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THE ART OF DISRUPTIVE ENGAGEMENT

Designs on learning

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About Designs on eLearning (DeL)

As digital technologies continue to evolve and transform the pedagogic landscape, we face exciting and innovative possibilities for the future of education. The Designs on e-Learning (DeL) conference leads, fosters and illuminates innovative practices in teaching and learning with technology in art, design and communication.

The 2013 DeL conference explores the impact of these shifts on our teaching practices, and asks how we can maximize their potential for improving student learning. This is an opportunity to collectively generate ideas, tackle problems, and share best practices collectively. The format of the conference varies, incorporating panel discussions, presentations and keynote speakers.

Acknowledgments

As we all might imagine it takes a village to conceive of, organize and deliver a conference, particularly one with such a specific and unique focus. Designs on e-Learning owes its continued existence and success to a few individuals whose vision and passion persevere despite economic fluctuations, long distance moves and changes of academic institution. For their determined, ongoing commitment we must thank Nancy Turner and Keith Bailey. For a willingness to host Designs on e-Learning, we must applaud UNCW's Carrie Clements and her entire Center for Teaching Excellence community, which includes Diana Ashe, Dianne Bass and Emily Boren, and Stephanie Meyers, who stepped in to assist when I moved out of state. The Advisory Board members (Karl Ricanek, Colleen Reilly, Courtney Reilly, Nick Hudson, Sarah Watstein, Beverly Vagnerini, Jess Boersma, Christine Liao, Paul Townend, Ned Irvine, Charlotte Web, Dana Kletchka-Carlisle, Caroline Clements and Diana Ashe) contributed all sorts of practical and conceptual advice and are to be celebrated for their willingness to do so. The Theater Department at UNCW (Andy Belser, Susan Wilder and all the faculty) graciously made accommodations to loan us their beautiful facilities as did the Watson School of Education allow us to use their building for our lunches. Penn State's Natalie Novak assisted with all manner of support, from creating this document to facilitating registrations.

To each and every one of you, for your role and your willingness to accept it, a heartfelt thanks.

-Virginia Belser, conference organizer

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Featured Keynote Speakers

Wednesday, September 11, 2013
10:00 AM – 11:00 AM * Cultural Arts Building

Taking the "Distance" out of eLearning
Dr. Roger McHaney, Kansas State University

The concept of "distance" is changing dramatically in all aspects of eLearning. In this talk, Professor Roger McHaney will provide perspectives on how new technology and student expectations are shrinking the online classroom in a variety of ways. Visually engaging with numerous live demos, the talk will provide a cutting-edge toolkit for leveraging eLearning and innovation while retaining the fundamental principles of high quality teaching. In the end, McHaney will describe his recipe for success in eLearning summarized by the acronym: iCare.

Dr. Roger McHaney, author of the recent book *The New Digital Shoreline: How Web 2.0 and Millennials* Are Revolutionizing Higher Education. As he recently wrote:

> *Professors and administrators are both excited and scared by the prospect of incorporating Web 2.0 ideas into their careers and teaching. I am NOT saying that new technologies should be used in all settings. In fact, just because these tools are out there doesn't mean we should change for the sake of changing. The smart use of new technologies should result from the reformulation of our classes and job activities. Perhaps one of the worse approaches is to use these tools as a substitute for something that works well in its current form.*

Roger McHaney is an expert on use of technology and the ways Web 2.0 and tech-savvy millennials are impacting higher education and learning. He also develops distance education teaching and learning techniques. His work has been published in top business and education journals and he is a frequent keynote speaker His areas of research include Web 2.0 in education and business, technologies used by millennials, discrete event simulation, education simulation systems, computer-mediated communication systems, and organizational computing. His ongoing research includes studies on how social media is impacting business and education, distance learning techniques, business applications in virtual worlds such as Second Life, messageboard language complexity, and development of online training simulations.

Dr. McHaney's sane and humane approach to technology in instruction helps illuminate each individual's walk with technology.

It is his dream, eventually, to be able to teach all his classes from his retreat on the shore of Lake Huron in Michigan's Upper Peninsula.

Thursday, September 12, 2013
10:00 AM – 11:00 AM * Cultural Arts Building

Euphoria and Dystopia in the E-Zone
Prof. Carol Burch-Brown
Virginia Polytechnic Institute and State University

Dr. Burch-Brown of Virginia Polytechnic Institute and State University (VT) will begin Thursday morning's events. As her work is conceptually interdisciplinary, she works across several creative media, including drawing, hydrophonic recordings, photography, and video. Trained as both a visual artist and a musician, her current projects connect sound and imagery using Max/MSP/Jitter and other forms of digital processing. Much of her work for the past ten years has been engaged with new media and natural history, including projects exhibitions and performances related to evolutionary science and, currently, salt marsh estuary habitats of the southeast Atlantic. Burch-Brown's work incorporates field and underwater recordings as well as video, photography, and installation. Burch-Brown has been the recipient of many grants and awards including the International Travel Supplement Grant for concert performance at the International Computer Music Conference 2010, Virginia Tech's Creative Achievement Award, the Alternate ROOTS (Atlanta) Tour and Residency Program, a National Endowment for the Arts Visual Artists Fellowship Grant and a Creative Achievement Award.

General Schedule

Wednesday, September 11, 2013	
8:00 am, 8:10 am, 8:35 am, 8:50 am, 9:00 am & 9:25 am	Shuttle bus transportation from Holiday Inn and Blockade Runner to UNCW campus conference location (6 departures from hotels)
8:30 am – 10:00 am	Registration Opens: Cultural Arts Building, First floor lobby
8:45 am – 10:00 am	Continental Breakfast: 1105 Cultural Arts Building
10:00 am – 11:00 am	Keynote Address: Mainstage Theater, Cultural Arts Building
11:00 am – 11:15 am	Break: 1105 Cultural Arts Building
11:15 am – 12:30 pm	Parallel Sessions I
12:30 pm – 1:45 pm	Lunch – School of Education, 162 Watson Building
1:45 pm – 2:45 pm	Parallel Sessions II
2:45 pm – 3:45 pm	Parallel Sessions III
3:45 pm – 4:15 pm	Break
4:15 pm – 5:15 pm	Parallel Sessions IV
5:20 pm & 5:40 pm	Shuttle vans depart UNCW campus conference location to Holiday Inn and Blockade Runner (2 shuttles - space is limited)
6:45 pm & 7:00 pm	Trolleys depart from Holiday Inn and Blockade Runner to reception at Oceanic Restaurant
7:00 pm – 8:30 pm	Reception at Oceanic Restaurant
8:30 pm, 8:45 pm & 9:00 pm	Trolleys depart from Oceanic Restaurant to Holiday Inn and Blockade Runner

Thursday, September 12, 2013	
8:50 am, 9:00 am, 9:10 am & 9:25 am	Shuttle bus transportation from Holiday Inn and Blockade Runner to UNCW campus conference location (4 departures from hotels)
9:00 am – 10:00 am	Continental Breakfast: 1105 Cultural Arts Building
10:00 am – 11:00 am	Keynote Address: Mainstage Theater, Cultural Arts Building
11:00 am – 11:15 am	Break
11:15 am – 12:15 pm	Parallel Sessions I
12:15 pm – 1:30 pm	Lunch – School of Education, 162 Watson Building
1:30 pm – 2:30 pm	Parallel Sessions II
2:30 pm – 3:30 pm	Parallel Sessions III
3:30 pm – 4:00 pm	Break
4:00 pm – 5:00 pm	Parallel Sessions IV
5:15 pm & 5:35 pm	Shuttle vans depart UNCW campus conference location to Holiday Inn and Blockade Runner (2 shuttles - space is limited)

Friday, September 13, 2013	
10:00 am	Closing Plenary Session: Holiday Inn Resort, room TBA

Parallel Sessions
Wednesday, September 11, 2013

I.A. 11:15 AM – 12:15 PM (Panel Discussion)
Massive Open Online Courses (MOOCs) and the Arts
1099 Performance Lab, Cultural Arts Building

Presenters
Anna Divinsky
School of Visual Arts
College of Arts & Architecture
The Pennsylvania State University

Evan Feldman
Department of Music
College of Arts & Sciences
University of North Carolina at Chapel Hill

The emergence of Massive Open Online Courses (MOOCs) over the past year has garnered a great deal of attention, both within the academy and outside the walls of higher education. These courses, characterized by large enrollments and free registration, have brought issues of online course access, quality, and rigor to the fore.

Both panelists have experienced life as MOOC instructors: Divinsky developed and taught the "Introduction to Art: Concepts & Techniques" course for Penn State; Feldman created "Fundamentals of Rehearsing Music Ensembles" for the University of North Carolina at Chapel Hill. Both courses were delivered as part of their respective institution's partnerships with Coursera, the largest MOOC provider.

This panel will discuss the experience of building a MOOC, the resources required, and issues to be aware of (copyright, cheating, course communications). Each panelist will detail why they chose to participate with MOOCs, and where such learning experiences might be headed next. In addition, the panelists will share what teaching means in the context of a class with tens of thousands of students from across the globe.

1.B. 11:15 AM - 11:45 AM
The Offshore Artschool: a speculative model for art and design education
1092 Performance Lab, Cultural Arts Building: SKYPE presentation

Presenter
Cathy Gale
Graphic Design
Kingston University, London

In a critical approach to design pedagogy this paper presents a speculative model for exploring open education embracing the attributes of digital media while acknowledging and celebrating human-centered problem-solving. The Offshore Artschool is conceived as both a critical tool through which to argue for design's inherent, but conflicted, socio-cultural value and as a project through which its futures can be articulated. With design disciplines leading the debate rather than as affirmative modes of the academy the Offshore Artschool operates both within and beyond traditional educational territories. Part MOOC, part studio-based experience, the school is rhizomatic in concept, combining digital media to engage wider audience participation while congregating at creative ports of call as opportunities arise. The school aims to encompass creative modes of open-ended design discourse without institutional and bureaucratic constraints. The Costa Academia represents its first offshore campus: an educational heterotopia in which optimal uses of emerging technologies can be tested determining the boundaries of teaching and learning. Building on projects such as Paul Elliman's 'Wild School' and Department 21, the

Offshore Artschool proposes a contemporary context for a critical evaluation and celebration of art and design education. As a form of structured fluidity between the concrete and the digital spheres this paper seeks to apply 'designerly' thinking to an educational and institutional problem.

I.B. 11:45 AM - 12:15 PM
Virtual Reality as an Instructional Tool to Recreate a Segregation Era Community
1092 Performance Lab, Cultural Arts Building

Presenter
Thomas Tucker
School of the Visual Arts
Virginia Tech

The purpose of this project was to develop an effective instructional program which informs school age children about the culture, geography, and history of pre-civil rights 20th Century African American communities. The focus is on a restored "lodge" built in 1906 in a small African American community called New Town in Blacksburg, Virginia. This lodge, called the St. Luke and Odd Fellows Hall is one of many that were built by African Americans to serve as community centers, gathering places, entertainment halls, and meeting spaces for secret societies such as the Odd Fellows and other groups. The Odd Fellows Hall in Blacksburg is the only remaining structure in Virginia of its kind having been restored in 2010. Its location has been completely transformed from a close knit community to a commercial and office complex adjacent to Virginia Tech. In essence, the Odd Fellows Hall looks out of place whereas once it was the social gathering place for African Americans throughout the region.

This site was selected because it offered a particularly stark contrast and unique educational opportunity to develop a virtual reconstruction of the community and to build an educational program that could inform about the New Town community, its way of life, its culture, its self-reliance, its spirit, its economic vitality, and the contributions of its citizens to the larger white community from which its people were barred by tradition and law. In the process, we are investigating the viability/value of access and effectiveness of virtual reconstructions as instructional tools as well as the range of digital literacies needed by varying age learners to profit from this type of instructional tool.

In order to portray the historical significance and design qualities of New Town, we created an interactive environment to explore the New Town area using the Unity Game engine. The animation focuses on a "grandfather" interacting with his "granddaughter" explaining why the Odd Fellow Hall is there and what it meant before the 1960's. We started with an interior and exterior three-dimensional scan of the original Odd Fellows Hall with the FARO laser scanner. This accurate starting point in the interactive virtual environment was used to illustrate the importance of the building and how the area has developed as well as what happened to the people who lived in New Town and gathered at the Hall. The VR simulation has a series of two fully interactive virtual scenes from different time periods to illustrate/explain the significance of these changes. The simulation includes high levels of detail with normal maps baked on the surfaces of buildings and objects. The game engine allowed us to bring in animated human characters to interact with and to give scale to the site. These characters are dressed in fashions of the period. Trigger points pull up audio files describing the history of the buildings and the area. The program is published so that it can be viewed from web browsers, PC and Mac standalones, Androids, Xbox 360's and iOS.

I.C. 11:15 AM - 11:45 AM
Making the Leap to E-Learning Technology: Fear and Triumph
Mainstage Theater 1069 Cultural Arts Building

Presenters
Robert Boyce
Associate Professor
School of Health and Applied Human Sciences
College of Health and Human Services
University of North Carolina Wilmington

Heather League
Pearson Education

Kayleen Young
Student
University of North Carolina Wilmington

Techniques and best practices on how to smoothly develop an e-learning homework system that students appreciate are presented. Our experience in using a pilot with carefully selected volunteers, interviews and questionnaires before moving to a full implementation is provided.

Data at each stage of the course is discussed with latest outcomes being the following:
PURPOSE: To report the effectiveness of an e-learning system, Mastering A&P by Pearson Incorporated, using final course grade outcomes and student questionnaire perspectives.

METHODS: Students in the Human Anatomy and Physiology I course participated in the Pearson Education Mastering A&P e-learning system. This electronically graded homework consisted of a mix of tutorials, videos, art-labeling, and end-of-chapters questions. The homework comprised 12.5% of the overall grade. Spring 2012 semester test scores (n=51) were compared with the spring 2011 semester that did not incorporate Mastering (n=56). The overall Mastering homework score and end-of-course test grade were compared. A mandatory end-of-course questionnaire was completed. RESULTS: A significant ($P \leq 0.001$) increase was observed in mean test grades from spring 2011 (71.8 ± 7.8) to spring 2012 (77.9 ± 10.6). The average Mastering scores (82.0 ± 14.3) were significantly ($P \geq 0.01$) and positively correlated ($r=0.60$) with the average test scores. There was a shift in the grade distribution, favoring those in the spring 2012 class, with the percentage of B's shifting from 11% to 20%, and A's from 0%-6%, respectively. End-of-course surveys and evaluative course interviews were in support of utilizing Mastering to improve course grades and material mastery.

CONCLUSION: Mastering A&P was effective and positively received.

I.C. 11:45 PM - 12:15 PM
My digital life: improving student engagement with digital projects at the University of the Arts London
Mainstage Theater 1069 Cultural Arts Building

Presenters
Charlotte Webb
Project Manager, Student Engagement (Digital)
Web Communications Officer
University of the Arts London
Centre for Learning and Teaching in Art and Design (CLTAD)

This paper is a presentation of the current My Digital Life project at the University of the Arts London (UAL). My Digital Life seeks to improve student engagement with the planning, development and implementation of digital projects at the University.

Student engagement can take place in relation to students' own learning, curriculum development, institutional operations and processes of institutional change. This project focuses on the latter, with the emphasis on digital projects that are effecting fundamental changes in the University. For example, we are currently transitioning from Blackboard to Moodle, developing a new student online portal, and re-developing the externally facing University website.

Digital projects at UAL have had varied success in engaging students. There has not been a consistent approach to student engagement, and students have often been engaged too late in the lifecycle of projects. My Digital Life has been set up in order to address these problems.

This paper will present interim findings from the project:

Reaching and rewarding students
I will share knowledge and strategies learned about how to effectively communicate with, incentivize and reward students for their involvement in projects. What motivates students to get involved and give feedback? What do students expect in return? How can we ensure continuing involvement?

Students as co-creators
I am compiling a series of case studies that demonstrate excellent student engagement with the development and running of digital projects. I will briefly introduce an example case study on Commonplace, a student run website with a focus on providing advice and tips about University life. Commonplace has been design and created by UAL students, including the design of the site and the production of all the content. I will show excerpts from interviews with the project manager and two students who have been involved since the inception of the project.

Community building for student engagement
The My Digital Life project has attempted to build a community of students interested in digital technology both through a series of face to face events, and the development of an online project space. Face to face events have taken a variety of formats including an informal Barcamp, structured events organized around student presentations, course based events and events including industry speakers. I will present my findings on the effectiveness of these approaches and the different ways they can increase student engagement.

II.A. 1:45 PM - 2:15 PM
Invest in innovation through research and development
1099 Performance Lab, Cultural Arts Building

Presenter
Joshua A. Holt
PhD Online Learning Researcher
Brigham Young University–Idaho

Low cost and high quality, more quantity and less time - is there a formula to have it all? Come discuss ways to keep tinkering with a formula for successful online education for your institution through research and development to enhance and refine your online programs. Recently featured in the book *The Innovative University* by Clayton Christensen and Henry Eyring, Brigham Young University–Idaho invests in innovative practices by exploring ways to improve the quality of online learning and teaching experiences while keeping student cost low. Learn more about the R&D initiatives at BYU–Idaho, why they have a centralized R&D team, and the different criteria they use to manage a diverse project portfolio. Come prepared to share your own ideas

and questions together as we explore how to mix a formula of successful innovation for our unique institutions and online programs.

II.A. 2:15 PM - 2:45 PM
Resisting the Man Cave Classroom
1099 Performance Lab, Cultural Arts Building

Presenter
Wade Lough
Associate Professor of Design
Longwood University

When planning and outfitting your college classroom, an important question to consider is how much expensive technology is too much? Can a costly, over-equipped "Man Cave-like" classroom age quickly or be too specific to a particular course of study? Given that a typical college classroom can stand empty up to 60 percent of the time, the answer might be "yes." In the age of escalating college costs, it makes sense to utilize low-cost, even open source, opportunities. In the age of MOOCs, it also makes sense to consider how to turn massively impersonal classrooms into massively personal teaching and learning opportunities for you and your students. This paper is a case study on how to build a classroom that benefits student learning while adapting to a variety of lesson plans and uses by other disciplines. The author also considered how to use common technology, such as email, Canvas, or Blackboard, relatively low cost software, such as Echo 360, free websites, such as Socrative.com, and Excel Spread Sheets to build an effective, economical, and adaptable learning experience for students. The paper also deals with how such an adaptable and sleek classroom can pave the way for the use of "real world" experiences through case studies and real client interaction for the student.

II.B. 1:45 PM - 2:15 PM
Positing Learning Technologies in Higher Education: Debating the Differing Demands of Pedagogy and the IT Business Case
1092 Performance Lab, Cultural Arts Building

Presenters
Paula Nottingham
Middlesex University

James Nottingham
Regents University London

The conference paper explores the use of learning technologies as a mock debate, role-playing the positions of the academic and the CIO in order to explore the tensions that exist for providers of innovative and flexible learning strategies within higher education. This scenario has been proposed as a way to further discussion about an upcoming Social Media Toolkit for IT Departments for the Universities and Colleges Information Systems Association (UCISA) in the United Kingdom. Preparatory conversations with various learning professionals and research into this debate are used to bring out strategic issues that affect the positions of the teacher/facilitator as well as the manager of higher education.

The investment that universities make in learning technologies is based on strategic decisions, but these decisions can lead to a practitioner versus systems dichotomy that could affect the overall student experience. Casey and Wilson point out in their work 'A Practical Guide to Providing Flexible Learning in Further and Higher Education' that "the 'value' in flexible learning is in the teaching and interaction with students and creating the right conditions in which they can learn" (2005, p. 3). In a blended learning environment communication is now carried out through multi-modal conveyances (Jewitt, 2009), but often virtual learning systems are associated with

repositories rather than interactive spaces that acknowledge professional skills development. In the arts and professional practice the use of social media and Web 2.0 to stimulate flexible learning practice is now common but requires facilitation outside of the firewall.

Working with learning technologies develops our ability to partner digital literacy with negotiating change, change that occurs on an international scale. Pedagogical models exist (Conole, 2010; Salmon, 2003) but using these models can mean changing conventional content-led approaches. It may be that this altered environment requires higher education practitioners to develop their own capacity to develop curriculum that recognizes change, but there are limits to this engagement. Argyris and Schön (1974) provide the theoretical framework of "espoused" theories and "theories in use" to examine existing practice.

The role of the CIO in Higher Education is a rapidly changing one, with opportunities and threats developing on an almost daily basis. A number of CIOs in Higher Education are being appointed to manage a combined set of services such as The Library, E-learning, Management Information Services, Media & AV support Services, Students Records, CRM, Portals and Information Technology Services.

The demands that the diverse aspects of the academy place on the CIO are considerable but with a decisive strategy and clear levels of governance this can be a well-managed and supportive set of services. Disruptions will occur but these efforts are almost always linked to improving the student experience. It is a difficult balancing act to judge how conflicting dynamics can affect outcomes but it is key to recognize that engagement with learning takes place within many different sets of circumstances. How do the protagonists reach an accord, is it the corporate CIO or the early adopter academic who prevails?

II.B. 2:15 PM - 2:45 PM
Facing the fasces: Can 'Unity through Strength' Save Foreign Language Programs?
1092 Performance Lab, Cultural Arts Building

Presenter
Raymond Burt
Department Chair, Foreign Languages and Literature
University of North Carolina Wilmington

Two years ago, academic deans within the UNC System called together the chairs and heads of language departments in the 16 campuses to find a way to preserve their programs in the face of double digit budget reductions. After two days of deliberation, the nascent UNC Language Assembly decided to expand the model of the existing language consortia to strengthen existing programs by sharing students and faculty, and to extend the less-commonly-taught languages to all campuses. While promising success, the concept challenges existing power structures of the departments and universities and plays on both the hopes and fears of faculty and administrators. The presenters will describe the dynamics of change and their ramifications in a description of the two-year pilot which is essentially creating a state-wide language department.

II.C. 1:45 PM - 2:45 PM (Panel Discussion)
Harmonia: Multimedia Software for Paperless Music Theory Instruction
Mainstage Theater 1069 Cultural Arts Building

Presenters
Rick Taube
University of Illinois in Urbana-Champaign

Rachel Mitchell
University of North Texas

Andrew Burnson
University of Illinois

Harmonia is a new multimedia music theory application that combines music notation, automatic music analysis and homework grading together with audio, video and midi playback. The goal of Harmonia is to replace traditional paper-based music theory documents — texts, workbooks, student handouts, homework and tests — with multimedia versions that allow musical content to be created, edited, searched, annotated, performed, automatically analyzed and automatically graded, all within an elegant, user-friendly interface. By providing a truly paperless document model that includes AV and automatic grading services, Harmonia enables theory instructors to take full advantage of web-based instruction opportunities and MOOC for teaching graded courses. Because automatic grading does not take human time, Harmonia's paperless model also has significant implications for traditional classroom instruction in college theory programs. Over the years there has been steady economic pressure to reduce the number of TAs per class and to increase class sizes. By completely relieving TAs from hours per week of grading, a smaller instruction staff can provide significant additional human contact to help mentor and guide students in the class.

Harmonia's multimedia documents are a dynamic flow of text, images and analytical music scores along with audio, MIDI and video playback. Its file format is PDF so Harmonia documents look exactly the same if you view them in an external PDF viewer or print them. Working inside Harmonia is similar in many respects to working in a word processor: the teacher or student types text, embeds images and Audio and video clips from the web (e.g. YouTube and Vimeo links). When an AV link is clicked the content opens directly in the Harmonia page using Harmonia's built-in multimedia transports. Since the instructor does not have to switch to other application to view or listen to AV this feature makes Harmonia suitable for developing and displaying course presentations in the classroom.

The most novel feature of Harmonia of course is its integration of interactive musical scores and automatic music analysis into the multimedia document model. Scores exported from notation editors like Finale or Sibelius can be loaded into Harmonia and then placed in the page flow together with the other graphical objects in the document. When scores are loaded they are automatically analyzed for their harmonic and melodic content (e.g musical key discovery, chord analysis functional tonal analysis, musical error detection). The computed theory line then appears directly under the score. Teachers and students can override any theory entry simply by typing the symbol they prefer or altering the notes in the score. Harmonia can search scores for roman numerals, sonorities. This serves as the basis of Harmonia's automatic grading feature, where the letter grade depends on the teacher's point/error distribution and grading curve they associate with each assignment document.

To learn more about Harmonia or download the free application visit our website at http://camil.music.illinois.edu/software/Harmonia

III.A. 2:45 PM - 3:15 PM
Open education in Art and Design higher education: the potential for disruption
1099 Performance Lab, Cultural Arts Building

Presenter
Nancy Turner
Dean, Learning and Teaching Development
University of the Arts London

In most Higher Education (HE) contexts teaching remains a relatively private aspect of academic practice, not open to peer review or external quality benchmarks. This landscape is beginning to change in most national contexts through student surveys, the scholarship of teaching and learning, professional development in learning and teaching for HE teachers, and implementation of development schemes such as peer teaching observation. This opening up of teaching practice is occurring alongside apocalyptic predictions for HE (e.g. Barber, Donnelly, & Rizvi, 2013 and Coughlan, 2013). Whether such extreme predictions will play out will only be seen in time. However, the significant shifts that HE is currently navigating cannot be ignored; the need for rapid and continuous change has never been so pressing. While developments to date have improved teaching practices, more needs to be done to facilitate ongoing enhancement in teaching and curriculum design. I propose that engagement with open educational practices (OEP) is one powerful way to achieve this.

Experience at the University of the Arts London (UAL) indicates that engagement with OEP is an effective tool to support change in Art and Design HE teaching and learning practices. We have found that OEP acts as an excellent method to identify underlying pedagogic conceptions and practices. Making implicit models of learning and teaching explicit through OEP is an important step in developing the skills and infrastructures needed to operate effectively in a changing HE landscape. These benefits have also seen engagement with OEP move from the edges of our institutional agenda to feature as a component of strategic planning.

This session will provide an overview of some of UAL's activities in supporting teachers to engage with OEP together with their reflections on the experience, paying particular attention to the affective, cognitive and practical factors involved. UAL's strategic direction in this area will also be considered in light of the broad benefits potentially achieved through OEP.

III.A. 3:15 PM - 3:45 PM
Using layers to design online learning content with open standards
1099 Performance Lab, Cultural Arts Building

Presenter
Joshua A. Holt, PhD
Online Learning Researcher
Brigham Young University-Idaho

A layered approach to designing online learning content allows course materials to have a common look and feel styling and include dynamic elements. The open and free languages of HTML, CSS, and Javascript can be combined into online course content templates for course developers and instructional designers to create learning materials with free wysiwyg software applications. Using a consistent folder structure for the course content can make the course materials portable, sharable and predictable. Brigham Young University-Idaho has developed online course material templates that have three layers – each that can be styled independently: the content layer, the course layer and the all courses layer.

Several reasons have prompted BYU-Idaho to migrate all of their online course materials to web files, including: 1) Portability of content from one LMS to another, or use without any LMS; 2) Ability to control the look and feel styling in a more central way; 3) Ability to display elements on demand on all pages in a course or all pages in an online course; 4) Hope to be able to re-package content pages into other delivery formats (eBooks, mobile apps, etc.).

The experiences and resources created for these web files are from the perspective of an instructional design practitioner, someone who figures things out, not from a web programming expert. Examples will be shown with links to download and use for you own purposes. Bring your questions and ideas to share with the group.

III.B. 2:45 PM - 3:15 PM
Visceral Education: Art, Technology, and the Power of "Yes!"
1092 Performance Lab, Cultural Arts Building

Presenter
Jim Chance
Federal Judicial System

Throughout his life Bill Ball (1931-1991), founding artistic director of San Francisco's American Conservatory Theatre, directed his students to "say 'Yes!' to the creative impulse." "Saying 'Yes!,'" according to Ball, was the first step in a creative process that culminated in "telling stories that touch people's souls."

Great theatre and great education have this in common: those who benefit most are those who "say 'yes'" to the full experience. Learning ordinarily occurs when we're exposed to some great new thing and we become cognizant of its applications. That's education. Learning extraordinarily occurs when visceral reaction precedes cognition. That's visceral education. Learners feel something and the experience of that feeling becomes a memory. Actors call this "sense memory." It can impact behavior, positively or negatively, forever.

For example, as toddlers we touch a hot stove and it hurts. It evokes a visceral response. The memory of that response stays with us forever. We are cognizant of the fact that heat can be painful. We assimilate into our daily lives a learned fear of being burned. We become cautious. The memory keeps us safe —a positive outcome.

Visceral education may also involve emotional or psychological experience. For example, the loss of a love can be painful. After a lost love we may seek to avoid healthy personal interactions and forego opportunities to meet or love someone new…for fear of being "burned" again. The memory stifles healthy new relationships—a negative outcome.

Educators ordinarily use technology (video, audio, graphic) as tools to help focus learners' conscious attention on information and applications. That is education as we know it. But such limited use of technology perpetuates an antiquated paradigm. We live in an age of information overload. Our students have immediate access to more information in the palm of a hand than the most experienced instructor received in an entire graduate degree program. Computers, Blackberrys and iPhones bombard students with text and data all day every day. But the human capacity to recall text and data is limited.

Think about the most important lessons you've learned. Are the most important lessons the ones you read or the ones you lived? What distinguishes important lessons from thousands of others? Might it be that memories resulting from visceral experience live in a different part of the brain and have a different shelf life from other memories? How can we push beyond the outdated construct of technology as a means to transfer information and harness technology to facilitate experiences that result in memories? Feel—Remember—Assimilate.

During my presentation, I would challenge instructors to morph from imparters of knowledge into providers of experience. We would explore saying "Yes!" to the use of technology as a means of creating visceral—not just reasonable—responses. Energy does not equal action. Wanting to do something…or trying to do something…isn't the same as doing something. Say "Yes!"…and explore ways to actually do this! Our objective: harness technology in a way that helps create visceral experiences and memories…that touch people's souls!

Parallel Sessions
Wednesday, September 11, 2013

III.B. 3:15 PM - 3:45 PM
"21st Century Technology in 19th Century Institutions: The Perils and Prospects of Digital Devices in Art Museums"
1092 Performance Lab, Cultural Arts Building

Presenter
Dana Carlisle Kletchka, PhD
Curator of Education
Palmer Museum of Art, Pennsylvania State University

Digital devices, apps, and social media are slowly but surely finding their way into art museum galleries and educational spaces, but to what end? This session will explore the use and implementation of technology in institutions that historically value solitary aesthetic visual experiences over social, dialogic, participatory interactions.

IV.A. 4:15 PM - 4:45 PM
"I learned about myself": Using blogs to foster self-reflection and collaborative learning
1099 Performance Lab, Cultural Arts Building

Presenter
Natascha Radclyffe-Thomas
London College of Fashion
University of the Arts London

The transmission model of education is no longer relevant for the 21st century university; educators do not have the monopoly on knowledge. The digital natives who populate our classrooms are bombarded with information at an unprecedented rate, from sources worldwide, available anytime, anywhere in the hyper-connected virtual world, and there is an imperative to rethink the purpose of a contemporary creative education. The digital revolution and social media have made it possible to forge links across space and time, offering new ways to connect with likeminded people. This situation, exploited by media and retailers worldwide, has thus far made minimum impact within higher education institutions, and it is timely to discuss how new technologies can be imbedded across the curriculum and used to enhance the student experience. The walls of the twenty-first century classroom can be expanded by the utilisation of social media that offer exciting opportunities for educators to engage students via the use of online communication tools such as blogs. There is evidence that student satisfaction is increased when learners feel part of a community, and blogs can harness students' enthusiasm for digital communications and increase engagement in and out of class.

New technologies offer the possibility to remodel twenty-first century education and teachers play an important role both in its introduction and in evaluating its uses. Pedagogical theories, including Amabile's Internal Motivation Hypothesis and Csikszentmihalyi's concept of flow, argue that students learn best when they are actively involved. With many educators seeking to 'flip' the classroom and make learning both central to the curriculum and visible to students, there is a current move towards adopting constructivist approaches and the use of blogs as reflective learning journals can help make the processes of learning explicit, both to teachers and learners. With the irresistible forces of globalisation permeating many aspects of students' lives, it is imperative that their education provides learners with the ability to work across cultures. Key to an understanding of how others work is the ability to analyse one's own cultural assumptions, and how these can foster or impede both individual and collaborative group work.

This presentation reviews international research on the use of blogs in education giving exemplars of best practice, and uses lessons learnt from case studies in the US and UK on the integration of blogs across a range of courses. Students use blogs in a variety of ways: as visual and reflective journals, to organise group projects, to share information, and to showcase their

work. Both the problems encountered and successes enjoyed are presented using vignettes from the case study, to encourage a dialogue about how best to exploit the pedagogic potential of blogs to create a truly interactive academic culture.

IV.A. 4:45 PM - 5:15 PM
Learning New Media Aesthetics through a Virtual Environment: An Interactive Art Project
1099 Performance Lab, Cultural Arts Building

Presenter
Christine Liao
Assistant Professor
Early Childhood, Elementary, Middle, Literacy and Special Education
Watson College of Education
University of North Carolina Wilmington

Undergraduate students use computers, the Internet, and other digital technologies on a daily basis. Yet, in my experience, many do not understand interactive new media work such as net art. In fact, they often question whether this kind of work should be considered art. In order to consider new media art in a meaningful way, an understanding of the aesthetics of new media is necessary. In the context of the virtual environment of Second Life (SL), I created a project to help students apprehend the aesthetics of new media and create their own interactive art pieces as a means of communicating their ideas. Further, through the exhibition of their new media work in SL, they learned about the potential of new media art to communicate their own ideas and explore those of others.

New media aesthetics can be characterized as digital, interactive, hypertexual, virtual networked, and simulated (Lister, Dovey, Giddings, Grant, & Kelly, 2009). These aesthetics also constitute the new media's functionality—i.e., the ways in which people communicate ideas in the modern technological context. Proficiency in understanding and using these relies on understanding how these characteristics can be used to communicate ideas.

This project focused on using the virtual environment to create interactive new media work and a subsequent exhibition centered on the metaphor of the house. Students conveyed their ideas by creating interactive houses and curating an exhibition to show their works together. Each house had its own theme, and the audiences interacted with the houses by clicking objects and negotiating the consequences that arose from each interaction. Students learned to build 3D objects in SL and to use simple scripts to create interactivity. Through simulating these interactive installation art exhibitions, the students were able to understand the aesthetics of new media based on their interactions with each others' work. The students found learning to create art in Second Life to be challenging, However, they succeeded in creating a new media exhibition as an immersive environment, i.e., one in which people's awareness of the world and themselves is transformed such that they experience themselves as functioning in the created online world (Blascovich & Bailenson, 2011). And, through this platform, which unlike webpages is 3D in nature, they brought the possibilities of new media art to life. Peers from another university also visited the opening of the exhibition and contributed feedback.

The experience of curating an exhibition was also meaningful, especially as doing so in the physical world would have been very difficult given space, time, and financial constraints. Overall, through this project, the students shared a vivid experience wherein they both learned about new media aesthetics and developed the skills to communicate through new media aesthetics.

IV.B. 4:15 PM - 4:45 PM
Autonomous Learning Groups in an Art MOOC
1092 Performance Lab, Cultural Arts Building

Presenters
Amy Bloom
Ph.D. candidate in Art Education and Women's Studies
The Pennsylvania State University

Anna Divinsky
Lead Faculty of the Digital Arts Certificate Program
The Pennsylvania State University

In May 2013, The Pennsylvania State University launched an art MOOC called Introduction to Art: Concepts and Techniques. Over 50,000 students registered for the class. Within 24 hours of the class launch, autonomous groups within the enormous MOOC began forming. Students developed groups for different reasons, including shared commonalities such as age, art experience, common language, and countries of origin. The groups also indicated the need and desire for sharing of artworks beyond the planned, Coursera-assigned peer groups. The autonomous groups chose various sites for meeting places. For example, groups met in separate forum threads, on Facebook, in StudyRoom and on Google+. Current caveats for 21st century learning emphasize the importance of developing capabilities for teamwork and working in assigned groups. However, the MOOC findings, as well as anecdotal evidence from our experiences in traditional classrooms, indicate a strong desire on the part of students to choose their own participatory groups. Reflecting on the MOOC findings and other classroom experiences, the presenters consider that allowing groups to self-select may be an effective practice in developing learning situations. We also note many MOOC students' desire for more teacher-student connection, and for direction from the teacher as an authority figure. Many students had extensive art experience and knowledge and were capable of teaching themselves and each other with a great deal of independence, and students could "see" the proportion of teachers to students. However, a number of students still sought an authoritative approval, or a connection, with the teacher. Simultaneously, students repeatedly relied on one another to efficiently solve problems and create alternate teacher-student relationships. In this presentation, we will share our findings and explore possible implications for traditional and non-traditional schools.

IV.B. 4:45 PM - 5:15 PM
The Cocktail Phenomenon
1092 Performance Lab, Cultural Arts Building

Presenter
Cyril Shing
University of the Arts London

This paper challenges the conventional thinking of designing an e-learning programme (top-to-bottom structure of delivery of subject knowledge) as it cannot fully explore the potential of using e-learning. The paper suggests that a reversed, bottom-up model should be used to design the e-learning programme, which helps the students to find their own interpretation in their own design discipline to engage students to discover new forms of design knowledge. With different design disciplines constantly reinventing themselves through other subjects (e.g. biology, literature), this paper presents a new form of pedagogy via a digital, ambiguous mobile network where students are engaged in their learning by finding their "peer group" to define their subject knowledge. In this new form of pedagogy, the paper argues, students' acquired design subject knowledge is not from one form of source but from many sources via their digital network within an open information network in the design institute.

The paper also suggests that the role of educator in this new form of digital pedagogy has been transformed as a research facilitator, mentor, and a digital steward (Etienne Wenger, Nancy White, and John D. Smith, 2009) to help students discover a new form of subject knowledge.

The paper presents a case study of the author's on-going research project of designing a virtual and physical pedagogy model which aims to encourage students actively to find their peer group to develop their design interest in the subject. The model is based on the framework of Etienne Wenger's communities practice theories (Wenger 2006) to design an e-learning networking interface via a mobile app interface. The paper also presents the physical environment where students can facilitate their new learning behaviour by using the mobile app. The app will be used to demonstrate how to engage students to learn individually and collaboratively via online and offline environment. The case also describes the app being designed to help students to share their design skills and also search for their potential "collaboration peers" to develop their own design idea for their projects. This case also suggests the potential of students for self-directed study, promoting independent thinking and interdisciplinary collaboration to achieve unforeseen design outcomes.

However, the paper also uses the case to present some practical issues that must be considered, e.g., engaging students to work collaboratively but be independent and avoid losing individual originality and creativity in developing their knowledge in the subject. The paper points out the dangerous standardization within a digital collective learning environment. Besides, with potentially all forms of information, overwhelmingly flooding into our academic environment, the design of pedagogy is becoming essential to disruptively engage students to know the ways to transform that information into real and useful knowledge.

Finally, the paper proposes the transformation of learning via new digital technologies; the tutor-centered knowledge transferred in design education should be reversed with a new form of student-centered pedagogy. With this new form of pedagogy, teaching and learning are transformed to nourish innovative and risk-taking ideas within the students' community.

Thursday, September 12, 2013
Parallel Sessions

I.A. 11:15 AM – 11:45 AM
Learning Videos – do they work for you?
1099 Performance Lab, Cultural Arts Building

Presenter
Gabriella Daniels
London College of Fashion
University of the Arts London

The aim of this research was to explore the value of the integration of on-line learning videos into the students learning experience in practical workshops (pattern cutting and sewing).
The videos which were subject of this investigation could be classified broadly as instructional videos, presenting processes or specialist machine introductions. As such, they can be referred to as a type of multimedia learning resource (using words and visual images) and learning object (Wiley, 2003).

Constructivism as an educational philosophy views learners' engagement in the learning process as a key to constructing meaningful knowledge and skills. From this stand point some researchers and educators have questioned the value of learning videos for the learners' experience: "It is believed that learning objects do not cause learning but provide its availability" (Yahya and Yusoff, 2008, p16).

However, the proliferation of learning videos and other learning objects has prompted research applying cognitive psychology to multimedia learning and suggesting that learners with less prior knowledge tend to benefit strongly from multimedia presentations, and that coherent summary (words and pictures) is better than a longer version (Mayer and Moreno, 2007). Overall, research comparing the effect of conventional and digital multimedia resources on attainment is inconclusive, although studies report positive effects of learning objects on students' motivation and enjoyment of the subject (Choi and Johnson, 2005, Teng et al, 2009).

This study compares staff's views with the students' perceptions of relevance and usability of a range of instructional videos. Tutors and technicians believed that the videos provided:

- Visualisation of processes, thus overcoming difficulties with understanding text or verbal instructions;
- Visualisation of areas that are difficult to see in workshop demonstration;
- Availability of instruction on demand by the learner;
- Additional stimulation, inspiration and motivation.

The videos were, commonly, not seen as a learning tool to be used by the instructors in workshops or as substitutes of direct instruction.

The students were most likely to view the videos at home (75%), and the most commonly used viewing device was laptop (64%). They stated the following reasons for using instructional videos: as a reminder, to visualise a process, to save time (instead of waiting to be seen and instructed again by a technician), to view something that they have missed in class.

The students preferred short (2-4 minutes) and clear process instructional videos. Longer videos of highly specialist processes were also seen as useful. General area and machine induction videos were rated as less useful. "Voice over" with camera focused on work demonstration was favoured over "talking head" style videos.

Students expected high quality image and sound. Some international students suggested subtitles.

Comparing the two perspectives showed that although staff created videos for a range of valid reasons, their integration in the construction of knowledge was left to the students' individual

initiative and was peer group dependent. The use of mobile digital technology was seen as an enabler of rapid access and self-guided learning, but overwhelmingly, tutors and students valued the face-to-face interaction as a prime enabler of learning. Further development of video resources should be based on the following key considerations: constructing the shortest visual and audio messages, identifying key meta-data to enhance reusability, adaptation of teaching and learning styles.

I.A. 11:45 AM - 12:15 PM
The Modest Art of Successful Engagement
1099 Performance Lab, Cultural Arts Building

Presenter
Don Habibi
Professor of Philosophy and Religion
University of North Carolina Wilmington

The multifaceted idea of 'disruptive engagement' has many meanings and connotations. (20 minutes is not enough time to sort out the different ways the term is used and understood. So we will have to live with a certain degree of ambiguity.)

I readily concede that there are many positive things to say about disruptive engagement. Sometimes it is good to disrupt the complacent status quo and shake things up. Sometimes innovation comes only when we leave our comfort zone and think 'out of the box.' Sometimes the disrespect or rudeness of disruption is deserved, or necessary in order to challenge entrenched ideas or force us to refine and improve our understanding. So in this sense, 'engagement' is a good thing. It is how we learn and progress.

However, in this presentation I will argue that disruptive engagement is problematic--at least for the vast majority of people. I will argue for the art of least disruptive engagement, in the hope of moving us in the direction of optimal engagement. I will confine my discussion to the context of pedagogy and education, particularly the debates surrounding traditional models of schooling, online education, and the future.

My presentation is divided into two parts:

I first identify some problems that technology creates in terms of lengthening the learning curve.

In addition to all the necessary skills and knowledge base that are required for success, there are now several technology-related skill sets that must be learned or mastered. Moreover, the list of required skills changes, and the number of skill sets grow at a rapid pace. We have to adjust and commit to a lifetime of learning new technologies. The disruption of the never ending learning curve is a great source of anxiety. But I am not complaining. Although I call attention to the endless educational challenges that come with rapid technological progress, the burdens are easily outweighed by the benefits.

In part II, I offer my modest effort to create a model of online teaching that is least disruptive by design.

By closely emulating the traditional model of college teaching, my online classes minimize the anxieties associated with learning new technological skill sets.

My courses are simple and user friendly. They are specifically designed to make online learning accessible to students who never thought they would or could take a distance education course.

Instead of forcing my students to grapple with the full spectrum of digital literacies in the classroom, I rely on a few simple, entry level technologies.

The course content is covered by posting thorough lecture notes and recorded lectures, and assigned readings. These are available to students at their convenience. The discussion and personal interaction is covered by frequent communication with students via email, phone, Skype, and face to face meetings.

I offer this as a successful model of distance education that is easy to set up for the instructor and easy for students to access, whatever their technological background or level.

I.B. 11:15AM-12:15AM
"Unit X" at the Manchester School of Art
1092 Performance Lab, Cultural Arts Building

Presenters
Chris Meadows
E-learning Support Officer
Manchester School of Art, Manchester Metropolitan University

Michael Gorman
Senior Learning & Teaching Fellow
Manchester School of Art, Manchester Metropolitan University

This paper discusses the use of cloud technologies supporting collaborative learning in "Unit X". This is an innovative learning and teaching strategy. Developed by the Manchester School of Art, aiming to promote, extend and develop the student experience by forming meaningful collaborative projects across disciplines but also by engaging external partners in student initiated projects. This interdisciplinary development won the prestigious "Sir Micha Black Award for Innovation in Design Education" for 2012, which was presented at the Royal College of Art. As the tools in the MLE (Moodle 1.9) failed to address the pedagogical requirements of "Unit X" alternative vehicles were necessary. Primarily the MLE integration with the student record system meant collaborative space across programmes was difficult. The project, at Level 4, utilises a number of social media tools, in conjunction with the institutional MLE, to facilitate the student experience, communication between project stakeholders, generate collaborative student interaction and the formulation of assessment. Primarily the students' information gathering phase is a team activity and is shared via a group blog, mainly via "Posterous" although some courses use "tumblr" or "blogger". Four interns were employed for core support of the Unit. The administration and organisation utilised a range of cloud technologies to support and facilitate programme set up and delivery. A hub and spoke arrangement with central events and organised centrally with complementary core delivery by program teams relating to specific student initiated projects. Similarly external speakers, presenters and facilitators were utilised in sessions that needed coordinating. Google docs enabled live authoring of timetables that were embedded into the MLE reducing version control issues. Google calendars were also adapted and embedded to facilitated tailored streams of sessions to particular groups. External workshops were managed through "Eventbrite" sign ups and Google calendar, again allowing collaborative and dispersed authoring. Feeds could be tailored by student's subscriptions. Full history tracking was implementable and live current data was accessible immediately by the students. Teaching assistants were employed in supporting students on blogs in terms of the pedagogy of blogging for assessment. They also provided technical assistance via drop-in workshops throughout the Unit. Their feedback will be critical in reviewing arrangements for the next cohort as Unit X rolls in to Levels 5 and 6 (and the subject of further research). In response to student feedback, and maximising potential for student involvement (and relate this to Astin's "Student Involvement Theory" alongside Tinto's 14 point retention manifesto) Facebook was chosen as the preferred platform. Being the most widely accessed portal we experimented with its use as a collaborative

platform for groups, encouraging the use of existing student facilities such as Skydrive to make sharing, organising and collaboration as seamless as possible. The platform for reflective journals remained a blog and we utilised various platforms including, Wordpress (both native installations and free accounts), tumblr, blogger and typepad. Alongside this, collaborative projects in the School of Architecture were documented on Wordpress and facilitated by Facebook groups. Over 20 projects and installations around the city were coordinated and planned by students for students using a combination of the MLE, blogs and web platforms such as Facebook and Twitter. Groups consisted of Year 5

Part 2 Architecture students facilitating the delivery of projects with teams of Year 1 & 2 BA Architecture students and Landscape Architecture students. Student feedback on the projects has been planned in the next few weeks and the project will be examined longitudinally comparing qualitative student and staff feedback, alongside network mapping and analysis for patterns between involvement and performance in these student facilitated projects. This paper outlines the scope of "Unit X", how cloud technologies have been employed to allow cross-disciplinary work and highlights issues of concern as the project progresses – for instance the diversification from "posterous" to other platforms by certain programmes created some information and pedagogical issues that needed adaptation. Critically, it also introduces, examines and analyses student and staff feedback concerning their experiences Astin A.W (1999) Student Involvement: A Developmental Theory for Higher Education Tinto V. (2006) Research and Practice of Student Retention. What Next?

I.C. 11:15 AM - 11:45 AM
Developing digital literacies, sharing strategies and approaches by understanding DIALs 'resources of expertise'
Mainstage Theater 1069 Cultural Arts Building

Presenters
Chris Follows
University of the Arts London

Nancy Turner
Dean, Learning and Teaching Development
University of the Arts London

This presentation aims to provide an overview and insight into the mostly unseen and unknown 'resources of expertise' required for developing and delivering sustainable digital literacies projects in UK art and design higher education.

At the University of the Arts London the DIAL project http://dial.myblog.arts.ac.uk (Digital Integration into Arts Learning), partially funded by JISC Developing Digital Literacies Programme, set out to explore digital literacies (DLs) in the arts. DIAL supports a number of self-identifying and mutually supportive communities of staff and students within the university (based on courses, disciplines, departments or other naturally occurring communities) who identify goals for improving their collective digital literacies. Staff and students approach DIAL with proposals of what they would like to do to address their DLs needs rather than the deficit model of waiting to be sent on specific DL training courses for what someone else thinks they need.

The DIAL project has produced many new and evolving 'resources of expertise', namely all those who have contributed to the success DIALs unique DL model, these include individuals involved in the DIAL project from: project conception, management, coordination and project development and innovation. All these individuals have brought their own existing and new specialist expertise to create a new combined DIAL 'resources of expertise'. The project team and participants have shared their experience and expertise openly online, many exploring open educational practice

(OEP) for the first time. See all the DIAL projects and activities here: http://process.arts.ac.uk/content/dial-projects-and-activities

Members of the DIAL project team will draw from their experiences of managing and participating in the DIAL project. This paper will highlight the different perspectives and approaches taken by the UAL DIAL project team, including:

- The DIAL approach, what worked well and what didn't work so well.
- Supporting departmental strategic planning by embedding sustainable digital literacies (DL's) using the communities of practice model (CoP's) and supporting self-sustainable open practice networks across groups and departments.
- The pros and cons of supporting cross collaboration in DLs between projects, departments, services and course students and staff.
- Tools and processes for project managing a cross college DL change programme running multiple complex digital literacy CoP projects.
- Creating DL project support roles, such as staff and student project coordinators/champions to meet capacity and support a wider project knowledge base.
- The perspectives of the staff and students who developed DL projects from complex 'self identifying groups' into sustainable and productive DL CoPs through realising achievable but complicated goals/targets, applying specialisms, being subject focused and demonstrating independence, self motivation, enthusiasm and passion.

What next for DLs at UAL? DIAL is a change programme and will strive to continue beyond the life of the project and support a sustainable and long-term future for UALs Digital Literacies Programme.

I.C. 11:45 AM - 12:15 PM
Incorporating Digital Technologies to Creatively Differentiate Instruction in Middle School, High School and Higher Education
Mainstage Theatre 1069 Cultural Arts Building

Presenters
Janet Robertson
Dropout Prevention Coalition Co-coordinator http://www.uncw.edu/ed/dropout/
Professor of Secondary Education
Department of Instructional Technology, Foundations, and Secondary Education
Watson College of Education
University of North Carolina Wilmington

Sheila Sokolinsky
Isaac Bear Early College High School
Wilmington, NC

Effective communication using traditional and digital technologies is a critical 21st century skill for both K-12 and postsecondary students. Creative expression is required to enhance communication and increasing its effectiveness. In education, we need to integrate the arts and technology into curricular areas for effectively communicating content and concepts. Educators should employ various methods of communicating with students, and students should be given an eclectic variety of response modes in order to demonstrate deeper understanding, critical inventive thinking, and problem-solving abilities.

The more interdisciplinary school becomes, the better prepared students will be for life which does not artificially compartmentalize itself. Educators at universities in diverse disciplines need to be aware of what is happening in K-12 so they can build upon their students' knowledge base. Many educators shy away from art or technology in their assignments due to grading concerns;

however, with carefully designed rubrics, multiple standards can easily be incorporated and assessed and students are engaged and creativity is encouraged.

Three educators from middle school, high school, and university level will demonstrate multiple ways to use project based learning that includes using technology and the arts to enhance communication and differentiate instruction. We include specific examples of how to design, implement and efficiently assess projects. The first panelist is a middle school teacher who has project-based learning throughout her language arts curriculum. Her students complete a variety of projects including high tech book reports, problem-solution projects, to creating video games. The second panelist is a high school teacher who teaches a Digital Integration course. Projects in the course include digital portfolios, stories, and books with intentionally developed rubrics to meet multiple literacies to prepare students for college. The third panelist is a teacher educator who has used technology and art differentiation successfully in K-12 and higher education for 30 years.

II.A. 1:30 PM - 2:00 PM
Walling a MOOC: Content, Curriculum, and Collaborative Connectedness
1099 Performance Lab, Cultural Arts Building

Presenter
Ann C. Clements, Ph.D.
Associate Professor of Music Education
The Pennsylvania State University

This presentation will focus on a project that aims to disrupt the concept of MOOC, as commonly practiced, by walling off the experience to particular institutions and particular students. Switching the concept of MOOC from an “export commodity” to an “internally enriching” product may provide a new model for ways in which MOOCs can be of value to the institutions that (most often) create them. The project to be discussed specifically aims to create, implement, and study the effects of the first multi-university-based collaborative MOOC experience. The goal of this project is to partner with music education faculty from across multiple institutions to create a five-week MOOC learning module that leverages specific expertise found at each participating institution. Faculty expertise will be highlighted through the creation of artistically based video “talks” from that focus on foundational topics of importance to American music teacher preparation (sample of media to be produced). The learning module will be built collaboratively among university faculty, and will act as the first five-weeks of introductory music education courses at these partner institutions. The format of this module will allow students and faculty to experience the curricular content simultaneously, which may enrich experiences and provide innovative approaches in teaching and learning through cross-university online learning.

The research surrounding this project seeks to explore:
1. the degree to which students and faculty interact across institutional boundaries within a cross-university experience;
2. the educational experience of participants in the MOOC; and
3. the potential advantages and disadvantages of a limited or “walled” MOOC experience.

Thursday, September 12, 2013
Parallel Sessions

II.A. 2:00 PM - 2:30 PM
Defining Real Musicians – How 21st Century Technology Inspires Musical Creativity
1099 Performance Lab, Cultural Arts Building

Presenters
Daniel Johnson
University of North Carolina Wilmington

According to cultural anthropologist John Blacking, music is the way humans organize sound and silence. As such, it is a uniquely human trait, playing a central role in thinking, feeling, and communication. It has unique and meaningful purposes in society, including education. Another important aspect of music is its relationship to technology – both have long been closely linked. From the invention of the first musical instruments (flutes made from bird bones) to the latest multi-track recording equipment, technology has been essential in extending the range of musical possibilities. Perhaps the most fundamental achievement in this area was the invention of the phonograph by Thomas Edison. Before listeners had a way to record and playback sound, musical performances simply vanished into thin air. Since the late nineteenth century, musicians and audiophiles have been improving the sound reproduction quality by using a variety of media and electronics.

Digital technology offers a wide range of benefits and advantages in twenty-first society. Chief among those advantages is learning and access to knowledge, but mere information without meaning is empty and lacks value. What is valuable, however, is the meaning learners make from exploring new ideas. In art, perhaps the highest goal in this arena is inspired creativity.

Among the arts, music is often taught the least creatively. Consequently, many instructors cling to traditional ideas of teaching and learning. They seem most comfortable with a face-to-face approach, when students learn from their teacher by imitation. Far from this apprentice model, twenty-first century music technology suggests shifting roles for both teachers and learners. More specifically, this technology offers two main innovative ways to disruptively engage learners in making music.

First, by separating performance technique from artistic expression, twenty-first century technology allows creative and musical thoughts to flow freely. Instead of laboring with time-consuming technical drills and skill practice, anyone who can work with computer software can create musical sounds…but is that “real music?” Second, by sharing music via social networks, twenty-first century technology allows learners to share and collaborate with others anywhere in the world. In these (and other ways), twenty-first century technology has made creative music-making available to thousands of users who might not otherwise make music…but are they “real musicians?” When asked this question, many students respond with specific definitions based on fame, commercial success, or professional status. Others are not so sure. When challenged, students frequently vacillate and begin to question their own definition of “real” as applied to music and technology.

In this session, the presenter will explore actual student responses to this question about defining “real musicians.” He will also demonstrate emerging technologies including GarageBand, Finale, and other software applications that allow users with modest musical backgrounds to create and share their music instantly.

II.B. 1:30 PM - 2:30 PM
My Digital Life: as seen from a digital native: UNCW students share their points of view
1092 Performance Lab, Cultural Arts Building

Presenters
Jamie Lee Watson
Zoe VanDerPloeg
Naomi Spicer
Liz Bernardo

With the rise of social media, online research tools, smart phones, and other technological advances, college students and professors are now capable of approaching education with this broad spectrum of tools. Now, students can create online groups to receive updates on upcoming assignments, and professors can trade in their red pens for Microsoft Word track changes. But, are these tools impeding or encouraging academic progress? In this panel discussion, UNCW students will share their views on issues surrounding education in a digital age—how Blackboard, Facebook, Twitter, YouTube, Tumblr and other forms of technology influence the college experience inside and outside of the classroom.

III.A. 2:30 PM - 3:00 PM
Beyond consumption: Harnessing search and social media for critical research
1099 Performance Lab, Cultural Arts Building

Presenter
Colleen Reilly, PhD
Associate Professor
Department of English
University of North Carolina Wilmington

Often instruction in digital literacies focuses on teaching students to use electronic media like search or Twitter more effectively for the purposes envisioned by their developers. For example, Facebook encourages users to communicate, share, and participate in what Gerlitz and Helmond (2013) term “Like economy” in which users distribute their likes as currency while simultaneously providing Facebook with the data that it needs to capitalize on their users’ activities. During my senior seminar course, ENG 496: Digital Information Literacies, I sought to balance the power dynamic by prompting students to interact more critically with search engines and social media applications through deploying research methods that capture the data that these applications provide, either directly or as a byproduct of their use. The projects that students completed in this course were designed to make them aware of how digital media captures information about users and how the data that these applications collect can be located, compiled, visualized, and used to answer research questions developed by users related to issues including technology use, cultural trends, and social mores.

My presentation will focus on two assignments that my students completed for this course. To complete a cross-cultural research project, students completed a Google autocomplete report in which they investigated differences or similarities among Google autocomplete results for specific terms that have cultural, social, or economic relevance. To collect data, students used a tool developed by the Digital Methods Initiative (DMI) that allows users to gather the top ten Google autocomplete results for specific words or phrases in up to thirty-four languages and from almost 200 countries (https://tools.digitalmethods.net/beta/scrapeGoogle/autocomplete.php). The results then allow users to compare the autocomplete results, which provide insights into geographical and language-based differences in search terms and accepted suggestions. Students learned that autocomplete results often differed within the same country depending on the language selected. Another project that students completed was an interrogating search project. As most

researchers but not all users are aware, Google has been delivering increasingly relativized search results for some time, providing different hits to two users on computers in the same room, for example, based on their search and browsing histories. Students worked in groups to attempt to locate the types of search histories and browsing behavior that would trigger relativization in search results. This project increased students' awareness of Google's surveillance of search and empowered them to learn to configure a research browser wiped clean of user data that they could use to systematically examine the workings of search.

My presentation will discuss how to configure and guide students through such research projects that help them to make use of the digital media that make use of them and monetize their search and communication activities. I will provide illustrations through outstanding student responses. Engaging students in digital research activities increases their digital literacies in new ways, moving them from consuming content to exploiting the collection of data for their own research purposes.

III.A. 3:00 PM - 3:30 PM
Lost in Translation
1099 Performance Lab, Cultural Arts Building

Presenters
Cyril Shing
University of Arts London

Darren Farrel
University of Arts London

Colin Priest
University of Arts London

The panel aims to initiate the discussion about the transformation of design knowledge and its delivery in the aid of e-learning environments. The discussion also wants to examine the role of educators in this new form of digital learning environment.

The discussion will be based on the following questions:

1. Our students are constantly using Internet environments to acquire new design knowledge. From design subject knowledge to design skills, how should educators re-invent themselves to adapt this new model of learning behavior?
2. What would be the transformation or awareness in teaching design knowledge when there are floods of information which students are so easily accessing?
3. How can educators help students to contextualize Internet information and be selective to find useful information in developing their design projects?
4. Would the good use of e-learning environments help to develop undergraduate research projects in design subjects?

III.B. 2:30 PM - 3:30 PM (Panel Discussion)
Performing Arts in the 21st Century: Challenging Idle Participation
1092 Performance Lab, Cultural Arts Building

Presenters
Daniel Johnson
University of North Carolina Wilmington

Nicholas Basta
University of North Carolina Wilmington

Music, theatre, dance, and other performing arts are universal human pursuits. As expressions of culture, they play an integral part of society worldwide. Teaching these inherently participatory art forms demands a heightened level of engagement for learners to appreciate and fully understand them. Through the experience of making art and by participating in the creative and performance processes, learners can begin to understand how this type of discipline differs from the other humanities and the sciences.

In music, faculty and students consider applied study on an instrument or voice as paramount – the way musicians create or bring the music "to life." Although most Western music is actually re-creating previously-written music (instead of creating it), the engagement with live, performance art is key. Similarly, theatrical training is a series of failures. Active engagement in and participation with these failures is the constitution for actor growth. In addition, they can instill the necessary confidence for students to continue their professional pursuits.

For centuries, audiences worldwide have enjoyed musical, theatrical, and dance performances. Often, those performances inspired them to express themselves by actively participating. Unfortunately, contemporary audiences viewing American Idol and similar productions tend to take an idle approach to the performing arts. A disruptive perspective on e-Learning, however, challenges the notion that only the "talented" or "gifted" could or should perform. If only the most beautiful birds sang, the forest would be a very quiet place.

To explore the pedagogical connections with these perspectives, panelists will discuss corresponding ideas (both theoretical and practical) that directly impact and challenge assumptions about e-Learning. Educational implications will include the intersection of cognitive knowledge and practical skills as two necessary and balanced areas of study. Their presentation will underscore the unique and inherent value of active participation in studying the performing arts.

III.C. 2:30 PM - 3:00 PM
Transitioning courses to a flexible delivery mode in a decentralized university
Mainstage Theater 1069 Cultural Arts Building

Presenters
Julaine Fowlin
Virginia Tech

In 1983 Virginia Tech's (VT) College of Engineering (COE) department partnered with four other universities within the Commonwealth of Virginia (University of Virginia, Old Dominion University; Virginia Commonwealth University, and George Mason University) to form a consortium known as the Commonwealth Graduate Engineering Program (CGEP). The main goal of CGEP is to provide the opportunity for practicing engineers and scientists within the Commonwealth of Virginia and beyond to maintain and enhance their skills. Learners have the option of gaining admission to any of the five universities, but can take courses from the other four universities. This reduces the time to degree completion and allows learners to have access to high quality instruction from five top ranking universities. Since its inception the program has evolved from using televised delivery to primarily interactive video conferencing (IVC). The challenge with using the existing IVC structure is that it is place dependent; participants are required to go to selected locations know as receive sites to access courses. Stakeholders (advisory board, employers, and learners) are demanding more flexible access. Several technologies are available that will allow CGEP to respond to the needs of stakeholders by offering students options for access to courses that are not bound by location. However, the task of transforming courses from one delivery mode to another involves several interacting variables (technology, administration, faculty, students etc.). The course transition process becomes even more challenging in a decentralized university like VT. This paper outlines VT's experience thus far with the initiative to transition 8 CGEP

courses by spring 2014 and the conceptual framework being used to implement the course transition process.

We have adopted a phasic approach as recommended by the literature (Carroll-Barefield, Smith, Prince, & Campbell, 2005) and have used the change management guidelines presented by Kotter (1996). That is, establish a sense of urgency, form a powerful guiding coalition, create a vision, communicate the vision, empower others to act on vision, plan for and create short-term wins, consolidate improvements and produce still more change; institutionalize new approaches. Some of our findings thus far indicate that faculty members who are early adopters (Rogers, 1983) of technology make great partners as their experiences provide models for other faculty; in a decentralized university it's important that the department, in this case COE, be the "go to" hub who will channel faculty issues to relevant parties; choice of technology is highly dependent on activities at the university level and efforts must be made to collaborate with the decision makers; a funding model must align with expectations of faculty members; and assigning a graduate assistant to help faculty reduces anxiety and increases corporation. We have successfully gotten the "buy in" of all levels of stakeholders and are currently working with individual faculty members to meet targeted deadlines. Our success was not without challenges and it is hoped that the lessons learned from our experience may provide a model for similar universities.

III.C. 3:00 PM - 3:30 PM
Challenges Experienced Using Second Life for Implementing Foreign Language Acquisition at an HBCU
Mainstage Theater1069 Performance Lab Cultural Arts Building

Presenter
Regina Williams
North Carolina A & T State University

The exponential growth and accessibility of technology makes it a viable social tool and essential educational instrument. However, technology can be viewed as a metaphorical two-edged sword, improving learning, productivity, and efficiency, yet inhibiting learning and creating stratification. This paper addresses the challenges we experienced in implementing our research project, which is using Second Life, a 3-D virtual reality learning environment set in a country where the foreign language is spoken. The challenges of incorporating Second Life in the classroom at a state supported HBCU include but are not limited to the following: creating a "safe" learning space within an open virtual world; attending to digital illiteracy and insecurity issues; the concept of "teacher as technologist," whereby teachers of language and cultural studies are not expected to be technically inclined, based upon the discipline and credentials necessary for higher education; and, assessing student learning outcomes.

We propose that although Second Life would disruptively engage student and teacher alike, the foreseeable challenges could be circumvented in multiple ways to promote student success and retention in foreign language classes, while also effectively meeting student learning outcomes (SLOs). Our five SLOs, based upon the "Five Cs" of Foreign Language Learning are: (1) communication; (2) cultural awareness; (3) virtual connectivity with friends and neighbors in a different country; (4) a way to compare and contrast economic and political differences in other countries; and, (5) community building.

Effective language acquisition requires more than traditional lectures, workbooks, recordings, and repetition. A constructivist approach is a key factor in second language learning because students need to explore, collaborate, and be immersed within the environment where the second language is spoken. Typically, providing such an environment for an extended period of time is expensive. Technology such as Second Life provides a means for learners of foreign languages to socially co-construct cultural knowledge and language acquisition in virtual platforms, without ever having to physically travel abroad.

A review of literature suggest that Second Life has unique pedagogical value and will enable instructors to better address students' need for individualization by providing both synchronous (direct communication whereby all parties are present at the same time, such as videoconferencing or telephone conversation) and asynchronous (communication that does not require all parties involved to be present at the same time, such as email, discussion boards, texting, or blogging) communication. Second Life, currently noted for offering a stimuli-rich environment, allows for a parallel world – a new frontier that students explore for computer-assisted language learning. Overall, this paper will address the challenges that many may encounter when preparing to implement Second Life as a means of Disruptive Engagement in the classroom.

IV.A. 4:00 PM - 5:00 PM (Panel Discussion)
Art 10 iTunesU course vs. Introduction to Art MOOC: Examining the shifting role of a teacher in an open platform environment
1099 Performance Lab, Cultural Arts Building

Presenters
Gary Chinn
Interim Director, e-Learning Institute
The Pennsylvania State University

Angela Dick
Instructional Designer, Educational Technology Services
The Pennsylvania State University

Anna Divinsky
Lead Faculty of the Digital Arts Certificate Program
The Pennsylvania State University

A unique shift in a teacher's role can be seen in the development of an online Penn State course Art 10: Introduction to Visual Studies for two different platforms: iTunesU and Coursera.

In July of 2012, Penn State School of Visual Arts, eLearning Institute and Education Technology Services collaborated to recreate Art 10 for the iPad. The main goal of this task was to explore the educational possibilities of offering the course through iTunesU to a global audience as well as utilizing an iPad as a teaching medium. Utilizing the course manager and an iBook as the delivery method of Art 10 has completely changed the role of the instructor, placing the emphasis on the learners to become their own teachers. This transformation has empowered the students to choose their own pace within the course and to select the information that was most important for their personal professional growth. While the students were given detailed instructions, readings, videos, self-checks and creative activities, the pace of the course was up to them. The personalized feedback and communication that is always present in the original PSU course was not available to them, therefore they had to take on the role of a teacher giving them independence but also making them responsible for covering the material on their own without consistent guidance. While the learners had the opportunity to share their artwork using the #Art10PSU hashtag, they were not receiving constructive feedback from a professor or one another, but from those who viewed this artwork via the hashtag.

The MOOC model of the Art 10 was developed in the Spring of 2013, resulting in a course titled Introduction to Art: Concepts and Techniques. This approach was very different in structure, presentation and instructor's presence. Unlike the open pace of the iTunes course, the Art MOOC was a 7-week structured experience, organized with specific due dates and requirements. It involved a minimal involvement from the instructor and a teaching assistant who guided forum discussions and communicated with the students via weekly announcements and Facebook

posts. The teachers' involvement was minimal, while the actual teaching came from peer evaluations that the students provided one another. After creating artworks and artist statements, the students proceeded to fill out a rubric and provided one another with personal feedback. This allowed them to think and critique each other constructively, helping one another grow and improve in the course. The collaborative environment where the learners became each other's teachers is an interesting way to approach pedagogy and to examine the shifting role of a teacher's presence in a course.

While both platforms provide the learners with different experiments and opportunities, both reinforce the role teachers play in the classroom. Participating in the development and offering of both courses has opened our eyes to new ways of teaching and learning. It has been a fulfilling as well as enriching experience that has given us with much food for thought.

IV.B. 4:00 PM - 4:30 PM
Disrupting Space, Place, and the Virtual: Framing Place and Identities as Determiners of Learning in Online
1092 Performance Lab, Cultural Arts Building

Presenter
Christine Liao
Assistant Professor, Early Childhood, Elementary, Middle, Literacy and Special Education
Watson College of Education
University of North Carolina Wilmington

Many of us are teaching face-to-face but with learning management systems or teaching hybrid or solely online classes, and we spend a lot of time trying to figure out how to use online spaces to reach our students and for our students to connect with one another and with us. A lot. Yet, let's be honest, many times our discussion forums are full of cursory responses and stilted conversations or our online office hours are lonely as we sit in front of a chat screen or Google hangout that remains silent. Given all of the affordances that new technologies can give us, why are we so often not able to connect with one another, and importantly, to teach and learn the way we want to in these spaces?

In this session, I am attempting to suggest a possible reason for these disconnects: we need a stronger recognition of the role place and identity play in online environments. I suggest that to use emerging technologies in education effectively, we must begin to recognize how the physical and geographic places people occupy—from local to digital to global—determine students' and facilitators' identities as well as the pedagogic space of the courses taught. My premise is that learning practices shift depending on the places in which people live and the interactions they have with other people in those places, and that when they teach and learn in online spaces, the identities and abilities that they bring from those places matter in terms of how learning will occur in virtual spaces. For instance, how might the day-to-day, lived experiences be different for a student in a town of less than 1000 in rural Appalachia than for student in downtown Charlotte, and how might the identities lived in those places affect his or her learning when done partially or fully online?

Building on my previous work exploring how identities were (re)formed and expressed throughout "a path of moving artifacts" in a variety of digital, virtual, and real spaces and places, in this session, I examine how a merging of research about online pedagogy (Anderson & Barham, 2010; Conrad, 2005; Northcote, 2008), identity in lived and digital spaces and other spatialities (Author, 2010, 2012; Leander, 2011), and place-based education (Mathews, 2010; Smith, 2007) can reveal new ways to see how learning molds and shapes itself when people come from a variety of places but meet in the common space(s) of a class that uses online tools as a part of or the key pedagogical component. I ask the question: Who are we in the places we live, and who

are we in the places we learn? This is a question that I suggest is one we must ask ourselves in the new digital teaching and learning spaces we are trying to navigate.

IV.B. 4:30 PM - 5:00 PM
Hybrid Classrooms//Reluctance to Change: How Photography Educators Missed the Digital Revolution
1092 Performance Lab, Cultural Arts Building

Presenter
Keith Shapiro
Associate Professor
The Pennsylvania State University

During the past 15 years, digital photography has revolutionized photography by eliminating the need for complex dark room procedures to do very sophisticated work. In the general population, the transition was quick; people easily accepted and switched to the new popular digital photography with the same swiftness and completeness as they did with other media such as music or video. This shift continued doing for photography in the 2000's what the Brownie camera did in the 1900's; it democratized the medium and opened it to a huge group of new practitioners who did not need the skills of the past.

Although today most photography teaching faculty have largely accepted digital photographic technologies in their classes, college photography curriculums continue to look remarkably like they did a generation ago with an emphasis on teaching students majoring in photography and art. However, interest in photography now extends well beyond the disciplinary groups of arts and photography majors to interdisciplinary audiences who are now able to produce sophisticated work without much training.

I contend that the emphasis should shift away from the teaching of photography degree majors toward training students in other majors, such as the science and engineering, to be literate and proficient in photographic practices suited for their careers. Digital technology had mad photography a truly interdisciplinary medium and academic curricula should follow suit.

Photography was one of the first modern visual media technologies. Market influences drove its progress from the start. At every stage of its development, photography became more user-friendly and accessible to wider audiences. Photography paralleled the rise of the personal computer where emphasis shifted from highly trained technicians to popular egalitarian consumer oriented markets. This DIY aspect of photography resulted in explosive popularity.

Historically, photography classes originally provided services teaching photography skills to engineering and science students in the 1940's and 50's. Later the curriculum settled in to newly formed fine art departments through 1960's and 1970's where photography developed into academic majors or a major emphasis area. Photography has become extremely popular as a degree major. In a survey I conducted in 2009, I discovered that in the 342 U.S. colleges that responded there were nearly 50,000 students majoring in photography with 55.6% of the schools having reported a fine art focus, while only 5.2% reported a commercial focus.

However, due to digital technology the basic processes of photography has so simplified the medium that nearly anybody who can work a computer can produce technically proficient photographs without the need for complex academic training. This has greatly reduced the need for people specifically trained as photographers. Even though the Internet has created a greater demand for photos than we have ever seen before, the demand for highly trained photographers has plummeted. According to a 2013 Georgetown University Georgetown University Center on Education and the Workforce study, Photography is listed as one of the ten worst majors with a starting salary of only $30,000 and an unemployment rate of 12.9%. Therefore, although many

students are being educated n photography, few of them receive commercial training to make them competitive and even if they did receive the training, the reality of the workplace is such that the chances of adequate employment are weak.

During my presentation, I intend argue that even though the need for photographs increase daily (Yahoo estimates 800 billion photos will be uploaded to the internet in 2014) the need to teach photography primarily degree majors has diminished significantly.

To remain relevant, the primary challenge facing photo educators will be to shift their curricula away from producing photography majors and instead develop educational programs for students in majors such as the sciences and engineering who will use photography extensively in various aspects of their careers. This shift may present some challenges in the academy due to the traditional structures of academic departments and tenure processes.

I also intend to discuss the ethical implications of neglecting to revamp curricula designed to produce large numbers of graduates with little hope for jobs.

This topic relates directly to the effect of changing digital technology on the shifting power dynamics in the academic culture over time.

Attendee List

Participant Name	Institution
Keith Bailey	University Georgia at Athens
Nancy Turner	University of the Arts London
Carrie Clements	UNCW
Diana Ashe	UNCW
Virginia Belser	Penn State
Heather League	Pearson Publishers
Amy Damutz	Intellect Press
Elizabeth Dooley	Intellect Press
Roger McHaney	Kansas State University
Carol Burch-Brown	Virginia Tech
Zoe VanDerPloeg	UNCW
Naomi Spicer	UNCW
Jamie Lee Watson	UNCW
Colleen Reilly	UNCW
Karl Ricanek	UNCW
Christine Liao	UNCW
Paul Townend	UNCW
Beverly Vagnerini	UNCW
Raymond Burt	UNCW
Dana Carlisle Kletchka	Penn State
Charlotte Webb	University of the Arts London
Grayson Lawrence	Texas State
Jim Chance	Federal Judicial Center
Evelyn Chan	McMaster University
Jim Nottingham	Regent's University London
Joshua Holt	Brigham Young University
Neal Henshaw	Virginia Tech
Gabriela Daniels	University of Arts-London
Paula Nottingham	Regent's University London
Claudia Roeschmann	Texas State
Gary Chinn	Penn State
Cathy Gale	Kingston University London
Michael Gorman	Manchester Metropolitan University
Christopher Meadows	Manchester Metropolitan University
Daniel Johnson	UNCW
Thomas Tucker	Virginia Tech
Natascha Radclyffe-Thomas	University of Arts London
Nancy Turner	University of Arts London
Marcus Bess	UNC Charlotte
Anna Divinsky	Penn State
Rick Taube	University of Illinois
Nicholas Basta	UNCW

Angela Dick	Penn State
Amy Bloom	Penn State
Keith Shapiro	Penn State
Ann Clements	Penn State
Rachel Mitchell	University North Texas
Shelia Sokolinsky	New Hanover County Schools
Regina Williams	NC A&T University
Julaine Fowlin	Virginia Tech
Damiana Gibbons	Appalachian State University
Wade Lough	Longwood University
Cyril Shing	University of Arts London
Janna Robertson	UNCW
Robert Boyce	UNCW
Chandra Roughton	UNCW
Yuha Jung	University of Georgia
James Castle	University of Georgia
Amy Ingalls	University of Georgia
Evan Feldman	UNC - Chapel Hill