of a video as well as in the metadata. Tip: follow a citation style guide such as APA. Licenses might define how to reference the material (<https://creativecommons.org/use-remix/attribution/>)





How do I find out what license a material has?

Check the environment in which your material is embedded. Look for the license name or icon in metadata, footnotes, the credits of a video, description, etc. around the item. If you cannot find a clear license, be cautious and rather request the author’s permission or not use the material.

What free licenses are there, and how can I find out if a material is covered by it?

The licenses by Creative Commons (CC) listed in Table 1 allow use of the material, under certain conditions. If you encounter other licenses, inform yourself about the rights the license gives you. Read more in the respective license agreement.

Table 1: List of licenses that allow the use of the licenses material. Be aware of the attributed rights attached to each license, as explained in the overview.

License name	Attributed rights	Icon
Public domain	“Our Public Domain Mark enables works that are no longer restricted by copyright to be marked as such in a standard and simple way, making them easily discoverable and available to others. Many cultural heritage institutions including museums, libraries and other curators are knowledgeable about the copyright status of paintings, books and manuscripts, photographs and other works in their collections, many of which are old and no longer under copyright.” (Source 1)	 (Source [4])
CC0 or No Rights Reserved	“CC0 enables scientists, educators, artists and other creators and owners of copyright- or database-protected content to waive those interests in their works and thereby place them as completely as possible in the public domain, so that others may freely build upon, enhance and reuse the works for any purposes without restriction under copyright or database law.” (Source [2])	 (Source [4])
CC-BY or Creative Commons -Attribution	“This license lets others distribute, remix, adapt, and build upon your work, even commercially, as long as they credit you for the original creation. This is the most accommodating of licenses offered. Recommended for maximum dissemination and use of licensed materials.” (Source [3])	 (Source [4])
CC-BY-SA or Creative Commons -Attribution -ShareAlike	“This license lets others remix, adapt, and build upon your work even for commercial purposes, as long as they credit you and license their new creations under the identical terms. This license is often compared to “copyleft” free and open source software licenses. All new works based on yours will carry the same license, so any derivatives will also allow commercial use. This is the license used by Wikipedia, and is recommended for materials that would benefit from incorporating content from Wikipedia and similarly licensed projects.” (Source [3])	 (Source [4])

Some suggestions where to look for copyright free/ freely licensed material:

Attention: Make sure to check the license of the specific piece of media you want to use. Some of the pages below contain collections of media, some of which have a 'free-to-use' licence.

- Images/ Photos
 - Images on Wikipedia are usually licensed CC-BY-SA
 - [Pexels](#)
 - [Pickup image](#)
 - [Pixabay](#)
- Videos/ Gifs/ Animations
 - [Twillio](#)
 - [Videvo](#)
- Text
 - [Twillio](#)
 - [Europeana](#)
- Music
 - [Orca](#)
 - [CCmixter](#)
 - [CreativeCommons](#)
- Design elements of the tool you use
 - [Powerpoint design templates](#)
 - [License free canva templates](#)

Sources

Source [1]: Public Domain Mark, <https://creativecommons.org/share-your-work/public-domain/pdm/>, creative commons, 11.01.2023, [CC-BY 4.0](#)

Source [2]: CC0, <https://creativecommons.org/share-your-work/public-domain/cc0/>, creative commons, 11.01.2023, [CC-BY 4.0](#)

Source [3]: About the Licenses, <https://creativecommons.org/licenses/?lang=en>, creative commons, 10.01.2023, [CC-BY 4.0](#)

Source [4]: Downloads, <https://creativecommons.org/about/downloads/>, creative commons, last accessed 21.07.2023, [CC-BY 4.0](#)

Grading scheme examples

This chapter contains grading scheme examples for different types of publication seminars.

Neuroinformatics grading scheme for video assignments

Category	Points	Comment
Correctness of Content	/2	
Overall Structure	/2	
Quality	/2	
Completeness of Solution	/1	
Outline of the Problem	/1	
Clarity of the Solution	/1	
Contextualization	/1	
Inappropriate time frame?(max. -1)	-	
Too late?(-0.5 respectively for late initial and final submission)	-	
Creativity (max. +1)	/1	
Total Points	/10	

Anthologies in Artificial Intelligence seminar grading scheme for papers

Students can achieve 100 points for creating a paper during the course. The points are split into:

- Adherence to Guidelines (5)
- Scientific Language (5)
- Grammar and Orthography (5)
- Clear description, proper execution, completeness (10)
- Objective results and appropriate restrictions (10)
- Good title, abstract and keywords (5)

- Proper definition of article's scope (5)
- Clear and concise summary of referred sources (5)
- Recognizable effort to structure the field (10)
- Good conclusion / outlook (10)
- Recognizable Effort and adherence to review guidelines (20)
- Revisions after comments and responses to comments (10)

Paper reviewing table

Below you find a table to use when reviewing an paper. Some points are highlighted as essential [1] or important [2] or to check [3]. Those have different weightings when deciding whether the paper will be accepted, accepted with changes, or rejected.

General Information rename this document review-paper-IDENTIFICATIONNUMBER	Paper identification number:
Evaluation Criteria	Reviewer Comments
General Structure	
Is the paper clearly structured: Title, Introduction, Main part (Method/ Analysis), Closing part (Discussion/ Outcome/ Outlook)? [1]	
Is the purpose of every section clear? [1]	
Is the reading flow (“red thread“) ensured? [1]	
If included, is the author’s own opinion/ evaluation clearly labeled? [1]	
Subsections can only appear, if one section has several subsections. [3]	
Does every section headline have an introductory sentence? [3]	
Referencing	
Provide in-text references for all sources mentioned: Are all sentences that refer to other research (e.g. their method, outcome), facts, websites or online services properly referred to? [2]	
If pictures or figures are included, make sure these are labeled and their sources (author(s), year, page number) are included. [2]	
If pictures or figures are included, make sure these are referred to in the text. [3]	

Consistent and correct use of reference style [3]

Bibliography

Make sure the references are complete: Whichever reference is mentioned in the text has to appear in your list of references and vice versa. [3]

Language

Appropriate use of scientific language. [3]

Only minimal use of abbreviations. [3]

Additional comments [3]

Final grading

- / accept
- / accept with changes
- / reject

weighting from high to low:

- [1] essential
- [2] important
- [3] to check

Your reflection on the paper

write 2 to 5 sentences:

Video reviewing table

Below you find a table to use when reviewing an video. Some points are highlighted as essential [1] or important [2] or to check [3]. Those have different weightings when deciding whether the video will be accepted, accepted with changes, or rejected.

General Information rename this document review-video-IDENTIFICATIONNUMBER	Video identification number:
Evaluation Criteria	Reviewer Comments
General Structure	
Is the video clearly structured: Introduction, Main part (Method/ Analysis), Closing part (Discussion/Outcome/ Outlook)? [1]	
Is the purpose of every section clear? [1]	
Clear argumentation line? [1]	
If included, is the author's own opinion/ evaluation clearly labeled? [1]	
Referencing	
Provide references in the video for all sources mentioned: Are all statements that refer to other research (e.g. their method, outcome), facts, websites or online services properly referred to? [2]	
For all pictures / figures / video sequences, their source must be provided; either directly while showing the picture / figure / video sequence or at the end of the video (clear assignment) [2]	
Are all pictures / figures / video sequences in accordance with the copyright guidelines? [2]	
Subtitles, if included	

Consistent use of either BE or AE, or German. [3]

Is capitalization only and consistently used for names and research areas (e.g. Cognitive Science, Artificial Intelligence)? The reference to Table X or Figure Y is also capitalized. [3]

Is comma placement correct? [3]

Are there any spelling mistakes? [3]

Final grading

/ accept
/ accept with changes
/ reject

weighting from high to low:

[1] essential
[2] important
[3] to check

Your reflection on the video

write 2 to 5 sentences:



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