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Letter from the Editor

Kathleen J. Tate, Ph.D.

As we begin a new year and publish the most recent issue, it should be noted that many exciting changes are occurring with *Internet Learning*. First, I would like to introduce myself as the new Editor-in-Chief. I am honored to take on this role and continue building the journal in the areas of readership, author submissions, and the editorial board. I would like to thank the former Editor-in-Chief, Dr. Melissa Layne, for her service and contributions to the journal. She continues to be involved with the journal as an Associate Editor, providing support and creative ideas to help grow the journal.

If you visit the various *Internet Learning* webpages, hosted by the Policy Studies Organization (PSO), you will notice updates in the way of descriptions, guidelines, and contact information. We have established a single email address, InternetLearningJournal@apus.edu, for inquiries and submissions. Exciting changes are coming! As we go to press, we are transitioning to an electronic author submission and reviewer system to streamline processes.

We have restructured the journal to include sections that highlight research, theory, practice, and more. We have added Book Review and Media Review sections as well as a From the Field section. The 3 Questions for an Online Learning Leader category is being continued, but is included in the aforementioned section. A new Graduate Student/Emerging Scholar section is being added so that the editorial board can work with master's and doctoral students or recent graduates to disseminate their projects and papers. This section is reserved for such authors so that they receive additional support, guidance, and opportunity to publish.

Though the journal receives submissions year-round, due dates have been established for the new issue configuration. We are moving from a Spring and Fall issue publication schedule to a Spring/Summer issue with a February 1 deadline, followed by a Fall/Winter issue with an August 1 deadline. Themed issue ideas are being generated for some future issues.

In this issue, you will see our first reviews of books and media. Dr. Amanda Butler provides an overview of Miller's book, *A Review of Minds Online: Teaching Effectively with Technology*, which she describes as a must-read for anyone in higher education. This is the type of book that can be used as a reference guide or a professional development/training material for face-to-face, online, or hybrid faculty members.

Mr. Greg Mandalas addresses an ongoing topic in education—behavior management—through the lens of apps. The focus of this media review is to describe and

compare several K-12 school apps, such as ClassDojo, RedCritic Teacher, SWIS Suites, Check-In/Check-Out, PBIS, and SWPBS. Though the apps are typically used in traditional K-12 schools, there are implications for wider use across educational settings.

Two invited pieces are included in this issue's From the Field section. First, Dr. Tanya Joosten provides keen perspectives on several topics in *3 Questions for an Online Learning Leader*. She offers seasoned suggestions for social media use, evaluates higher education's addressing of information literacy skills, and discusses her favorite technological tools for instruction. In *Teach like a Video Journalist Thinks*, Dr. Mike Howarth shares his approaches and considerations for using technology to effectively provide more engaging instruction and feedback to students about their undergraduate honor's writing projects, or dissertations. Drawing from his years as a radio producer for BBC Education, he explains how to operate as a backpack journalist to create better multimedia learning experiences for students, especially in online formats.

The articles in this issue examine varied topics, with common connections to instructional effectiveness and quality. Dr.'s Kwon, DiSilvestro, and Treff used Quality Matters™ (QM) standards to evaluate courses in a graduate adult education program. Survey responses were analyzed descriptively, correlation analysis was used to examine inter-rater reliability among students and peer instructors, and Pearson's correlation analysis was used to view the relationship between students' and instructors' evaluations. Dr. Erik Bean applied customer experience (CX) theory and content analysis to examine a research center website iteration to define the customer personas of dissertation chairs. Implications indicate that higher education staff and faculty should understand how to create meaningful student interactions. Finally, Dr. Nancy Heath presents the MScC in E-learning Programme at the University of Edinburgh's *Manifesto for Teaching Online* and discusses its aspects. She includes multiple considerations for this framework and prompts the reading audience to use it to guide deeper discussion about online learning, especially in the United States.

This issue provides tools and resources for instructors, trainers of faculty members, and decision makers to consider. There are tips and implications included for those who teach any level: K-12, undergraduates, graduate, or beyond. Articles capture research, theory, and experience from the field. After reading the contents, I hope you find points that you can take to your own students, colleagues, or supervisors to prompt new discussions, studies, and practices.

Enjoy!

Dr. Kathleen J. Tate,
Editor-in-Chief of *Internet Learning Journal*

Online Graduate Course Evaluation from Both Students' and Peer Instructors' Perspectives Utilizing Quality Matters™

Kyungbin Kwon, Frank R. DiSilvestro, and Marjorie E. Treff
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ABSTRACT

The main purpose of this study was to improve the quality of online courses in Indiana University's adult education graduate program. Researchers utilized Quality Matters™ (QM) standards to evaluate the courses. A total of 24 students from five courses participated in the evaluation process. Three peer instructors also evaluated the courses based on the QM standards. The evaluations of both cohorts suggested the following: (1) the adult online graduate courses fulfilled the key components of QM standards in general; (2) students' evaluations of the courses were quite consistent with the peer instructors' evaluations; (3) areas identified as needing improvement were: to provide sufficient information about accessibility, technical support, and course orientation, and descriptions of instructional materials. Suggestions for improvement were discussed.

Keywords: *Online course evaluation, Quality Matters, Course design, Online learning*

Introduction

Improving the quality of online courses is a pressing need in higher education. Distance education enrollments continue to increase, and the number of distance programs and courses online continue to grow. However, according to Allen and Seaman (2016), chief academic officers report that faculty acceptance of online learning has not improved and state: "A continuing failure of online education has

been the inability to convince its most important audience—higher education faculty members—of its worth" (p. 26). The chief academic officers contend that many faculty members just do not accept the value and legitimacy of online education.

The purpose of this study was to improve the quality of graduate online adult education courses in the School of Education at Indiana University based on our assumption that we can always

improve our online courses and this was part of our effort to improve our overall adult education program. To improve these online courses, we utilized Quality Matters™ (QM) standards. QM is a faculty-centered, peer review process that is designed to certify the quality of online and blended courses (Shattuck, Zimmerman, & Adair, 2014). We had three objectives: (1) to assess whether the adult online graduate courses fulfilled the key components of QM standards; (2) to assess whether student evaluations of their adult education online graduate courses were consistent with peer instructor evaluations of those same courses; and (3) to identify the strengths and weaknesses of the adult education courses.

Adair and Shattuck (2015) stated, “Quality Matters (QM) is a belief statement put to practice and made tangible as a system of integrated tools and processes to improve and assure quality in the structure of online courses. The process it entails enacts the following:

- A belief that online courses should reflect in their design what research has revealed as important for student learning;
- A belief that instructors best serve their students and each other through peer review and feedback focused on continuous improvement; and
- A belief that a shared understanding of quality can support diverse pathways to meeting standards of excellence” (p. 159).

Therefore, the primary goals of Quality Matters are to promote student learning and to guide continual quality improvement of online courses. The review process is a faculty-driven, collegial peer review (Dietz-Uhler, Fisher, & Han, 2007).

The QM process was utilized in this study because it has contributed to a significant body of research. Shattuck (2015) provided an extensive literature review that describes what has been learned from QM-focused research under four major themes: Learning Outputs, Professional Enhancement Outputs, Organizational Impact and the Continuous Validation of the QM Rubric and Processes. This research and its concomitant themes provided background for this current research study, and were particularly useful in identifying literature dealing with learner and instructor perceptions of quality and satisfaction. More specifically, research by You, Hochberg, Ballard, Xiao, and Walters (2014) focused on learners’ perceptions concerning whether QM standards were met in selected online courses and compared their perceptions with those of peer reviewers; research by Ralston-Berg (2014) surveyed students’ perceptions of online course design features that indicate quality and how those results correlated with standards of quality in the QM Rubric; and research by Dietz-Uhler et al. (2007) investigated course completion rates in courses designed in a way that met QM standards. In order to validate the QM standards, it is necessary to listen to students’ voices about course design and their learning experiences (Shat-

tuck, 2015). Regarding student perspectives, researchers typically have taken two approaches. One way is to investigate student satisfaction of courses and see whether the courses meet QM standards (Aman, 2009). The other is to compare students' and peer reviewers' evaluations and see how consistent they are (You et al., 2014).

This study was conducted in Indiana University's graduate program in adult education. That degree program originated in 1947 as a community service program providing off-campus, non-credit courses in adult education (Treff, 2008). Through a series of organizational revisions, the program was restructured within the academy, offering both Doctor of Philosophy and Doctor of Education degrees. Moving from the School of Education to the School of Continuing Studies in the 1980s, doctoral students were no longer admitted; the program became a Master of Science in Adult Education administered from the Indianapolis campus (IUPUI), and was converted to an online format in 1998. In 2012, the program returned to the School of Education in Bloomington as part of Instructional Systems Technology.

In 2015, the program underwent a self-study in an effort to improve the quality of the program. That study involved interviews and surveys of alumni, currently enrolled students, and program faculty. In our self-study, we felt it important to gain the perspectives of our students, faculty and outside observers. This current study, which focuses more directly on spe-

cific online courses, is consistent with our overall quality improvement effort. Our objective was to improve our online courses by comparing them to QM standards, identify areas of strengths and weaknesses in our courses, and identify whether instructor perceptions are congruent with student perceptions of our courses and thereby improve the quality of our graduate adult education online program.

METHODS

This study examined students' evaluations of online courses in comparison to peer instructors' evaluations of the same online courses. The evaluations followed the QM standards.

Measurement

The course evaluation data were collected from two cohorts: students and peer instructors. Evaluation items were adopted from the QM standards. There were 21 evaluation items organized by 8 categories: (1) course overview introduction, (2) learning objectives, (3) assessment and measurement, (4) instructional materials, (5) course activities and learner interaction, (6) course technology, (7) learner support, and (8) accessibility and usability. Each evaluation item was rated with a 5-point Likert scale (1 = strongly disagree, 5 = strongly agree).

Although the two cohorts used the same evaluation items, the organization and procedure were different. The peer instructors used an evaluation

form that organized evaluation items according to the eight categories. However, the items were ordered randomly without identifying the categories before being presented to the students in order to reduce potential bias in their responses for the titles of the categories.

The peer instructors evaluated courses without any time constraint. During the evaluation process, they examined course syllabi, the structure of course sites, course materials, and assignments. Students responded to the evaluation items more on the basis of their experiences in the course. Students also had no time constraints.

Participation

Students who took the online courses in the adult education graduate program were recruited for this study. Among 89 students who were invited to the study, a total of 24 students from five courses participated in the evaluation. Three peer instructors from the same department were recruited to evaluate courses based on the QM rubrics. Two peer

instructors independently evaluated courses that they did not teach.

Analysis

Survey responses were analyzed descriptively. In order to reveal general evaluations of the courses, the average ratings of categories and individual items were calculated per course. Correlation analysis was carried out to explore the inter-rater reliability of the evaluations between students and peer instructors.

RESULTS

Overview of Evaluation

Overall, the evaluation revealed that the courses abided by the QM standards quite well (on average, 4 out of 5). Although there were not big differences between courses (range between 3.7 and 4.2), we found some variation across the 8 categories (see Table 1). For example, between category 5 (course activities and learner interaction) and category 7 (learner support), the mean

Table 1. Overview of Evaluation Conducted by Students and Peer Instructors

Category	D00 1			D00 2			D00 3			D00 4			D00 5		
	Inst.	St. (3)	Total	Inst.	St. (2)	Total	Inst.	St. (8)	Total	Inst.	St. (3)	Total	Inst.	St. (8)	Total
1	3.5	4.1	3.9	3.3	4.5	3.9	3.5	4.2	4	3.6	3.5	3.5	3.4	3.9	3.8
2	4.4	4.5	4.5	4.5	4.7	4.6	4.5	4.2	4.3	4.6	3.7	4	4.5	4.3	4.4
3	4.4	4.4	4.4	4.7	4.6	4.7	3.8	4.1	4.1	4.1	3.7	3.9	4.3	4.4	4.4
4	4.4	4.3	4.3	4.4	4.3	4.4	4.0	4.0	4.0	4.3	4	4.1	4.3	3.9	4
5	4.9	4.4	4.6	4.4	4.8	4.6	4.4	4.3	4.3	4.3	3.6	3.9	4.5	4.3	4.3
6	3.7	4.1	3.9	4.1	4.8	4.5	4.3	4.1	4.2	4	3.7	3.8	3.8	3.9	3.9
7	4.3	3.8	4.0	3.0	4.3	3.6	2.6	3.7	3.5	3.1	2.8	3	3	3.7	3.5
8	3.5	3.9	3.7	3.5	4.3	3.9	3.8	3.8	3.8	3.6	3.5	3.5	3.1	3.7	3.5
Total	4.1	4.2	4.1	3.9	4.5	4.2	3.8	4.1	4.0	3.9	3.6	3.7	3.8	4.0	3.9

Note: Category 1, Course Overview Introduction; Category 2, Learning Objectives; Category 3, Assessment and Measurement; Category 4, Instructional Materials; Category 5, Course Activities and Learner Interaction; Category 6, Course Technology; Category 7, Learner Support; and Category 8, Accessibility and Usability.

was 4.3 and 3.5, respectively.

All of the courses received higher ratings for the key components of QM, including learning objectives, assessment and measurement, instructional materials, course activities and learner interaction, and course technology (Categories 2–6). Courses appeared to require improvement in the following categories: course orientation, learner support, and accessibility (Categories 1, 7, and 8).

Inter-rater Reliability between Students and Peer Instructors

Overall, students evaluated the courses more positively than the peer instructors did for all the courses except one (D004). However, the differences did not appear to be great (ranged from 0.1 to 0.6). We were more interested in checking whether student evaluations were consistent with the evaluations of peer instructors. In order to see the relationship between the students' and instructors' evaluations, researchers carried out Pearson's correlation analysis. The analysis was conducted separately for each course. To compare the two groups' evaluations, researchers calculated the average scores of each evaluation item and used them to calculate the

Pearson's correlation coefficients. The analysis revealed that students' evaluations of courses were significantly correlated with the instructors' evaluations in all the courses. Those ranged from $r = .34$ to $r = .67$ (see Table 2).

Reviews of Essential Standards

On the basis of the findings, we confirmed that the courses fulfilled the key components of QM standards except in the course technology category. In order to gain deeper understanding of the evaluation, researchers reviewed the 21 essential standards (see Table 3).

The findings revealed that the strongest areas of the courses were learning objectives, assessment and measurement, and learner engagement. Regarding the learning objectives, the following standards were highly evaluated: learning objectives or competencies were (1) suited to the level of the courses; (2) measureable and consistent with the course level goals; and (3) clearly stated from the learner's perspective. According to the results, the courses included learning activities that promoted active engagement and achievement of learning goals. Policies about course grades were stated clearly.

Table 2. Correlations of Evaluations between Students and Instructors

	D001	D002	D003	D004	D005
Pearson coefficient	.41	.34	.54	.67	.48
p-value	.006	.025	.000	.000	.001

Note: The number of questions for each course is 43. So, the degrees of freedom is 41.

Comparatively, the following areas were indicated as the areas for improvement: information about accessibility, technical support, course orientation, and explanation of instructional materials. The two QM standards 7.1 and 8.2 indicated that the courses did not provide sufficient information about how to get technical support or alternatives to auditory and visual content. However, contrary to the result, four courses (D001, D002, D003, and D005) provided students with the information to get any special accommo-

Table 3. Evaluation of Courses Based on the 21 Essential Standards

Num	Standard	D001	D002	D003	D004	D005	Total
1.1	Instructions make clear how to get started and where to find various course components.	4.2	4.3	3.8	3.6	3.9	3.96
1.2	Learners are introduced to the purpose and structure of the course.	4.3	4.5	4.0	3.8	4.6	4.24
2.1	The course learning objectives, or course/program competencies, describe outcomes that are measurable.	4.1	5.0	4.3	4.1	4.1	4.32
2.2	The module/unit learning objectives or competencies describe outcomes that are measurable and consistent with the course-level objectives or competencies.	4.8	4.5	4.3	4.7	4.4	4.54
2.3	All learning objectives or competencies are stated clearly and written from the learner's perspective.	4.4	4.8	4.7	4.2	4.1	4.44
2.4	The relationship between learning objectives or competencies and course activities is clearly stated.	4.0	4.0	3.8	3.7	4.6	4.02
2.5	The learning objectives or competencies are suited to the level of the course.	5.0	4.8	4.7	4.1	4.8	4.68
3.1	The assessments measure the stated learning objectives or competencies.	4.3	4.5	4.2	4.0	4.4	4.28
3.2	The course grading policy is stated clearly.	5.0	4.8	4.4	4.3	4.6	4.62
3.3	Specific and descriptive criteria are provided for the evaluation of learners' work and are tied to the course grading policy.	4.6	4.5	3.8	3.3	4.2	4.08
4.1	The instructional materials contribute to the achievement of the stated course and module/unit learning objectives or competencies.	4.7	4.5	3.8	4.4	4.1	4.30
4.2	Both the purpose of instructional materials and how the materials are to be used for learning activities are clearly explained.	4.2	4.0	3.6	3.7	4.1	3.92
5.1	The learning activities promote the achievement of the stated learning objectives or competencies.	4.7	4.8	4.4	4.0	4.6	4.50
5.2	Learning activities provide opportunities for interaction that support active learning.	4.7	4.8	4.8	4.1	4.4	4.56
5.3	The instructor's plan for classroom response time and feedback on assignments is clearly stated.	4.5	4.3	3.6	3.8	3.9	4.02
6.1	The tools used in the course support the learning objectives and competencies.	4.0	4.3	4.1	4.1	3.8	4.06
6.2	Course tools promote learner engagement and active learning.	3.8	4.3	4.3	3.8	3.8	4.00
7.1	The course instructions articulate or link to a clear description of the technical support offered and how to obtain it.	3.7	3.3	3.0	2.4	3.3	3.14
7.2	Course instructions articulate or link to the institution's accessibility policies and services.	4.7	4.5	3.2	4.3	3.9	4.12
8.1	Course navigation facilitates ease of use.	4.0	4.5	4.3	4.1	4.0	4.18
8.2	Information is provided about the accessibility of all technologies required in the course.	4.3	3.5	3.3	3.4	3.3	3.56

Note: The evaluation was calculated by evenly weighting the ratings of students and peer instructors.

dations due to a disability by providing a link to Adaptive Technology and Accessibility Center. It suggests that students did not see the information that was linked within the syllabus.

QM standard 4.2 revealed that students needed to know the purpose of instructional materials and methods, and how those would help students achieve the learning objectives. Results indicate that the course learning activities were aligned with the course objectives and the instructional materials contributed to the achievement of the objectives (see categories 3 and 4 in Table 3). However, students seemed not to be well informed about the purpose of instructional materials and how those were related to the learning objectives.

QM standard 1.1 related to the first activities in the courses. A common suggestion regarding the first activities is for instructors to provide a “Read Me First” or “Start Here” button on the menu or home page, which provides start-up information or activities. Although the courses provided general course overviews in the syllabus and a schedule for learning activities through the learning management system assignments page, the courses generally did not indicate what to do first or provide information about course navigation.

DISCUSSION

The findings of the study revealed the following: (1) the adult online graduate courses generally fulfilled the key components of QM

standards; (2) students' evaluations of the courses were quite consistent with the peer instructors' evaluations. (3) As areas for improvement, students and peer reviewers identified the need for clearer links to information about accessibility, technical support, instructional materials, and course orientation.

The researchers observed that students' evaluations of courses were consistent with the instructors' evaluations in that the former reflected students' learning experiences while the latter were affected by the course design as the QM standard specified. Although the two cohorts used the same evaluation rubric, their evaluation processes might have been different. For example, the instructors checked course syllabi, learning materials, announcements, and instructions while rating each individual question. Students, however, relied on their learning experiences during the semester; they did not seem to check each element as the instructors did. So, it is quite plausible that students' evaluation approach was quite different from the instructors' approach. Yet, the results in this study confirmed that the students' “perceived” evaluations were quite consistent with the instructors' “objective” ones. The results suggest that the students experienced learning in the adult education courses in ways that the instructors intended.

QM standards emphasize the key components that should be met and aligned in the course design. The results suggest that the adult online graduate courses satisfied the standards based on the evaluations of both students and peer instructors. The instruc-

tors who taught the courses confirmed that they identified learning objectives, aligned assessment with the objectives, and designed learning activities as well as learning materials. The instructors' intentional emphasis on the key learning components was reflected by the evaluations.

Still, the courses seemed to “overlook” some information that might be useful to students. Considering that online students are limited to learning resources that rely heavily on technology, it is critical to provide a clear description of the technical support that students can receive and accessibility of all technologies required in the course (Zeff, 2007). Considering that students most highly value clear instructions describing how to get started and navigate course materials (Ralston-Berg, 2014), we recommend integrating course orientation activities at the beginning of each course.

One application of the data from this study is for our faculty to generate a standardized template for syllabus design. A standardized template would influence neither the course-specific content nor the structure of any one single course; instead, it would carry links to the types of support services that were identified in this study as insufficient. That way, support information could easily be incorporated, both for our learners, and for new faculty.

We recommend incorporating the following links into a syllabus template:

- Getting started with technology at IU: <https://uits.iu.edu/studentguide>
- How to use Adobe Connect (training is available through Connect): <https://ittraining.iu.edu/scripts/oncourse/pdfcreator/sourcePDF/Connect-Leader.pdf>
- IU's Writing Center: <http://www.indiana.edu/~wts/>
- Disability Services: <https://studentaffairs.indiana.edu/disability-services-students/>
- Student Conduct: <http://studentcode.iu.edu/>
- Academic Calendars: <http://registrar.indiana.edu/official-calendar/>
- IU Libraries: <https://libraries.indiana.edu/>
- Online Communications (netiquette): <http://www.iun.edu/online/student-resources/student-communication-page.htm>
- Services for graduate students: <http://graduate.indiana.edu/support/index.shtml>
- American Association of Adult and Continuing Education (AAACE): <http://www.aaace.org/>
- The Society for Human Resource Development: <https://www.shrm.org/pages/default.aspx>
- The Association for Talent Development: <https://www.td.org/>
- Association of Adult Literacy Professional Developers: <http://aalpd.weebly.com/>

- The National Adult Education Professional Development Consortium: <http://www.naepdc.org/index.html>
- The Adult Literacy & Technology Network: <http://www.altn.org/about.html>

While these links are specific to our institution, we recommend inserting comparable links to the readers' institution or organization.

CONCLUSION

By utilizing the QM standards, we identified strengths as well as weaknesses of the graduate online adult education program. In general, the online adult education graduate courses fulfilled the key components of the QM standards. We confirmed that students' perceptions regarding the course design and learning experiences were consistent with the intention of instructors. On the basis of our findings, instructors' specified areas for improvement and considered some practical implications through the evaluation with QM standards. Institutions that offer online courses may find it beneficial to survey students and apply Quality Matters standards to its courses. This may provide ways to identify strengths and weaknesses, modify areas that are indicated as needing improvement, and respond directly to student concerns. This is one way that higher education institutions may attend to the reservations about the value and legitimacy of

online learning held by faculty noted at the beginning of this study.

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An Academy Customer Experience Benchmark Observation

Erik Bean, *University of Phoenix*

ABSTRACT

How do academies use customer experience (CX) leadership theory? How do they employ and measure it? A content analysis and brief survey was employed to examine a University of Phoenix research center website iteration to define the customer personas of dissertation chairs, its largest customers who utilize the Center for Leadership Studies and Educational Research center for guidance to formulate research studies geared toward publication. These customers (known as affiliates) were also measured whether they believed that implicit promises made were kept, a necessity of purposeful CX strategy. The results revealed that the personas who needed the most publication support did agree that promises made were kept. The study recognized a default CX website version so that enhancements could help transport affiliate customers along the CX continuum based on what they believed was important to their professional development, more interactions such as collaborative webpages.

Keywords: *Customer experience (CX) theory, User experience, Persona, Web design, Measurement analysis, Doctoral programs*

In 2014, University of Phoenix, one of the most scrutinized universities since its inception in 1976 offering nontraditional students a variety of degree program and new learning modalities, launched a new website to complement its Center for Leadership Studies and Educational Research (CLSER). The purpose of the center is to help practitioner doctoral prepared faculty and students obtain a bona fide research agenda and support them in the research process including scholarship and camaraderie among more sea-

soned and published colleagues. This study conducted in 2015, examined the content of the first CLSER academy research center website to determine the degree of customer experience (CX) best practices built in as well as survey those affiliated with it to determine their degree of CX expectations met.

A brief survey of the CLSER research center affiliates asked them about their website interactions while obtaining their personas, a requirement for building purposeful CX design. The results of the content analysis provid-

ed insight into the level of perceived promises of research and publishing assistance and whether customers felt such implied website and center promises were kept, another measurement of purposeful successful CX best practices and theory.

Some leading contemporary businesses have turned to customer experience (CX) and user experience (UX) as a strategic advantage to help build an emotional connection between prospects and current customers that interact with company messages, people, processes, products, and services. The leaders become different and better for their customers and more profitable and longer lasting than their competitors. The goal of collective customer and user experience is to turn customers into product advocates. The concept involves creating extraordinary valuable and memorable CX so customers continue to interact with the organization.

The continued user experience or UX of the websites, mobile presences and actual products or services are the proof that promises made from the beginning of the CX, regardless if they were implicit or explicit, are kept and clear. However, the literature is void of the academy's use of CX leadership service initiatives. There are varying ways in which CX has been measured, but no best practice agreement since measuring CX is unlike measuring customer satisfaction and that different variables must be measured for different product offerings and services. These metrics must be the type that customers care

about and those turning them into advocates—the primary theory behind successful customer experience integration to be discussed.

It is important to note that CX is not customer satisfaction or pure customer engagement (CE) for engagement sake. “CX involves the connection that individuals form with organizations, based on their experiences with the offerings and activities of the organization” (Vivek, Beatty, & Morgan, 2012, p. 133). Engagement is a construct that for CX is embedded in the creation of purposeful interactions. It is not an idle process. This study is not intended to be a treatise of engagement theory, but rather an examination of the practice of CX in the academy.

Review of the Literature

Customer satisfaction is important for the survival of any business and has been linked to measuring a *Net Promoter Score* as Reichheld (2006) has noted. Reichheld focused on measuring gaps in service quality. “This concept led to the popular management adage of needing to ‘delight’ customers by always exceeding their expectations. Service quality’s most popular measure is SERVQUAL, a 22-item scale whose dimensions are: reliability, assurance, tangibility, empathy and responsiveness” (as cited in Maklan & Klaus, 2011, p. 775). However, this measurement does not take into account other important customer experience design factors related to customer persona nor whether the cus-

tomers has become a product or service advocate.

Beyond customer satisfaction and Net Promoter Score is to understand what is most important to the customer regarding the interactions. For example, what type of interactions do practitioner doctoral faculty members require to help them become more competent researchers? Doctoral faculty should be actively engaged in striving to be published in specific journals increasing their recognition, contributing to body of knowledge, and improving the reputation of the institution, the goal of distributing knowledge (Bleiklie & Powell, 2005).

Maklan and Klaus (2011) suggest that customers take a longitudinal approach when thinking about their experiences and can believe that they have experience with a company even before making a purchase based on advertising and word of mouth, for example. Experience is the cumulative interactions few studies have documented. "Market researchers need to develop an appropriate measure for the concept of customer experience" (p. 778). Depending on the product or service, adjustments in measuring must be considered.

Maklan and Klaus (2011) investigated the customer experience of those shopping for a mortgage. They developed a measure for customer experience quality. (Using a four-point scale-developing paradigm: categorizing the domain of service, the types of experiences, refining the scale for reliability and validity, and finally providing an explanation of satisfaction

perceptions, repeat purchase, word of mouth, and loyalty.) The study culminated in a scale specifically designed for mortgage offering and its customers dubbed POMP, a measurement of Product experience, Outcome focus, Moments of truth, and Peace of mind. "Our findings demonstrate significantly stronger relationships between customer experience quality and loyalty, as defined in this study, than between customer satisfaction and loyalty" (p. 783). As noted later, loyalty can also demonstrate advocacy among products and services.

According to Tucker (2012), customer commitment is most important (as cited in Bean & Van Tyne, 2012). "Measuring a customers' level of commitment is to gauge what J.D. Power and Associates calls stickiness ..." (p. 4). This stickiness refers to continue use of the company's products or services based on the interactions with a company along the customer experience continuum. As products and services are offered to help doctoral chairs and students partake in learning how to disseminate and publish their own research, understanding the emotional connection of the customer personas can help create a stronger product or service emotional bond and move the customer to tiers 2 and 3 of the CX continuum (Miaskiewicz & Kozar, 2011).

Earlier experience management researchers have applied a similar stickiness but peculiar term dubbed *sticktion*. "In the context of experience management, it refers to a limited number of special clues that are sufficiently re-

markable to be registered and remembered for some time, without being abrasive” (Carbone & Haeckel, 1994, para 48). LaTour and Carbone (2014) later noted that with regard to an existing Pizza Hut UK CX study, most participants could not remember a key experience just one week after visiting a restaurant. This current CX academy study also relied on some customer memory but it was not necessary since customers could observe a current website iteration while partaking in a brief survey.

Much research exists on web design and relationship theory as well as user experience (UX) and what comprises better navigation and interactions. For example, Tomiuk and Pinsonneault (2009) found that such theories can be helpful in developing websites which can foster greater customer loyalty. Here, a sample of 305 participants was examined for their emotional perceptions (commercial friendships) among a variety of websites across three industries banking, pharmaceuticals, and insurance. They further broke down these websites based on the type of site community other than those that simply were erected for the purpose to show and sell a product, but for those, “... more closely abide by the norms and behaviours evocative of friendships and/or family relations” (Tomiuk & Pinsonneault, 2009, p. 414).

The results indicated that a sense of caring and genuineness were hallmarks as well as trust. Such emotional connections are equivalent to those needed to foster successful CX with-

in websites or wherever a company is perceived doing business. Thus businesses can capitalize on a purposefully designed website as a formidable customer experience marketing tool. For this study, however, examination of the extent of use of purposeful customer experience in an academic sample can serve as a benchmark to investigate how the components of the CX theory affect the doctoral chairs’ satisfaction of utilizing the University of Phoenix CLSER website and the University of Phoenix Center itself.

Thus, this literature review demonstrates several samples of the breadth and depth of the variety of ways in which there exists disagreement among researchers on how to best measure customer experience let alone an example using academia as a business foundation. The significance can, therefore, be seen as a benchmark CX best practice measurement with the academy as a sample.

The components to create purposeful CX interactions start with the theory that constitutes its interactions: understanding customer personas related to the particular product or service, the customer emotional buy in of products or services, and tracking the CX three tier continuum, including (i) customer interactions with company messages about its products or services, (ii) customer to product or service advocate, and (iii) User Experience (UX), directly interacting with the company’s products or services via persona behavior (Van Tyne, 2011). This study provided a benchmark measurement

of the perception of promises helping customers achieve their practitioner research and publishing goals using the University of Phoenix CLSER website as well as the Center itself, and whether purposeful CX theory was used to create memorable interactions.

Results

This study operationalized three University of Phoenix doctoral chair personas, A, B, and C that were applied to all of the doctoral chairs that responded. The A persona was defined as those who said that they were employed full-time as an academician in a field related to their doctoral degree and whom have indicated that they had published a scholarly peer-reviewed article. Persona B referred to individuals who indicated that they worked part-time as an academician and who also had a peer reviewed scholarly article published. Persona C included individuals who indicated that they were part-time academicians but had not published a peer-reviewed scholarly article, but whom may have presented at a scholarly conference.

While all three personas must have peer-reviewed publishing requirements as chairs in good standing, CLSER serves each differently since those with more publishing experience may require less interactions and those with less publishing experience more camaraderie, for example. In fact, the results demonstrated that Persona B (part-time practitioners) indicated that they wanted more camaraderie compared

with Persona A (full-time practitioners) of a 3:1 ratio and Persona B and Persona C indicated that they wanted more website live interactions compared to Persona A 2:1 (see Figure 3).

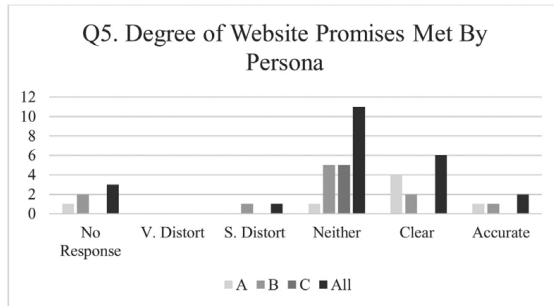
With regard to moving the customer along the CX continuum, continued interactions with the organization's products or services is required. Consequently, while it is presumed that those who simply responded to the survey are in fact continuing to interact with the CLSER, Question 4 asked them whether they planned to submit a scholarship application as either a CLSER fellow or University of Phoenix research funding recipient, their responses while limiting, demonstrated movement along this continuum.

Question 5 asked, *With regard to your knowledge and use of the CLSER "Website," would you say the messages of promises ... of research and publishing assistance has been: very distorted and not accurate, somewhat distorted and not accurate, neither distorted nor inaccurate, clear and meets expectations, most clear and accurate?* Three of the 23 respondents did not participate. Ten percent agreed *most clear and accurate*. Thirty percent agreed *clear and meets expectations*, and 55 percent agreed *neither distorted nor inaccurate* while 5 percent agreed that promises were *somewhat distorted and not accurate*.

These promises included helping them get their scholarly presentation and papers into more publication ready states, allowing them to network with like-minded peers, and conduct meaningful research that can assist them in

reaching their full potential as practitioner scholars. Forty percent agreed the website promises were clear to accurate. This is further broken down by persona in Figure 1. None responded *very distorted and not accurate*.

Figure 1. Degree of website promises met by persona

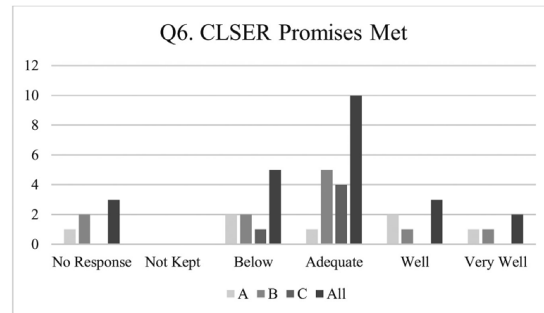


When asked whether CLSER department itself (not referring to its website) strived to accomplish such promises of publishing and research assistance, B and C personas compared with Persona A agreed approximately 2:1 that such promises were adequately kept. Question 6 asked, *Based on perceived promises that CLSER could assist you in meeting your scholarly and professional development needs, please rate the degree of how well the CLSER department strives to accomplish such promises*. These promises were differentiated from the CLSER website. These are based on the perception of the Center itself. Once again, three skipped the question, 20 responded. Of the 20, half agreed that perceived promises were adequately kept. Three responded to well-kept and two very well-kept.

Regarding persona, those with the most publishing experience less likely agreed that promises made were kept.

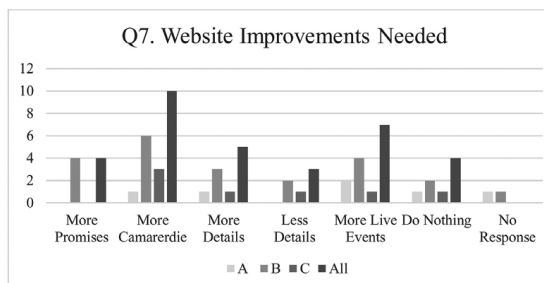
The only explanation for this is that the promises may not hold as much value since these customers are accomplished scholars (Figure 2). In sum, more than 50 percent of respondents in both Questions 5 and 6 agreed that the promises made via the website and the center were generally accurate and were kept.

Figure 2. CLSER department promises made, promises kept by persona



Question 7 asked *what CLSER website improvements, if any, would affiliates feel are needed?* Opposed to many new website design techniques calling for less is more with simplistic navigation and fewer words per page affiliates labeled as Personas B and C, those with lessor publishing experience or no publishing experience requested more page details and more interactive opportunities that lead to camaraderie. Those with more publishing experience, Persona A, wanted less detail per page (see Figure 3).

Figure 3. Website improvement by persona



In a separate SurveyMonkey survey, two CLSER stakeholders were asked a combined trio of questions. (i) As a current primary stakeholder of the CLSER website, before your knowledge of this current study regarding customer experience, what would you say was your level of specific knowledge of scholarly or best practice articles and books published about customer experience (CX) versus user experience (UX) theory including the CX continuum, personas, CX, UX communications leading to customer advocates? (ii) name current CX theory authors. Finally, (iii) was your level of CX knowledge used to develop any of the web pages in the current CLSER website published iteration?

Of the two responses received (100 percent response rate), one agreed that while they had some CX knowledge, that knowledge was not purposefully used in the first CLSER website iteration, while a second response indicated he/she was “fairly” knowledgeable. But even when prompted for any CX theory or CX well-known authors, the responses were left blank. Thus, it is not likely CX theory was purposefully employed. Consequently, the hypothesis that the CLSER website was published in a default state was true. Was it a coincidence that approximately 50 percent of affiliates agreed that promises made were promises kept and could that number rise if CX theory is purposefully applied?

The literature review showed that there have been several ways that companies used CX theory to measure it.

Ultimately, terms like loyalty and stickiness are interchangeable with advocacy. When customers such as the chairs advocate more on behalf of CLSER, the use of CX can move from its default measure to a more purposeful one.

Methodology

A late 2015 search of scholarly articles regarding customer experience use in the academy showed no significant results. A literature review using terms like *customer experience* and *schools*, or *institutions*, *academics*, *school use* and *academy* to determine CX use in the academy was initiated using the Elton B. Stephenson Company database (EBSCO), ProQuest Digital Dissertations and Theses, ERIC, and Google Scholar. Upon examining EBSCO one study from 2006 using *customer experience* and *schools* was noted. However, the study was about holiday shoppers, not the academy.

When applying *customer experience* with *institutes*, two studies appeared. The first of which was focused on credit unions and the second of which was on the same topic only two years prior. When paired with *academics* hundreds of articles appeared, but upon examining the first ten pages, none referred to customer experience together as one term. The term *academics* was associated with the academics known under the term customers only. When paired with *academy* only two articles appeared. The first discussed an academy initiative to provide customer experience qualifications to truck driv-

ers. The second article was a report on the launch of a customer experience academy for truck drivers, not scholarly theory associated with customer experience nor theory applied to educational institutions, the nature of this study. The results indicated that no significant customer experience study applied to the academy could be found.

Content Analysis

A quantitative study, such as the content analysis, allows variables to be measured to determine whether the hypothesis can be generalized (Creswell, Clark, Gutmann, & Hanson, 2003). This is a benchmark study to ascertain the level of CX and UX interactions and to make recommendations on how to take the CLSER website that is said to be in a default CX mode, document it, and collect improvements that can be purposefully put back into the site, thus leading to more customer advocates. H¹: Using CX theory applied to the CLSER website design and interactions will show a default design, but customers will lead the next CLSER iteration to more purposefully include CX interactions that they deem necessary. Consequently, as these customers continue to become advocates, they can advance their professional life through the development and dissemination of research.

The CLSER website first went online in early 2014 and was not modified until after this study was completed in early 2016. A coding book of definitions operationalized the CLSER im-

PLICIT website messages and promises by tying them to key words, frequency, and prominence of words posted in the site such as: *assistance*, *honorarium*, and *scholarship*, words that indicated financial, or help available, for example.

Steinhart (2010) studied both implicit and explicit promises as they related to product expectations. Explicit promises are those the company states about a product or service. “Implicit promises, on the other hand, are cues that lead to inferences about what product performance should and will be like” (Steinhart, 2010, p. 1710). While this differentiation is important to note, this study operationalized promises tied to key words aboard the site into one primary category of promises to benchmark their existence and how prominently they appeared.

Corpus Linguistics Content Analysis software was selected as a basic algorithmic tool to parse through CLSER pages to examine the frequency of terms that were operationalized as promises. Such software can parse only those pages on the site that belong to the root CLSER (see the Appendix). While this tool provided the frequency data, like most such algorithmic text analyzers, it cannot readily determine the journalistic prominence of such messages (Budd, 1964).

Budd argued that information located more toward the front of newspapers and on the top fold was the most prominent or most likely to get read. Thus, for this study, the CLSER website promises made starting on its home page and those terms found closest to

the home page based on left column menu navigation were viewed as most prominent. Those left-hand menu items from the top of the web page down regardless of screen resolution were labeled more prominent than those that further down or those that would require scrolling down respective of various customer screen resolutions. On Monday, July 27, 2015, the TextSTAT by Corpus software was used to identify 23 CLSER web pages that were coded with “center-leadership-studies-and-educational-research” in their root page name designations.

A total of 2,775 different words and numbers also were found within the CLSER site via the software. For example, the word “and” was the most popular at 831 instances. A total of 1,348 words were only denoted once on the site. For this study, the words that can intrinsically motivate scholars to more affordably perform such scholarly activities and that equate to a promise of fundamental support (from conception through publication) were operationalized. These included: *funding* (1x), *financial* (50x), *scholarship* (59x), *fellowship* (25x), *stipend* (0x), *opportunity* (3x), *opportunities* (8x), as well as words that were deemed to encourage prospects to start the process such as: *apply* (0x), *applying* (1x), *assist* (0x), *assistance* (0x), *help* (0x), *contact* (3x), *email* (2x), *e-mail* (0x), *start* (0x), *call* (41x), and *questions* (0).

The CLSER website home page contained no terms shown above. This page real estate included several left-hand column menu items and to the

right a welcome page from the research chair. During this time, the left-hand column menu items were identified from top to bottom as: *Blog*, *Calendar*, *Call for Fellows*, *Center Leadership*, *Active Research Projects*, *CLSER Research Agenda*, *CLSER Research Fellows*, *Recommended Conferences*, *Forum*, *Talking About Research*, *News* (Newsroom was the news for all the University of Phoenix research centers), and *Publication/Scholarship*. A page was operationalized as such as any Universal Resource Locator (URL) that had to include a root name in its title and was followed by a forward slash typical of web page design.

If the order of the menu items is an indication of the prominence of terms identified above only the term *scholarship* and *call* could be observed and compared to other menu item offerings it was lowest in terms of its prominence. However, since *Call for Fellows* was the third menu item and 41 instances of that word were found within its pages, one can conclude that the *call for fellows* was the most prominent of all words selected to track. The *call* for CLSER fellows was more prominent than terms that could lead prospects to more general University of Phoenix scholarships.

The purpose in delineating these terms was to document their frequency and prominence. Did stakeholders purposely include them based on CX theory knowledge? Did registered doctoral chair affiliates believe that the promises based on the terms were clear and well kept? Participants had the opportunity

to view the CLSER website while taking a survey.

Survey Design

The sample represented CLSER University of Phoenix doctoral chair customer affiliates furnished from the research chair. Affiliates have editing capabilities such as posting a biography, adding a blog, or in gaining access to other website areas not for public consumption. According to Riffe, Lacy, and Fico (2005), “the value of research using a convenient sample should not be diminished” (p. 102).

Affiliates were asked if they believed that CLSER website perceived messages of promises of research and publishing assistance were adequately kept. Secondly, they were asked about the degree to whether the CLSER as a department could assist them in meeting their scholarly and professional development needs, via a SurveyMonkey survey. The survey also garnered the persona of the customer. The survey was sent to 121 affiliates (the total number of doctoral chairs that had registered with the site) via an email link inside a CLSER research chair September 23, 2015 welcome message. Based on the SurveyMonkey design no participant could be allowed to take the survey a second time from the same Internet Protocol (IP) address. A total of 23 affiliates responded, an approximately 20 percent response rate. A second SurveyMonkey survey was targeted to CLSER website stakeholders to determine whether they had CX theory knowledge and whether

that knowledge was purposefully built into the site design. Two were sent and two responded.

According to Joely Gardner, Ph.D. and CEO of Human Factors Research, the best method to measure customer experience is to, “Look at factors relevant to your customers” (as cited in Bean, 2015, p. 27). “The more you understand as to what matters to your customers’ interactions with your business, the more opportunities you will find to make the customer experience better” (Bean, 2015, p. 28). When measuring customer experience set aside customer retention or return on investment (ROI).

Operationalizing Personas

Customer personas for this study were operationalized as follows. The persona is how the doctoral chair and student see themselves as academicians and how others might perceive them in this role. Persona represents the personality often based on emotion of the types of customers that represent a company’s products and services (Miaskiewicz & Kozer, 2011). For this study, three personas of doctoral chairs and students were operationalized.

Persona A are those CLSER affiliate chairs who indicated they work as a full-time academician in the discipline of their doctoral degree and have published a peer reviewed scholarly article. They typically do not need as much support in terms of understanding the research and publication process. Per-

sona B are doctoral chairs who chose the scholarly profession to help their careers either in the private or academic sectors, indicated that they work part-time utilizing their doctoral degree discipline, and also have had a peer reviewed scholarly article published. They may require more assistance since their time is shared with other positions or adjunct teaching assignments.

Persona C are doctoral chairs who indicated that they worked part-time as an academician and who perhaps chose the scholarly profession to help their careers whether private or academic and would need more assistance in learning how to disseminate meaningful knowledge and have not had a peer reviewed scholarly article published, but may have presented. These customers graduate and go back to a largely private sector nonacademic job or one that does not require the dissemination of knowledge to a broader range other than their day-to-day duties. They remain doctoral chairs in good standing to allow them to gain scholarly publishing experience. They may have pursued their doctorate for vanity and likely not intended to contribute to the scholarly community other than the culmination of their dissertation. By virtue of having no peer-reviewed publishing experience, Persona Cs would need more publishing and research assistance of any of the personas.

To determine the persona, responses to both Questions 2 and 3 were combined via hand-tabulated using an Excel spreadsheet to divide the 23 respondents into their labeled persona.

Since SurveyMonkey retained individual data, it was relatively easy to first parse out all the responses then assign them within the spreadsheet. Inter-coder reliability was tested by having a colleague at a local college conduct the same technique having been provided SurveyMonkey access.

Question 2 had four choices of which participants could select all that applied: (i) full-time professor/academic administrator, (2) full-time in doctorate field, (3) part-time faculty/chair or administrator, and (4) employed in a different field other than academia. Any of the full-time choices would be the first step in denoting Persona A. Part-time faculty were grouped into Persona B as well as working in a different field. If response was "Primarily employed in a different field than doctorate," that participant was grouped into Persona C.

Question 3 had five choices or as many as applied. If those who were categorized in Question 2 as Persona A, that category would only continue if they had indicated they had a peer-reviewed paper published. The same constant was used for Persona B. However, those deemed Persona A or B in Question 2 but that responded to Question 3 with only having presented at a scholarly conference or did not have a scholarly article were bumped down to B or C, respectively. If they were already labeled Persona C in Question 2, but now indicated that they had a peer-reviewed scholarly article published, they were now categorized into Persona B. The personas are solidified based on

responses to Questions 2 and 3. The results indicated 7 affiliates labeled Persona A, 11 Persona B, and 5 Persona C.

The interaction with the company's products or services at any stage of the continuum is understood to be built on deliberate, memorable, and positive emotional experiences. "Experiences with a strong emotional connection can create long-lasting customer relationships and fanatical advocates. The customer's connection with the experience is not solely based on logic. It can be a customer's personal reflection of the company and the brand." (Bean & Van Tyne, 2012, p. 77).

Summary

Measuring customer experience judiciously depends on a company or institute's leadership, culture, products or services and has varied in methodology. "When looking at a topic like customer experience within a business, it's first important to establish what a customer is" (Simson, 2013, para 2). For this CX benchmark observation, the customer is doctoral chairs who strive to contribute to the dissemination of knowledge in their scholarly discipline. Little, if any studies have examined the academy's use of CX theory as a vehicle to purposefully interact with the customer.

The results of this study indicated customer experience is a result of a default state. However, with more focus on the personas and creating purposeful interactions customers stand a

higher chance to interact and will likely continue moving along the customer experience continuum. This movement can be tracked by documenting the number of visits on revamped CLSER web pages where more details per page and more interactive webinars and chatrooms have been requested by those who need more human interactions, Persona B and C customers with less publishing experience. Thus, a pilot of redesigned webpages tested on the various personas would prove beneficial.

In the case of the University of Phoenix affiliates, a fourth persona, age, might be prudent. It was later discovered a higher degree of employed chairs over the age of 70 exists. Personas can also be based on generations to align experiences that they would find more meaningful. There is little doubt that most Generation X and Y as well as Millennials are much more community centric minded. For institutes with these customer personas, a strategic CX interaction strategy will require insight to what they find most valuable to support their research and publishing goals.

Instead of relying on a survey interaction, the personas could be obtained upon affiliates or customers who establish a website account as a requirement of their profile. A logarithm could be created that tracks the number of logins and visits to each page to track the continued interactions, but only in websites where logins are required or areas such as webinars, chat rooms, or where blogs can be posted.

The limitations of the study are

noted from the small sample, but as a benchmark, the results demonstrate how personas and movement along the CX continuum show the efficacy of properly measuring CX theory and in an academy example. The part-time practitioner nature of the customer affiliates has an overall effect on interaction since many work full-time either in another more prominent academia role or outside their dissertation focus.

With regard to the content analysis, website menu items are an indication of the prominence of terms identified as promises such as *scholarship* and *call (call for scholarship)* which were lowest compared to other promised terms. Adding a left-hand column menu item specifically with these terms should increase interest. Since the hypothesis that CX theory built into the CLSER website was not purposeful, this documentation does suggest that professional lives of the center customers should continue to advance with the aid of CX humanistic interaction design improvements they requested with more detail on web pages and more opportunities to interact via webinars. Thus, the propagation of scholarly research can likely mature faster than with no strategic CX theory applied.

Bleiklie and Powell (2005) believed that individuals have a strong role in knowledge creation in industry as well as education. If the main purpose of the CLSER is to create knowledge, then bolstering the interactions of the prospects involved in the process should be considered a valuable measurement of all stakeholder's success. While this ap-

plication examined the use of CX with doctoral chair customers, the efficacy to employ CX can extend to student, staff, and faculty at all levels. No matter how rigorous higher education programs become, understanding the student and faculty customer empirical experience can have a profound positive effect on the customer lifecycle.

During a cursory observation of the CLSER website, it was noted that a workshop dubbed *Knowledge Without Boundaries*, to help affiliates of all personas as well as students transition their dissertations to publication, was among several interactive methods offered both on-ground and in webinar format. Tracking doctoral customer usage via more quali-quantitative research methods should prove beneficial in documenting the types of interactions they like most. Consequently, future researchers should apply a more quali-quantitative approach as most notably described by Kaden, Linda, and Levinson (2009) to the promises made, promise kept question to begin measuring more ways in which the experience has benefited the specific user beyond moving them along the CX continuum.

Higher education staff and faculty should understand how to create meaningful student interactions leading to loyalty and the *stickiness* (sticktion) that builds institution advocates. Measuring this is yet another good indication the CX theory is in play. With competitive 21st century schools regardless of their for-profit or nonprofit status, open access or competitive admissions, or retention strategies, students and faculty

represents the valued customer. Institutions that recognize the importance of CX thus stand poised to better differentiate themselves so that promises made are promises kept. The website needs to facilitate the crowning achievement of delivering extraordinary customer experience that leads to advocacy. How this advocacy at a doctoral research center should be displayed or defined is open for exploration.

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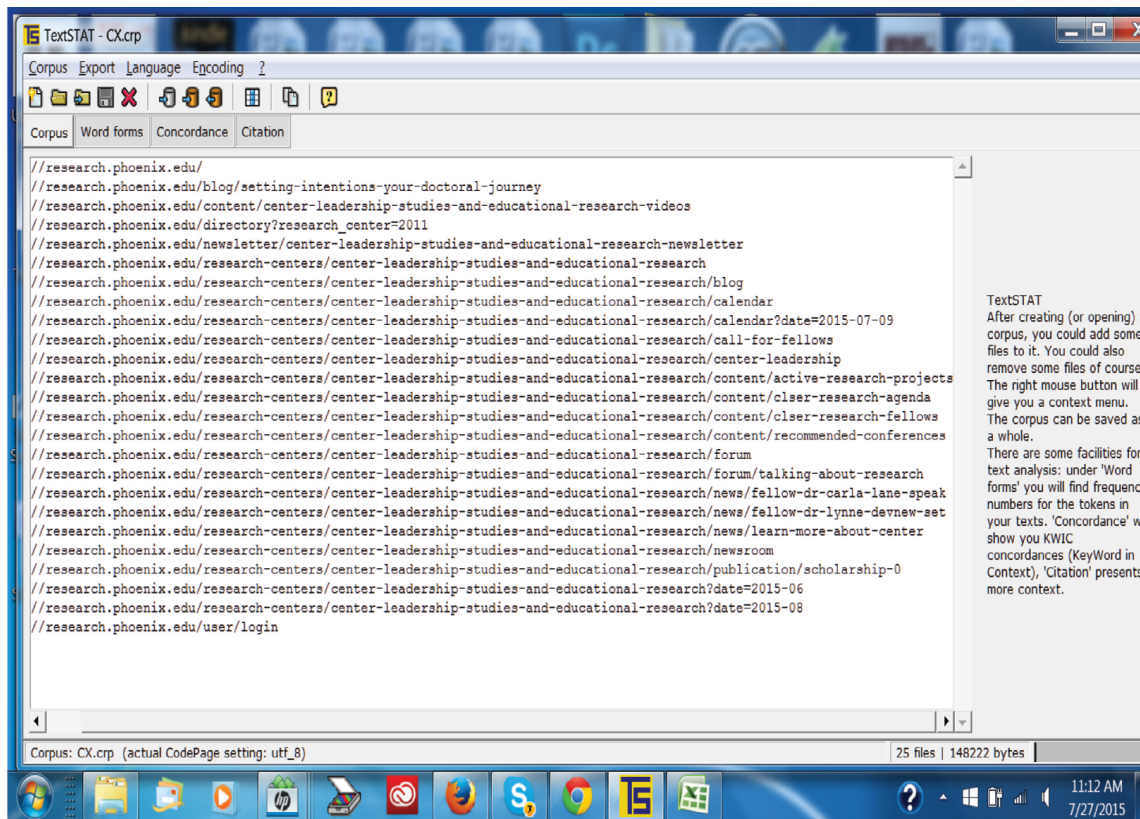
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APPENDIX

CLSER Identified Pages



Dr. Erik Bean a fellow at the Center for Leadership Studies and Educational Research (CLSER), University of Phoenix.

We are the Campus: Using the University of Edinburgh's Manifesto for Teaching Online to Provoke Dialogue about Online Learning in the US

Nancy Heath, *American Public University System*

ABSTRACT

In this article, the Manifesto for Teaching Online, a document created through an iterative process by students and teachers in the MScC in E-learning Programme at the University of Edinburgh, is presented. The goal of the Manifesto is to provoke discussion, and to "rethink some of the orthodoxies and unexamined truisms" (Ross, 2012) surrounding the field of online teaching. Written in the style of a manifesto (or even a meme, discussed below) the Scottish document purposefully eschews formal learning theory or traditional research. Each point of the Manifesto is "deliberately interpretable", underlining its authors' roles as provocateurs (Ross, 2012). This article discusses both pros and cons of the Manifesto, but ultimately embraces the notion that intellectual activity which prompts questions and illuminates paradigms is a positive good.

Keywords: *Manifesto for Teaching Online, digital education, online learning*

Introduction

In 2016, about 5.8 million U.S. students took college classes offered either partially or fully online. Online education enrollments at universities are growing faster than place-based enrollments, with the likelihood that online students will make up close to 25% of all higher education enrollments by 2020 (WCET, 2016). Kathleen S. Ives, Chief Executive Officer and Executive Director of the Online Learning Consortium, noted that distance education

enrollments are on the rise, whereas overall higher education enrollments are declining. She suggests that this is a "shift in the American higher education landscape" (Online Learning Consortium (OLC), 2016), as learners lean toward online options.

Online education's rise from obscurity to prominence has been swift, and the medium is no doubt still in its infancy. Internet-based teaching is still for the most part firmly rooted in the models and assumptions of place-based classroom learning. There is usually one

teacher and many students. Instructors deliver content, and students are assessed on their grasp of the material. Even the highly touted Massive Online Open Courses (MOOCs) preserve the essential elements of traditional education: large classrooms, erudite teachers, and final assignments.

Many educational futurists have attempted to predict what changes are coming in online teaching and learning. A small group of Scottish teachers and students may be on the forefront of not only predicting, but creating that future. At the University of Edinburgh, the faculty and students of the MSc in Digital Education decided to address the issue of what digital education ought to become in the future. Their vision was first published in 2011 as the first *Manifesto for Teaching Online*. The document emphasized the principle that in learning, distance should be perceived as a positive principle, not a deficit. The authors pointed out that digital education is often described as an inadequate replication of offline experiences, or as a second-best approach to teaching and learning (Bayne, 2006). One of the co-authors summarized the work in developing the Manifesto as trying:

... to push at the limits of online pedagogy, and to construct as virtuous those things which are often considered to be deficits. In short, we see no reason to cast technologically mediated learning as being any sort of “poor relation” of the campus-based, face-to-face, programme, but rather that it serves to focus our attention on those things

that are truly important about learning environments, such as relationship and dialogue, by whatever means these are brought about (Macleod, 2014).

The manifesto itself was created using the kind of richness only possible in an online context. Drafts were refined using methods that encouraged interaction among students, colleagues, and other stakeholders in a process the leaders called *remixing*, in concert with the Creative Commons movement and the final document was *assembled*, rather than authored, by the Digital Education group. James Lamb, a student in the MSc in Digital Education program noted that the Manifesto was developed using collaborative processes:

One of the most attention-grabbing propositions within the original 2011 Manifesto was that digital environments offered new ways of constructing and sharing academic knowledge and content. *Text was being toppled*, we were told, and there were *many ways of getting it right*. (Lamb, 2015a)

The Original Project

The first version of the Manifesto was presented by one of its co-authors, Jen Ross, at the Online Learning Consortium conference in Las Vegas in 2012. She noted:

The session was well received. The aim was for the group to discuss and generate new Manifesto points reflecting the perspectives of those in the room, as a way of prompting

critical discussion. People seem to appreciate seeing different ways to be immersed in digital education and technology. (personal communication, October 31, 2016)

In 2015 the original project leaders began the process of refining and updating the Manifesto, bringing the document up to date in a context that had seen the rise and fall of MOOCs, the proliferation (if not embrace) of online education, and the increasing digitization of nearly all aspects of human activity.

The Context

The *Manifesto for Online Learning* bears many of the hallmarks of that Scotland's post-secondary educational system, which differs in important respects from the American experience. Scotland is the most highly educated country in Europe, and among the most educated in the world. In Scotland, there are no tuition fees for undergraduate students from the European Union; fees for students seeking first degrees are paid by the Student Awards Agency of Scotland. Further, the link between Scottish universities and employers is strong, with educa-

tional agencies meeting often with the government to coordinate planning and share information over a range of learning and training issues. The number of Scottish college students (226,919) is dwarfed by the number of American full-time college students (12.7 million full-time, 7.8 million part-time) (Learning House, 2016). Thus the Scottish system avoids some of the issues which plague American higher education. There are no issues of rising tuition or student debt, and the close ties between the educational system and Scottish industry mitigate the concern that students may not be able to find jobs after graduation.

The Manifesto

The *Manifesto for Teaching Online* embodies premises that may jolt many American educators. The 22 tenets of the 2016 Manifesto can serve as provocative conversation starters as U.S. students and teachers struggle to align digital education with its more traditional sister. Several key points from the Manifesto raise discussion about applicability to higher learning in the United States:

Table 1. Manifesto for teaching online—Digital Education, University of Edinburgh, 2016 (Ross & Bayne, 2016)

1. Online can be the privileged mode. Distance is a positive principle, not a deficit.
2. Place is differently, not less, important online.
3. Text has been troubled: many modes matter in representing academic knowledge.

4. We should attend to the materialities of digital education. The social isn't the whole story.
5. Openness is neither neutral nor natural: it creates and depends on closures.
6. Can we stop talking about digital natives?
7. Digital education reshapes its subjects. The possibility of the 'online version' is overstated.
8. There are many ways to get it right online. 'Best practice' neglects context.
9. Distance is temporal, affective, political: not simply spatial.
10. Aesthetics matter: interface design shapes learning.
11. Massiveness is more than learning at scale: it also brings complexity and diversity.
12. Online teaching need not be complicit with the instrumentalisation of education.
13. A digital assignment can live on. It can be iterative, public, risky, and multi-voiced.
14. Remixing digital content redefines authorship.
15. Contact works in multiple ways. Face-time is over-valued.
16. Online teaching should not be downgraded into 'facilita-tion'.
17. Assessment is an act of interpretation, not just measurement.
18. Algorithms and analytics re-code education: pay attention!
19. A routine of plagiarism detection structures in distrust.
20. Online courses are prone to cultures of surveillance. Visibility is a pedagogical and ethical issue.
21. Automation need not impoverish education: we welcome our new robot colleagues.
22. Don't succumb to campus envy: we are the campus.

Online can be the privileged mode. an identity, a person or group automatically defines those not in the group as *other*. Within the sphere of higher education, classroom instruction has

Distance is a positive principle, not a deficit. Sociology has given us the useful concept of *otherness*. By establishing

been seen as the criterion against which all other kinds of education should be measured. The Manifesto proclaims that online education must unburden itself from the yoke of *otherness*, and instead take its place as a wholly legitimate form of delivery.

Text has been troubled: many modes matter in representing academic knowledge. Education has traditionally been focused on words. Those words may be transmitted through text-based artifacts, or uttered by “a sage on the stage” (King, 1993). Universities gained their role as the legitimate keepers of wisdom when there were few other avenues for the transmission of formal knowledge. The internet has reshaped this thinking, as information of all kinds has become dramatically more accessible. As Swanson notes:

Yes, the world is becoming increasingly media-infused. We watch video clips instead of feature films. We read hyperlinked blog posts instead of novels. Giving students opportunities to author in these new mediums is critical. (2012)

The Manifesto urges educators to explore possibilities of knowledge transfer beyond the written or spoken word. It is now possible to use animations, shared electronic space, emojis, and simulations to engage learners.

Digital education reshapes its subjects. The possibility of the “online version” is overstated. Digital education transforms the learner, the teacher, and the material itself. One of the great

est disservices to online education is the tendency to make digital imitations of nondigital experiences. Online education must renounce efforts to replicate classrooms, and focus instead on using the power of the internet to transform how knowledge is transferred and how new work is shared.

Implicit in this transformation is the democratization of learning, with a shift from hierarchical models to processes of collaborative learning. The role of instructor must be transformed as well, since factual information is now universally available. Information, however, is only one piece of the puzzle, as new roles must evolve for “guides on the side” (King, 1993) who structure collaboration, channel discussions, and provide mentorship for learners.

There are many ways to get it right online. “Best practice” neglects context. The education marketplace should be wary of those practitioners claiming to promulgate *best practices*. As in traditional education, online education is not a single entity, but rather an amalgam of varying people, circumstances, goals, and hurdles. The prescriptive nature of *best practices* tends to chill creativity and impose homogeneity.

Distance is temporal, affective, political: not simply spatial. The Manifesto urges us to consider the many kinds of distance which affect learners. Distance education almost always refers to spatial distance, and is thus compared with education in which teachers and learners are more closely confined in space.

But physical proximity still permits great gulfs among those involved in the process. Cultural differences, political antagonisms, and temperamental disparities can intrude in the learning process. Online education is not immune from these obstacles, but is helpful to remember that physical distance is only one of many communication challenges.

Aesthetics matter: interface design shapes learning. Early online courses were mere digitizations of place-based learning materials, and did a disservice to both media. As Wise (2016) notes: **“There’s more to implementing learning technology than plugging traditional classroom practices into a digital platform; that would merely be digitizing content.”** Interface aesthetics in online learning should embrace research-based strategies for layout, navigation, and screen design, which enrich the learner’s experience and create opportunities for collaboration, cooperation, and meaningful feedback (Peters, 2014). These approaches should remain flexible and open to variation, however, in order to avoid the strictures of best practices.

Remixing digital content redefines authorship. One of the most controversial tenets of the Manifesto for American academics may be its challenge to traditional concepts of authorship. Digital content affords authors and readers an unprecedented ability to augment and reshape the work of others. A primary example of this kind of collaboration is

Wikipedia, the largest encyclopedia in history, and the sixth most commonly used website in the world (Simonite, 2013). Another example is fanfiction, in which fans create and post new, unauthorized work about characters or settings from an original work of fiction. The Manifesto embraces and celebrates this culture of remixing, and urges us to reconsider our assumptions about ownership and authorship.

Conclusion

The Scottish **Manifesto for Teaching Online** will leave many US educators scratching their heads, wondering if there is any useful application to the American system. Although Jim Shimabukuro, editor of the *Educational Technology and Change Journal* calls the Manifesto “arguably the most exciting document for discussion to emerge thus far in 2012,” Marostica (2012), derides the Manifesto as a *meme-like document* designed to “make online education cool;” and it was described in *InsideHigherEd* as “an exceptionally wordy bumper sticker,” (Kolowich, 2012). The Manifesto authors welcome these differences of opinion, since their primary goal is to inspire debate and dialogue. Citing James Lamb (2015b), again:

One of the things that I like about the Manifesto is its intention to provoke discussion rather than dictate a set of hard-and-fast rules: we are encouraged to approach and interpret the statements in our own way.

The Manifesto begins and ends with similar sentiments. The first and twenty-second tenets both challenge online educators to see internet-based teaching as a positive good, better suited than older methods to engage modern students in achieving both skills and critical thinking. We have only begun to tap the possibilities of online teaching and learning, but it is clear the future is bright. Critics of online education will soon sound archaic and old-school. Make no mistake: *we are the campus*.

Readers who find that the Manifesto for Teaching Online stimulates their thinking, or engenders anger or delight, are invited by the Manifesto team to add their comments to the ongoing discussion at <http://onlineteachingmanifesto.wordpress.com/>.

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3 Questions for an Online Learning Leader

Featuring Tanya Joosten, Ph.D.

Director, Digital Learning Research and Development, Academic Affairs and Co-Director, National Research Center for Distance Education and Technological Advancements, University of Wisconsin-Milwaukee

Dr. Tanya Joosten is the director of eLearning Research and Development at the University of Wisconsin-Milwaukee (UWM) where she leads strategic eLearning efforts at the campus, state, and national levels. She develops innovative programming for the University of Wisconsin - Milwaukee campus and leads a team of researchers to advance the field of eLearning. She is also the co-director of the National Research Center for Distance Education and Technological Advancements, supported by the U.S Department of Education. Tanya has been recognized by the Sloan Consortium, now Online Learning Consortium (OLC), and has been featured in the *Chronicle of Higher Education* and *Ed Tech Magazine*, to name a few.

1 What are your recommendations for educators across contexts (i.e. virtual, face-to-face, and hybrid classrooms) for using social media for communication, instruction, and other related activities?

I have several recommendations from professional development to instructional practices. In my book, *Social Media for Educators*, I immediately discuss the benefits of social media for building a professional network and professional development. Social media allows you access to people and dialog on key issues - in particular, innovative ideas, pedagogies, and technologies, that you may not have access to in your department, on your

campuses, or even at your disciplinary conferences. Twitter not only helped me build my professional network, it led to meaningful collaborations with colleagues across the globe and a social support system that I did not have locally. Many of my closest colleagues, I met on Twitter. Importantly, every educator should immerse themselves in a technology, understand the characteristics of the technology, and identify how the technology aligns with their pedagogical need.

An educator needs to determine how the technology, social media in this instance, is going to help overcome a challenge, problem, or barrier in the classroom. Social media has the capacity to increase student-content, student-student, and student-

instructor interactivity by encouraging the frequency of content, increasing social presence and engagement, and providing frequent feedback. Too often educators are implementing technologies into their instruction without an honest understanding of how they can facilitate student learning. Understandably, we all know the investment in time in exploring new pedagogies and technologies to increase our instructional effectiveness is immense. However, if we do not take the time, it may have an inverse impact on student outcomes, including satisfaction and learning.

2 How do you feel universities are doing with attending to developing students' information literacy skill sets?

I feel that university libraries, historically, are doing good work in attending to developing students' information literacies, yet it is crucial in this century to consider the importance of other literacies. Information literacies need to be taught hand in hand with digital literacies. In the last couple decades, we have seen a surge in literacies that educators and employers have identified as important. Many times these are referred to as 21st century literacies. They include digital, technology, visual, and information literacies. Social media can help build many of these literacies. However, we need to not only teach students how-to's, but we need to provide them with a greater

understanding of how their behaviors impact societal structures and vice versa. In leading the digital futures planning at my institution several years ago, faculty expressed there was a gap in developing students' digital literacy skills. In our work, we discovered two different aspects of digital literacy. One aspect focuses on the idea that students needed to know how to use technology and associated digital tools to find, evaluate, share, and create information, and the other aspect focuses on the need for our students to be critical consumers of these same tools.

With the quick-moving development of new technologies every day that are open and free to individuals, it is important for students to understand the implications of their use in their own lives and on society as a whole. Students chose to use certain hardware and software or apps. They now have to consider the security, digital identity, behavioral data and analytics, information sharing and creation, consumerism, political activism, and many more aspects. These issues are beyond the traditional thought of teaching students how to use technology to perform tasks, such as locating reliable information or communicating with the instructor. I would argue that it is important that these skill sets are implemented across the curriculum, including the incorporation of critical and postmodern theoretical approaches around information and technology. In my courses, I work to ensure that learning objectives, assessments, and activities consider the development of these literacies among undergraduate students.

Most recently, I have been exploring social media for visual, digital, and technological literacies. By using backwards design, we can start thinking about how students can provide visual evidence of their learning or visual documentation that they have achieved the desired results as a form of assessment (i.e. image, video, and visual data sharing tools) rather than using traditional forms, such as research papers or exams. Moreover, I have thought differently about how I present information to my students incorporating more visual components to better affect their cognitive and affective learning, including the incorporation of more open education resources found through social media and other online repositories.

Finally, I would urge educators to consider ways to incorporate cultural and global literacies into their course designs and learning outcomes as well. It is important that students have cultural competence, can think critically about their own culture and others, and can understand how we are all interconnected across the globe. With the advancements in technology, these literacies and competencies are crucial to the advancement of our future as a global society.

In each stage of our course design from developing the learning outcomes or the desired results, determining documentation or evidence students will present to the instructor as assessment of student learning, and the actual learning activities including content and student interactivity can incorporate these literacies.

3 What are your two favorite technology tools for instruction and why?

That is a hard one. It really depends on what you are trying to accomplish in your class.

My pedagogical approach includes providing my students with experiential learning opportunities that ensures them with real-life, generalizable skills in order to be successful in their future profession or endeavors. In working to accomplishing this effort, I examine what trends are taking place in our society and organizations throughout the country, including what digital technologies are being used to communicate with each other, what applications are being used to improve productivity, and how are people consuming and creating digital materials. Two of my favorite resources include the EDUCAUSE Center for Analysis and Research (ECAR) reports and the Pew Research Center Internet reports. It is just as important for me to understand how children and teens are using technology as it is to understand how organizations and businesses are using technology. Also, I am a social scientist and my teaching and research are in the areas of human communication, communication technology, and organizational communication, so how I teach and what I teach inform each other. I often run pilots of technology use (i.e. clickers, virtual worlds, social media, Open Educational Resources, and more), and consistently survey my students. I provide them with real-life

problems regarding technology in human communication and organizations to better understand their perspective on how technology can be used to enhance social processes.

In determining technologies to explore, there are several considerations. I identify what technologies are on the fringe and what it is about those technologies, the media characteristics, etc. that can help facilitate instructional and learning effectiveness. Usually, the technology tools enhance the social process through increasing student connectiveness, engagement, social presence, and/or community. There is an array of things I consider such as use, accessibility, cost, and more before I decide to pilot them in my course or amongst several courses with my colleagues. Importantly, I develop a pedagogical model or how these technologies will be used in my instruction to best influence student learning. We all know that the technology in of itself cannot influence student outcomes necessarily, but how we incorporate the technology into our course design and situate the technology within the student learning experience [is important]. It is very critical to develop a model of how it will be most effectively used.

With that, I could identify two areas of interest. First, I believe the use of Open Educational Resources (OER) is extremely important, especially in the move to make undergraduate education more affordable. I do not encourage the use of e-Texts, per se, but what I do encourage is OER that is interactive. One of the areas through the years where we

have lacked is increasing student interactivity with content. Instructors can increase this interactivity by annotating the text that they share with their students and allowing students through the use of certain tools to collaboratively annotate text. Students believe it better unpacks the instructor's expectations in comprehending the content and can lead to deeper thought and critical thinking about the reading. Also, I believe there are a significant amount of course materials available through online encyclopedias, image and video sharing sites, blogs and microblogs, and more that can provide students rich and current content in a digital form that they are used to viewing. For instance, videos of actual subjects or scholars bring more authenticity to the material than reading about it. Sometimes there can even be an affective component to the stories. These digital archives, such as microblogs, can also provide multiple and global perspectives on a phenomenon that would be difficult to capture at any one time. Furthermore, instructors can start putting learning in the hands of the students by encouraging and guiding their aggregation of OER materials from digital spaces increasing their digital and information literacies.

And, this ties into my second area. I like using social tools, such as Facebook, Twitter, and Google Hangouts in my class. My courses are usually completely online and need to use tools to allow students to communicate amongst each other, with myself, and with the outside world. These are great tools that allow individuals to develop networks, learn in informal spaces,

participate in conversations beyond the walls of the class, and share and gather information. Using these tools gives them real-life skills they can use in their personal or professional lives within or beyond the institution.

Now, although you requested two, I want to mention one other future technology on which to keep an eye. I spent a good amount of time researching virtual worlds, social media, augmented reality, and mobile devices in separate pilots for about a decade. For

years I have felt that there would be an integration of the characteristics of these technologies that would lead to a new technology that would tremendously impact education. Although we are not there yet, the latest arrival of PokemonGo is a good indicator that the technology developers are getting closer. One day we may have a technology that allows us to blend our real and digital worlds in a 2- and 3-dimensional space where we can be connected to each other.

Teach like a Video Journalist Thinks

Michael Saville Howarth, *Middlesex University*

ABSTRACT

The author reflects on how video journalist training and education producer methods can inform video as a core driver for teaching excellence. The article draws on personal experience of making radio teaching resources for BBC Education. The author also has recent experience as a video journalist, and suggests that practice not theory, and the craft of making teaching resources is still alive and well today. In particular, the latest techniques used by backpack video journalists may illustrate the way forward in education video. Video is now easier to manage, is a hands-on practical activity, fits the individuality of the lecturer, and provides a personal experience for students. On-line systems cannot deliver the learning experience students expect in higher education without good content. Lecturers can create their own video content with the quality to inform, educate, and engage. They will also improve their everyday teaching, because the thinking, planning, and execution are inherently educational. Future research ideas are outlined.

Keywords: *video for learning, online content design, academic writing style.*

Introduction

Good practical ideas for organization and communication in teaching can be learnt by the lecturer from the way video journalists work. Video journalist must tell their story in minutes, think, write, and focus on the key story, even present it to camera and do all the work on their own. Lecturers know the feeling, though their own aim is to know the

finest detail of their subject, be able to talk for hours, and write at length. Both lecturer and video journalist have audiences that demand to be informed and educated. Both must engage and keep their audiences interested, because once bored they stop paying attention and switch off.

Lecturers general use video in four ways to achieve teaching objectives; to create video learning resources especially for online websites, to teach students online with video, and to cap-

ture live lectures for long-life recordings. There are other applications, such as to record and present research results for papers and personal professional development, and to assess students. The methods and the technologies are important, but only if the video content informs, educates, and entertains the audience. The craft of achieving these three objectives is integral to resources that enhance learning. These principles can be achieved in the hands of lecturers, but that means learning the craft, not the theory. It is hands-on, practical, and physical. It is a whole-body activity.

Background

A lecturer interested in video for internet learning may have an uphill task. There are good reasons why. There are practical problems such as shortage of time to learn new skills. There are also the conflicting priorities of teaching and research. Time spent developing teaching methods can affect research output. To be a main stream media performer can be a hurdle to an academic career. Mainstream media appearances are by the most senior staff with recognized authoritative published standing. Younger enthusiastic popularizers must tread with care. Academic staffs, who work with professional film crews, become aware of the value of recording, and presentation and communication methods that work well in academic life. There is little incentive to share these methods with colleagues. A similar situation in the United States is known as the Sagan Effect; Carl Sagan was the superstar sci-

ence popularizer who lost out on prestigious appointments in the 1960s and 1990s. Martinez-Conde, Powell, and Macknick, (2016) report an unsuspecting high-quality researcher recently received unintentional acclaim in the press and online TED only to find applications for research funding refused and very unfavorable anonymous review of his papers.

There is disinclination to appear in front of a camera. It is not part of serious academic life. These attitudes are changing: there is a determination to use media, but in an individualized way. *We do things differently*: an approach that is logical, because the professional acceptable method to assimilate new teaching ideas is through research. Theory must inform practice. It is a lonely path, for the awards are for individual endeavor. New discoveries come with career rewards for papers and recognition of teaching excellence. The process of creating resources for their own students is a challenge, and an exciting, fulfilling personal learning journey. However, there is also much unnecessary reinventing of the wheel.

Research into new online learning technologies has value. But it is the experience of the author that the principles behind the quality of creative content for the technologies were solved by the BBC Radio and Television education broadcast department staff long ago. For example, PowerPoint and Keynote are only digital versions of the analogue BBC Radiovision Filmstrips which began in 1953 with full screen photos; color graphics; stereo sound on

all subjects, which used a wide range of techniques of script design; and use of drama and storytelling. And for that most discerning and demanding of audiences—children—the library at the Institute of Education, University College, London retains the archive and is keen to publicize its use for research (Howarth, 2015, December 8). The departments were closed in 1992 and a green plaque erected on the wall of 1 Portland Place in 2008.

The recent trend in video journalism is the backpack video journalist. The definition of a backpack journalist is someone who can do the work of the large broadcast production team. In the backpack, fits the video camera, lights, sound recording gear recording and the laptop with the software and transmission logistics to communicate to the broadcaster or social media. Also the ease of use of the equipment allows the journalist to master all the skills of interviewer, producer, lighting, sound crew, and camera person. The author believes backpack journalist is the model for the lecturer who wants to use video for learning. All the skills are concentrated in one person's endeavor, so methods are clearer for the lecturer to experience the process of making the short video productions for news and current affairs. It was possible for one person to create complete education radio broadcasts on location in the 1970s, a specialty developed by the author. Print publications accompanied all broadcasts, so it was possible for children to have in front of them photographs and graphics to illustrate every sound broadcast. The video journalist most surely carries

on these craft skills. Though technology now allows everyone to be a broadcaster, how to use it to advantage is what counts.

Context

T*each like a video journalist thinks* as an idea that developed during the making of learning resources from lectures and workshops for colleagues in the Centre for Advancing Learning and Teaching (CALT) at University College, London (UCL), between 2011 and 2016. The consultancy was to film lectures for online teaching resources. There were teaching resources that staff wanted to create to demonstrate specific examples of quality teaching as well as a project using online videos to explain and promote staff involvement in teacher accreditation, with the UK Higher Education Academy fellowship program.

Filming a Workshop

Workshops for teaching staff are an opportunity to record the evidence of good teaching, to draw others into the fold. Short edits of the session videos capture the atmosphere and highlights. The long edits feature main themes, presentation of participants, and summary discussions.

Standard video journalist techniques use a radio mic on the main speaker, and the rifle mic to pick up participants comments. Filming wide, close, very close, and over the shoulder

shots of the activity keeping the camera running all the time provides a wide range of choices to cut together with the computer screen display and the course leader to create a stimulating teaching resource. Participants forget the presence of the camera. The process is exhilarating. To listen to the leader in one ear and the participants in the other, to follow and capture the key educational elements, is very satisfying. It is what video journalists do to create a story with impact.

Lecturers Creating Video

A research project was commissioned by the Head of Media to scope requirements for video resource provision. These were to include a dedicated server for staff and student to exchange video resources in a secure environment and is now up and running. Later, real-time face-to-face interaction will be rolled out. The focus is the way lecturers used video with their students. The plan is to integrate the server with various levels of lecturer provision, from easy to use equipment, with good sound, a video recording corner in each department—all that is needed is a corner chair and interesting background for an interview, editing suites, and specialized support for top level documentaries. The base standard facility for a lecturer is to be a computer with webcam, essential editing software and fast access to the server.

The range of evidence made in video case studies revealed how each subject area had its own preference for

video use, based on the subject matter. Geography, for example, used video for learning resources connected with field trips. In general, lecturers who are early adopters are exploring the technology using any equipment to hand, and having a good experience with very positive results. Professional production standards are not expected, but that is not a priority to either the staff or students. In fact it is an advantage: lecturers mentioned they did not want to compete with the professionals, while students were quite happy for the lecturer to be amateurish, if the learning experience is worthwhile.

The research includes advice for filming. These are practical ways to save time and effort, and ideas to increase the educational impact. High production values, documentary approaches, complex schemes and long-term projects are not on the list of priorities. Short, fast, stripped down teaching components, economic storytelling is the overall theme for future developments in video. These suggestions were accompanied with as a series of “How to...” videos as a basic introduction for staff and students. They include advice for lecturers making videos for their students using webcams. The software is called iShowU Instant (Clayton, 2013), which was used to demonstrate techniques such as editing. Editing video is an issue for a lecturer. The software looks complicated and can be time consuming. In fact using software like the MAC iMovie or PC Windows Movie Maker is very easy. There are many Apps for a smart phone that cost very little. Experiments were made, based

on the research, to identify the critical path to enable lecturers to make video work with minimum frustration. Essential messages are to suggest small projects, short in length to achieve just one teaching objective rather than a major scheme for a whole course. The software can be explored while quickly producing a usable product. Association with familiar technologies helps. For example, video editing interfaces are really nothing more than PowerPoint, but with all the various views at once on one screen. As a result, the lecturer can quickly assimilate the flow of input and output of content across the interface. The next task is to understand why and how all database files, original source video and output video should be kept within one folder. This information will resolve many of the initial frustrations and errors. The third principle is that long recordings very quickly take up computer memory and file storage. Either the software or the computer or both grind to a halt. Therefore, long lectures and big projects are to be avoided until higher specifications of resources are available. iShowU with its easy-to-plan-and-execute show and tell method-enabled quick testing of the effectiveness and the reconfiguring of the explanations.

Also the author experimented with a method to quickly create a range of media resources into a video production. Drag into the iShowU Instant recording area, from the screen desktop, prepared drawings, photographs in their own software, PowerPoint slideshows, or play another video input from an external video source such as

an iPhone. In a short time, rough and ready but quite complex presentations can be created with the lecturer voiceover. They might be edited later in a more advanced program such as Adobe Premiere or Final Cut Pro X. Both of these programs are used to make major movie productions, but are inexpensive to purchase and quick and easy to use. For example, a powerful computer and large amounts of storage are soon needed to load and edit a full 2 hour lecture. The trick is only to load into the editing software just the sections that are needed to get the main messages across.

There seems a great deal that can be done to improve the whole production process for lecturers, from setting up the room for video to begin working on an effective presentation style, by applying the video journalist's tricks in an education context. These ideas were explored in workshops for teaching staff.

Online Student Video Feedback

A further opportunity occurred to demonstrate video methods that may improve the quality of learning. A new group of students were just beginning their course at Middlesex University with the author. The student tutor group, were 16 B.A. (Hons) Education student teachers starting their final year thesis which is called a dissertation in this particular course.

The problem is to improve academic writing styles. Students have limited experience of academic writing and also most speak several languages besides English, which generates a

separate set of instructional considerations. Support allocation time is limited and travel to meet individual students is complex to organize because of their varied timetables. The normal solution is multiple emails and Word attachments marked up and returned, and time consuming repetition of advice because students find it difficult to understand the comments being made on a marked paper.

The option to use online webcam contact face to face had been rejected due to limited benefit because the text is the focus of attention. But iShowU Instant, the Mac software used to create the “How to ...” videos for advice to lecturers using video in the UCL research project was inexpensive and one of many available similar kinds of software for different platforms. The software was much more flexible that integrated programs inside the university software system. iShowU Instant grabs a portion of the computer screen, which can be pre-selected. The webcam can also capture a separate view of the presenter. This camera can be switched to fill the selected screen area or shrunk to a corner of the screen view, or removed all together. The content of the computer screen is then revealed.

The interesting aspect for the educationalist is that the software can be used to enable students to receive a personal video from their tutor. Students download their personal video from an email link. They see their dissertation drafts edited, just a few lines, with text highlights and circles appearing upon clicking the mouse while hearing the

reason why changes are required. A few lines need to be corrected because the pattern of errors runs through the entire draft. The personal video can be watched again to encourage reflection and positive action to improve writing style. In addition, short video resources on the tutor’s website dealt with aspects of academic writing. Some of the videos use student examples to illustrate problems.

Student satisfaction survey. A student satisfaction survey gathered qualitative and quantitative responses presented as a conference poster (Howarth, 2016). Here are two examples from the online student survey:

Q2: Can you describe the experience of watching your writing being edited?

- It was really helpful as Mike would be speaking whilst doing this as if he was showing show I can do it myself for next time cause he would also say why things were being edited so it didn’t feel like my work was being undermined.
- The video enabled me as a student to edit my work to the better, which was a wonderful experience.
- Thought it was very useful.
- It made the changes easier to understand and it was not confusing.
- It was very helpful as I could make notes whilst the video was playing as to what needed to be corrected and what parts were good.

- Very easy to understand. Clear.
- I found it easy but I would prefer the edited [sic] to be done a bit slower.

and ...

Q14: Please give suggestions to your tutor to improve the way video can be used by next year's students?

- More videos and less group sessions.
- The tutor can maybe make a video on all stages of the dissertation chapter such as, chapter 1, 2, and
- Allow the videos to be accessed by other devices.
- Use a different platform to upload videos to.
- Give more variety of video relevant to the topic we focus on.

In general, the students gave very positive feedback. However, they wanted more variety and different methods of delivery. Personal observation suggests that time spent on feedback support toward the end of the year was reduced. The reason may be because students find they can understand instructions and have the ability to rerun the videos. More time can be spent on advice about flow of the argument. The evidence exists in the videos for analysis. The experience of the tutor was not part of the research. However, the video method felt like the tutor's time was saved.

Online video feedback saves tutor time. Feedback videos are around 7

minutes long. A complete cycle video production per student—planning review points, making video, and sending to student via file transfer software—can take as little as 15 minutes.

The feedback comments are about formal academic English writing style and the flow of the argument. Students are very accurate about the relevance of their content. The main subject of the tutor feedback is dealing with the effects of the average student who uses informal spoken English that hides the main argument they wish to express. Students write very long sentences. This is because students attempt to complete the argument string; A therefore B, because of C, in one stream of multiple verbs within one sentence. In addition, students generally begin sentences with prepositions. A preposition adds extra complexity and confusion. The reader has to search for the main subject—usually in the middle of a four line sentence. A third aspect of the problem is that a sequence of sentences does not have necessary cohesion: students do not have the range of linking words, which give the flow to an argument. Students are limited in their vocabulary to *moreover*, and *furthermore*. They do not have access to signposts that sequence, illustrate, contrast, or qualify and perhaps that is why they use prepositions.

Plans for the second year of research. Online video support developments are beginning right away in the 2016–17 academic year. The first objective is to use the dissertation proposal form to teach standard English right at the beginning

of the year, and put an end to the informal spoken English notes and lists that the form filling encourages. Videos from last year are available on the author's website. These seem to have little effect. Personal videos to each student give much more powerful feedback on first drafts that show how students can write short simple sentences right away. The effect is that a jumble of draft ideas becomes a formal plan of action that is well-ordered and easy to understand. Students take confidence in seeing the comparison videos of their notes and final well-structured written English.

The next task for the student is to write a letter to a school for permission to do their primary research. Students are required to take note of their new writing skills acquired in the proposal form and transfer them to letter writing. Most students have little or no experience in letter writing. The sample letter in the student guide book was ignored by the students in the first year. A typical opening "My name is" and a long sentence giving a string of information, in an outpouring of conversational style writing. This year, students will be required to analyze why the sample letter follows a strict formal structure. The aim will be to demonstrate how a short sentence of a subject verb and object, with one idea per sentence, is all that is needed to create a coherent story. Students experience an example of clean writing before they begin their main dissertation writing.

Another video will explain cohesion. The author will film a brick wall of a house, where the bricks are sen-

tences and the mortar contain the most useful academic linking words to form a strong bond of the argument. These link words will help with visualizing possible phrases. The idea may work as a visual metaphor message to help "fill the remaining gaps" in the student academic toolkit (Howarth, 2014). The students should be far more aware of their new formal writing skills by the time the first real writing task of the literature review begins: skills which they now acquire at the beginning, not the end, of the academic year.

Video encourages reflection. A reflective style of video content will bring together and illustrate common student errors and solutions. The aim is to overcome negative attitudes toward writing caused by form filling. Another video will ask students to compare their first and second drafts of their permission letter to identify reasons why the formal letter is now readable.

Other teaching resources structures and fast-track production methods are being trialed, currently using examples of student work such as writing a title, aim, and objective of the proposal form. The method is achieved by compiling clips from the relevant sections of the personal feedback videos to all of the students into a short narrated video.

The clips are loaded into Final Cut Pro X. The text errors and solutions are already highlighted in red, in the video clips and the dark red rings in mouse click focus the eye of the viewer. The audio of the original feedback from

the tutor works as a reminder of the original problem and solution during the edit. The comments can be heard or held back under a narration that summarizes the key teaching point. A mask darkens everything on the page except the relevant line of text, highlighting the phrase for analysis. On-screen text reinforces the key teaching point. Each clip example is separated from the other by angling the text in a different way.

These types of video resources may have a long life and can be built up over several years. Student feedback examples can inform a further round of improved support and advice. The elements of each video can be rearranged later. Once the structure is created in the editing software, the template can be used over and over again. These editing skills take time to acquire, but enable the lecturer to create quality teaching resources other than PowerPoint. Ripping through the material with an imaginary broadcast deadline adds spice to the task just as video journalists do. It is the same process seen every day used to produce the news.

Mobile Learning

Mobile learning is an important development, because B.A. Education students are not only engaged in part-time work, but they are also out in local schools working on their primary research. Students report that they can access and download their personal video from the author onto their smartphones. The

phones can handle large video files; but last year it was not an option. The latest ftp download provider used by the tutor also allows students to stream for a number of days for free.

There will be a trial to load up all the resources from the password protected personal website (Howarth, 1996) of the tutor, to a social media platform called Ublend created by Krohn, Nicolini, and Franklin (2016). Students will no longer need to use the complicated drop down menu system of the website, which has the advantage of a shallow menu structure with a quick overview, but is slow to use on a small smartphone screen.

Conversation with their tutor online is already an option using Skype or FaceTime. But text analysis is too difficult because of the image size. Another idea is to record audio of the conversation during the phone call to the tutor with both parties looking at the same dissertation copy. iShowU Instant screen grab software running on the tutor's office computer, will keep a record of both the audio conversation and a clear visual record of the sentence modification suggestions. The video will be loaded on to a locked area of YouTube and made available to stream privately to the student or a group through the Ublend social media software.

The personal video tutorial is a powerful tool. But the technology, as always, is not the solution. It is the way the technology is used: ways of making positive comments that engage and illustrate learning are the stuff of script-writing for educational effectiveness

and the video journalist has the practical techniques at hand. The subject, in the example of this article is academic writing. For the student, it is a learning journey from the spoken word to formal written English. It is also an exploration of brevity and clarity in language. The medium of video delivers that language in a high impact and engaging audio visual form that the student deserves to experience.

VIDEO JOURNALIST TIPS FOR TEACHING USING VIDEO

The section consists of two parts: (1) tricks of the trade that can be applied to make web page video resources for internet learning; and (2) for webcam video used live online or to send a personal recorded video to an individual student. Here are practical ideas that work on two levels; and both change the way the lecturer teaches and makes video.

Making a Video Resource for Students

There are two levels for making the most of these practical ideas. Either you review the ideas and try out those that can enhance your normal teaching practice, or you pick up a video camera, switch on the webcam and apply the methods for real. Personally, I believe picking up the camera is essential as it is a whole-body experience. It is a shift from being in the head to moving into the real world and being with the stu-

dent. And making learning materials is an integral part of good teaching. It is research-based learning and continuing professional development (CPD) rolled into one: a win-win scenario.

Creating an one-way webcam for students results in an unexpected humanizing, closer and enriched contact with students. Students see the lecturer as a human being. They really do experience the lecturer as talking to them personally even in a general resource video. The use of personal feedback sent to an individual student has even greater impact. Why should this be such a surprise, when we watch TV and experience a similar sensation? The answer is: a journalist is taught to use informal speech, specific eye, and body language, and it works. That is why trying professional practice might be so worthwhile if there is an impact on the quality of learning.

Think video structure. A good idea is to start using the software you know, but make more of its potential. You might already make video from PowerPoint or Keynote. Set your software frames to 16:9, the normal video screen proportions. The default slide size is 4:3 and slides in that size have to be individually stretched to fill the video frame, which is very time consuming. Export them at 16:9 .png files which is extra sharp; and import into your video software like iMovie. This method gives you more control of your video. Add a soundtrack using your smartphone as a sound recorder. The iPhone is superb if held in the right position close to the

face and to one side.

To plan the more complex layout of slides with video filmed on a webcam, or on a camera at a location away from the desk computer, choose View> Light Table. Watch the original sequence of slides and hear the story run through your mind. Move them around. Try a different approach. Then, put the non-essentials into another PowerPoint for a later video.

Storyboarding. An academic PowerPoint lecture tends to have one structure, the academic story: the aims, background, developments, and finally the key message—the results. The logic is sound, but does the story have any impact? It is often assumed that there is one story, one reality, and one timeline. But the actual timeline of your research project as it happened is different from the timeline of your research reflections and insights. The idea that you can mix these timeline structures together in a new way may come as a surprise. Once the scientific research is completed with the required impeccable methodology, try thinking like a video journalist: play around with the structure. *Start with your key discoveries.* Give the key message first. Why not use those insights and flashes of inspiration to make the results interesting using the techniques of the writer and broadcaster?

Work out the essentials. Think of three high points in the story, just to raise the level of engagement when the story is flagging. The high point might be a pause for demonstration by the lecturer, or a graphic. The final key message becomes a confirmation remind-

er and a moment of resolution of the opening statement. The moment will be a confirmation, reminder, and recall of the process of the journey to the final big idea. There are only seven story structures according to Booker (2004). These are, Overcoming the Monster, Rags to Riches, The Quest, Voyage and Return, Tragedy, Rebirth and Comedy. Perhaps the latter has a resonance in an academic environment “triumph over adverse circumstance, where the conflict becomes more and more confusing, but is at last made plain in a single clarifying event.” It is also worth looking at the origins of the journey (Campbell, 1988) reputed to be the inspiration for Star Wars.

The usual rule for all broadcast news is that reporters do not use the same words as those used on the screen headlines. A PowerPoint is an opportunity not to read out the same sentences on the screen, but add to those words with extra items of information. Take two bites of the information cherry to hold the attention of the audience like the professionals do. Good practice will be most evident when the video is complete: no-one wants to stare at a screen of text they cannot read. Video screen legibility requires a minimum of 24pt Sans Serif text. Use the absolute essential number of words on the screen, even if you are not making a video.

Finally, export your slides as .png files into editing software such as iMovie, Premiere, or Final Cut Pro X. Use some PowerPoint slides as placeholders and replace them with video recordings from your webcam or re-

cordings from a smartphone in teaching sessions.

Think about time. Aim for the video journalist's timeframe of 2–3 minutes. It may be a shock to the system as most may be familiar with half hour or 1 hour lectures, but even 10 seconds is a long time on video. Treat the lecture as a story and assume the story starts as the user clicks. Why bother with music and flashy graphics in a long title sequence? That is outdated. What grabs the viewer first is a relevant key visual image and short title in large type. Run the lecturer's voice underneath with key opening sentences that reflect the title theme. Because it only takes 4 seconds to recognize the first visual, and 10 seconds is the time viewers are reputed to wait before they stop watching, it is worth trying to make every second count.

Planning is therefore essential.

It may appear that everything on professional TV happens with such ease and has no relevance in an education context. But the process of fitting key information into a short time is a great discipline and the lecturer can achieve a great deal for students as a result of sharpening these skills. Just click on anything on YouTube to realize that off-the-cuff gabbling is so wasteful of time. Print out those blank six frames per page sheets in PowerPoint as a storyboard and plan your video. Time is saved, while quality and precision rule.

Instead of having one long half hour video, create five short ones, each on a specific teaching point. Video output can be achieved quickly. The learn-

ing curve will be easier and corrections can be made in the soundtrack in less time. Mix and match elements from video content in different combinations as required each year. Build up banks of videos for future use. Students win because information arrives on their computer screen in manageable chunks. Clever students will whizz through, but to help those who have more difficulty is the real prize.

The discipline does require a different way of thinking and a change of attitude as the preparation and excitement of making slides with great ideas minutes before a teaching session ends. Now those great ideas will have more impact and appeal to a wider range of student abilities, because each point has been thought through, split up and different ways found to visually make the points clear and simple to understand.

Think visually. Show; do not tell. The objective of using PowerPoint is to plan your visual message too. A picture is worth a thousand words and thinking of ways to put an idea across with some humor or a quirky theme that will stay in the memory is a satisfying challenge. Put your lecture keyword into Google images for an illuminating visual approach to any idea you have in mind.

Being a video journalist is a craft, and not a theoretical or an intellectual activity. It involves making a visual and aural product that communicates ideas effectively. The process is much the same as plumbing. Metaphors are useful in video journalism. The plumbing example, as a visual aid for presenta-

tions, is to bring out a plastic down pipe tube from a sink, the U-bend. The three sections of down pipe, U-bend, and horizontal waste outlet explain the essence of all filming. Despite all the wonderful variety of our movie experience, every sequence is really only a variation of one a simple structure: introduce the idea, show the idea, and reinforce the idea seen with supporting material.

Video is easy. The serious message to educators is that a teaching video illustrates a point quickly, easily and, can be filmed in minutes.

Think the spoken word. Brevity is clarity. It is possible to make a point clearly with fewer words. Write short sentences: one idea per sentence. Use active verbs and keep it simple. It might come as a shock, but except for discussions and interviews with the public known as Vox Pops in the United Kingdom or SOVs in the United States, the spoken word on radio or TV is all written down beforehand in spoken English. Interviews can take hours in preparation and all via paper or autocue. There are practical, well-understood methods for presenting a piece to camera. Every news journalist starts thinking about his or her piece for camera several hours before going on air; but writes and reads out loud and rewrites over and over again on a phone or tablet to get the message just right. The structure is typically: the introduction, one key idea, examples comments, and a closing statement. Think about delivering this to students in the first 30 seconds and then start the long body of your story.

Repeat points at the end. What is the educational impact of these processes? A research project might reveal valuable new data; but meanwhile, tricolon, the repetition of three phrases, worked for Greeks and is still used regularly in modern media.

Think like a presenter. Presenters should always talk to one person; perhaps someone you know well. Be informal; smile; and use hand movements in moderation. Be aware of unfortunate mannerisms. Make sure you are in the frame and lean forward just a little as the effect is startling. Avoid being too low in the frame (i.e. *dropping out of the picture*); or too high (i.e. leave enough space at the top of the picture called *head room*). Take the center of screen position of the newsreader to deliver the serious important message. Take a kinder more informal position to one side of the screen, used in interviews and conversations. This position takes advantage of the *golden mean*, with an offset center, and is pleasing to the eye. But make sure you have a relevant background, or *thinking space*. All of these suggestions for good media presentation are examples of embodied metaphors (Lakoff & Johnson, 1980). Watch and re-watch your performance, which is the normal task of a professional, however painful.

Long-life a Lecture

When a great deal of work has gone into a session presentation plan, including creat-

ing a set of a lecture slides with every possible aspect covered to the very last detail, pause for thought, and apply the following ideas.

First, use *the title slide template*, but add it at the natural section breaks of your presentation. These will be the points to pause and look directly at the audience and say several sentences without looking back at the screen. These moments will allow the speaker or technical support to split the presentation into sections in a professional manner and help to avoid the online audience getting acquainted with the back of the speaker's head. This format usually taking place while constantly making the most important points of a talk tends to be the default student experience of university video.

Next, remember that *standing still while speaking is an advantage*. Most speakers in full flow are unaware of their personal patterns of movement and speech, and the author is no exception. The journey from mouse to screen punctuated by the click of a new slide is very noticeable in the editing and even helps the placing of the slides in the software. However, a side-on-walk while revealing a key teaching point should be avoided on video. It is better to look at the audience, pause, start the sentence announcing the next slide, and then press the button and walk on to the stage to engage the audience.

Know that *the podium does not help the speaker*. To be trapped behind the podium is often unavoidable, but it stresses a stark division between audience and speaker. The podium furniture

is frequently in the way of a clear line of sight for the camera too. Raked seating leaves the camera high up at the back filming the top of the speaker's head. Avoid the tattered out-of-date posters in the back wall or the fire warning messages which, unnoticed by the live audience, always tend to stick out of the speaker's ear in the video.

Consider that an imaginary diagonal line from the speaker's position to the opposite corner gives a good camera position with a natural sense of the lecturer talking into the frame and engaging the audience. In a theatre with raked seating, the third row at the head height of the speaker is often the best camera position. More lecture theatres are being designed to meet the camera's needs.

Be aware of walking in front of the screen. The effect on the camera sensor is dramatic and technically very difficult to correct. That key point directed at the audience at the moment of delivery of important information can be completely lost to the video audience, because the error will have to be covered by the full frame slide.

Seasoned practitioners have one trick up their sleeve. Middlesex University hosted a Business Peer Awards conference in 2011. An education consultant apologized for being late at the conference and at that moment his eyes just glanced toward my camera position. In the camera viewfinder, the effect was profound as he apologized directly to me. This highly professional method—of glancing in the direction of the camera while speaking to a live

audience gives long-life impact to the long-life video.

Note a word about level of performance. On a theatre or lecture stage an actor needs to communicate with the audience and hold attention. An inspirational presenter knows that expansive hand gestures, strong facial expressions, and sweeping head movements are essential tools of the trade. However, the camera, framing the individual in a close up, cannot cope with these movements. The result is the performer appears to be greatly over-acting. The camera lens must stay back, instead of being close in to the action. The reason is that a wider angle distance shot is required to stop the speaker from disappearing out of the picture. Unnoticed to the enthralled live audience, this can be a shock to the live feed viewer as it is a big distraction to the flow of argument, and captured for all time in the online video. The camera likes a minimum of expression, the merest raise of eyebrow, little foot movement, with hand gestures close to the body. The stress on a key word; a lean forward; a quiet word, delivered after a pause; have greater effect. Anything else appears “over the top”. Understanding level of performance is a skill of the trade.

There are some speakers who can hold the attention of a large audience within these constraints. For normal mortals something between the two extremes will suffice. Lecturers may not be aware that it is possible to work with both a live audience as well as the video camera. These tricks of the trade might make a real change to the student learn-

ing experience in the lecture theatre, for MOOCs and for use as a long-life video resource.

Talking to Students in Online Video

All of the above pointers about presentation style apply to talking to students generally, and specifically in giving personal video feedback about their work. The feedback is only provided on a few sentence examples for analysis. This is because students invariably repeat the errors in style over and over again, hiding perfectly good ideas and arguments. The structure of the feedback session includes a routine of first providing a full frame camera view welcome for the student, and then a list of the items to be examined before switching the full frame camera view off to reveal the student’s writing on screen. The iShowU Instant software highlights the drag of the mouse and puts mouse clicks in a circle on the screen with color. Text of course can be reordered and more suitable sentence constructions can be created. The sequence ends with the full frame camera again along with a summary and cheery goodbye. Set parameters for a video duration of 3–7 minutes. Make a strict rule to confine comments on camera to the academic tasks and only use positive and constructive language. Any other student issues are dealt with through the usual channels.

Office vlogging Setup

A Vlog or video blog is a form of web television. Instead of uploading just text and still images to a website, videos are used. The lecturer is now going to be visible and seen by the student, though informality is expected and even desirable, care is needed in terms of the technical requirements of the set up and the soft skills used by the presenter to engage effectively with the student. The objectives of the ideas in this section are to raise awareness, avoid potential mistakes, and give a sense of the standards that are normally expected of professional communicators, which can be achieved with a little effort.

A light on the face (even a desk lamp: especially with a daylight bulb) helps to ensure the highlight is on the main subject in any video—in this case the lecturer—and separates the subject from the background. The presenter needs to be aware of the effect of the viewer not looking directly at the camera. To address the student with eye contact is essential. Set your web camera at eye level: too high and the presenter appears to look down on the viewer. Too low and the presenter give the impression of being rather small and inadequate. Needless to say some attention to general appearance is essential.

Make sure to *stand up*. Breathing is easier when standing. Presenters stand in the radio studio, as do the actors. In addition to breathing being easier, it gives presence in front of the

microphone. It is better to be offset to one side of the computer screen. The background, or *thinking space*, becomes the area for looking when thinking about the subject matter of the presenter's message. If the presenter is against a plain wall, the message may be uninspiring and less engaging.

Angle the screen away from the back wall, to create a perspective view that gives depth to the image. Lines will disappear at interesting angles, and that gives the presenter the embodied metaphor of *depth* and acquires the tone of a serious messenger. However, the new depth depends on what is in the background. Shambolic shelves do not give a confident message. The objective is to have a background relevant to the subject matter. The author uses photographs, and a stack of video equipment.

Finally, *use the software as an autocue*. In iShowU, when the full screen camera option is chosen by the presenter, the viewer cannot see the text of a script hidden behind the camera on the computer screen on the finished video. The software becomes an autocue. The quality of feedback can be improved substantially if the presenter can keep direct eye contact with the student, and read notes of those important teaching points while still looking directly to the web camera. However, eye contact can only be maintained with a minimum time without looking away to the controls. In conversation with the iShowU Instant team, a control panel has been added. The software coded determines that the floating panel is horizontal. The best location for the panel on the screen

is still to be decided. The flexibility of iShowU Instant makes it a useful tool for an individual lecturer to investigate how video journalist methods can be applied to learning, but allows for the development of his or her own style—in keeping informality, adding a little humor, and tailoring the best educational experience for a student's needs.

Conclusion

Lecturers who have access to the principles of thinking planning and execution in the educational process of producing quality learning video become less dependent on technical staff. When lecturers also have the camera in their hands, they have the tools to communicate their subject with greater precision. The lead comes from the video journalist who shows that practice not theory, hands-on craft of making are the way forward in education.

In summary, this article proposes that:

1. Video helps students acquire a deeper sense of how they are acquiring new knowledge.
2. Video production processes demonstrate from real-life examples the differences between spoken and written English.
3. Through video, students experience a sense of their own dedication, enthusiasm, and hard work and develop skills for life to communicate their new knowledge.

4. The process of conversation between staff and student through video encourages confidence in the student's future potential.
5. Personal contact with a tutor is enhanced and not diminished by distance online learning.
6. Video feedback is scalable and relevant to different applications of video across subject areas in higher education.
7. Methods are achievable in similar PC versions of software and uploadable into Content Management Systems (CMS) or Learning Management Systems (LMS) such as Moodle, Blackboard, and Kaltura.

Craft endures: TED video lectures have their 18 minute rule. The length of a BBC School Radio broadcast was 19'50", including opening and closing announcements.

General Sources of Advice

The suggestions in this article come from learning on the job and through practical experience from producers scriptwriters and presenters at BBC School Radio; also from the late Denis Kemp, Kodak Education Officer and climber; John Morris experienced BBC cameraman and staff trainer; and Dr. Paul Walker (retired), at UCL Centre for Advancing Learning and Teaching; Dr. Dilly Fung, Professor of Higher Education Development and Academic Director of CALT; Dr. Fiona Strawbridge, Digital Education Manager,

Clive Young Digital Education Lead; and Tony Slade, Head of Creative Media Services and Teaching, UCL.

Relevant Sources from Practitioners of the Craft in the Field of Film and Video Journalism in Print

Carroll, M. (2012) has excellent insights into transferrable methods of collecting, editing and presenting information, which is at the core of good practice to create good teaching materials and a pertinent tone of the humanity in meeting and recording people.

Charny, D. (2011). This work allows a view of video making as a craft rather than an art and stresses the value of hands-on activity as a valuable element in learning. Charny argues for the reinstatement of craft values in society and corrects myths about the origin of divisions that occurred in the past.

Collins, P. (2012). The way a lecturer speaks is informed by rhetoric traditions and scientific formal argument. The author takes the reader through a sequence that ensures what is said in front of an audience is thoroughly prepared. Many of the ideas are applicable to working in front of the camera. Crucial is his reminder that speaking is grounded in traditional rhetoric. *Preparation time is always in short supply* is key and a reminder that even the experts do not find it easy. The author was also Tony Blair's scriptwriter, which some people consider unforgivable. He is now a Times columnist.

Lakoff, G., & Johnson, M. (1980). Authors explore metaphors and their function in the embodied learning of camera work in the form of terms such as; *depth*, *head room*, *falling out of the screen*, and *thinking space*. These terms are examples of the physical nature of language in learning which are often only considered figures of speech.

Ondaatje, M. (2002). Conversations with Walter Murch give a broad picture of the film editing process. He has a keen interest in education and many insights in good communications that can be used in an educational context. Academics might find possibilities of editing and manipulating visual messages for clarity and impact that have implications for resource creation in an education context. Murch has a background in radio. He brings to mind the normal experience of editing in the suites at BBC Broadcasting House, particularly the visceral impact of edited stereo location recordings, facing the sound from speakers at eye level and looking out over central London.

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BOOK REVIEW

A Review of “Minds Online: Teaching Effectively with Technology”

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Miller, M. D. (2016). *Minds Online: Teaching Effectively with Technology*.
Cambridge, MA: Harvard University Press.

ABSTRACT

Distance educators are increasingly in demand, as online programs and degrees become more readily available. Minds Online is a straightforward must-read for anyone who teaches in higher education, especially, though certainly not limited to, those teaching online. Established upon the cognitive psychology in understanding how learners assimilate knowledge, this book serves as a guide to understanding how to improve as an innovative, effective educator through technology usage, so that students are maximally engaged and reaping the benefits of the course, whether self-paced or face to face.

Keywords: *teaching with technology, online learning, multimedia, digital learners, cognitive psychology*

As the demand for online offerings continues to increase and prompt transformation in academia, there is a growing need for effective online educators. Miller’s targeted audience focus is online instructors; however, face-to-face and hybrid instructors should benefit as well, since technology is a major component in live classrooms. Miller’s audience may include both seasoned and new instructors in higher education.

Chapter One

Miller’s introduction states that the book, “is about how cognitive science can help us shape and refine the ways in which we use technology to promote learning” (p. 1), however, it really explains and offers so much more information to its readers. The first chapter, *Is Online Learning Here to Stay?*, begins by clarifying why the demand for online learning has increased. Unfortunately, none of this is new information; yet,

someone new to the field would greatly benefit from learning about trends in higher education and the demands for online learning.

Chapter Two

The first part of Miller's second chapter, *Online Learning: Does It Work?*, is likely to be common knowledge for many. In spite of this, readers' interests will be piqued when the author details how much effort is required by online students compared to those attending face-to-face classes. Miller deconstructs the rigorous demands of online classes despite the skepticism heard by many opponents of online learning. Surprisingly, Miller claims that only ~30 percent of online faculty members actually believe in the value and legitimacy of the online learning environment. Miller did not disclose how she came to this conclusion, but this certainly opens the door for additional research and dialogue.

Chapter Three

The third chapter, *The Psychology of Computing*, delivers more information about the psychological aspect of technology than some readers may care to know; but, if you enjoy reading about myths and claims that have been made against users of technology (i.e., computers make you antisocial, online games are linked to ADHD, etc.), then you will enjoy this section. Miller is a professor of psychology, and so she is able to dissect these claims and explain

truths and falsehoods against them. She provides pedagogical implications, explaining how this information specifically translates into teaching with technology. Parts of this section were particularly informative, and educators will likely gain insights from this chapter. For example, one topic discusses the digital immigrant versus the digital native, and the preconceived notions many have about how these two groups of people view and interact with technology. She also discusses the pitfalls technology can bring to the classroom. Face-to-face, online, and hybrid instructors can benefit from the particulars, as they are relevant to various teaching contexts.

Chapters Four through Six

In the following three chapters, Miller explains the theoretical understanding of attention, memory, and thinking, respectively. Again, if the psychology behind these topics is not appealing, simply gloss over it and skip to the sections entitled *What [insert Attention, Memory, Thinking] Means to Online Teaching and Learning*. If readers choose to skip the sections that report on this underlying psychology, it will not impede their understanding of subsequent chapters, making the book user-friendly and more of a helpful reference resource. Within these three chapters, Miller delivers strategies centered on gaining and keeping students' attention, improving their memory of content and critical thinking skills, and tackling problem-based learning. The strategies discussed are useful to veter-

an and novice educators, in both online and live classroom settings.

The sixth chapter is noteworthy and needs to be highlighted apart from the other two chapters. This chapter has the most information that would be beneficial to those who are new to teaching. Individuals, who are new to higher education, but have a K-12 or similar teaching background, will find this information a bit elementary; however, those who enter the education field should not skip this chapter.

Chapters 7 and 8

The final chapters, *Incorporating Multimedia Effectively* and *Motivating Students*, are two of the strongest because the context of the information is broad and can be easily applied to different learning environments. In the seventh chapter, Miller explains the importance of determining what role technology should have in a course, how students' learning styles need to be considered, and how to accommodate diversity among learners. One implication is that students may or may not have sensory limitations, and therefore may or may not be overloaded from too much technology.

In the eighth chapter, Miller discusses typical, but necessary, motivation topics, including procrastination, self-management skills, and growth mindset. She includes a section on gamification, in which students become players in game-like activities that promote learning. This topic is quickly gaining attention, though resources

are not widely available in every field. Hopefully, new research in this area will spur the onset of software development and branch out to a range of disciplines. The topics covered in these two chapters include information readers can relate to in one way or another. Regardless of teaching environment, Miller has framed the material so that it is applicable to various institutional settings.

Chapter 9

The closing chapter, *Putting It All Together*, is the icing on the cake. Miller lists cognitive principles with guiding questions, and then pairs them with *tools and techniques*, which are suggestions of how or what to implement to address specific issues. Following this section is the *Cognitively Optimized Sample Course Plan*, which is an author-created syllabus demonstrating how the principles would be applied in a course. In 16 pages, the aptly named chapter delivers a well-constructed syllabus that demonstrates an application of her guiding principles and practices based on the psychology of online teaching and learning.

Conclusion

New faculty members in higher education have wide-ranging requirements as part of their orientations or introductory seminars. Some universities even require the completion of a course prior to being extended a job offer. Miller's text would complement any orientation/introductory seminar because of

the wealth of information that is delivered, and the broad scope of topics that are covered. Moreover, Miller's claim in the second chapter regarding the low percentage of faculty who truly believe in online learning (unintentionally) underscores how her book would be a well-suited text for professional development. I would not recommend the entire book be studied by seasoned educators; however, specific chapters and/or portions of chapters could be very effective in swaying online educators' doubtful minds, and would breathe new life into *all* educators who are in search of implementing fresh, innovative techniques and strategies to their online teaching.

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MEDIA REVIEW

Positive Behavior Support Technology

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ABSTRACT

Schoolwide Positive Behavior Interventions and Supports (PBIS) programs provide a framework for dealing with discipline problems in k-12 schools by using the action research process and positive reinforcement. As schools across the country continue to implement PBIS programs, programmers and app designers are creating innovative products to assist teachers and administrators with their efforts. This review will highlight some of the most popular apps and programs that are currently on the market.

Keywords: *positive behavior support, positive behavior interventions and supports, schoolwide positive behavior, ClassDojo, RedCritic Teacher, SWIS Suites, Check-In/Check-Out, PBIS, SWPBS*

Introduction

Schoolwide Positive Behavior Interventions and Supports (PBIS) programs provide a framework for dealing with discipline problems in k-12 schools by using the action research process and positive reinforcement. Once students are educated as to what acceptable behavior is and is not, schools then agree on a set of expectations for the entire campus. Students are progress-monitored to ensure expectations are being met and then placed on a tier system. Tier 1 students include the general population; Tier 2 students are those requiring moderate support; and Tier 3 students are those

who are not showing progress with Tier 2 interventions (Sugai & Horner, 2002). As k-12 schools across the country continue to implement (PBIS) programs, programmers and app designers are creating innovative products to assist teachers and administrators with their efforts. This review will highlight some of the most popular apps and programs that are currently on the market.

ClassDojo

<https://www.classdojo.com/>

ClassDojo is a k-12 app that can be used to reinforce and support positive behavior in both face-to-face and virtual

classrooms using real-time technology. Since its launch in 2011, it reportedly has more than 3 million users 5 years later (Williamson, 2016). Once a teacher signs up for a free account, he or she is able to assign each student a user name. Parents are then notified of the username and can download the app for free. Teachers reinforce positive behavior by awarding virtual points to students as parents are notified in real time.

Students can view their progress through an internet capable device independently or collaboratively with the teacher. Another benefit is that the app can be customized for a particular class. For example, if a teacher has a class that tends to need reinforcement in a certain behavioral area, such as respect, the teacher can allot increased points for being respectful. Other areas of focus include perseverance, participation, helping others, and leadership to name a few.

There have been some concerns about this app from caregivers who feel it is a violation of the Family Educational Rights and Privacy Act (FERPA). Parents fear that student discipline issues will be shared with other parents/guardians. If principals ensure that teachers are only using the program for positive reinforcements, these concerns can be minimalized. The ClassDojo website provides recommendations for schools and explains its approaches to protect students, parents, and teachers.

RedCritic Teacher

<https://www.redcritterteacher.com/>

RedCritic Teacher allows K-12 teachers to reward face-to-face and online students virtually for positive behavior. Using a smartphone or computer, parents can watch the rewards accumulate in real-time while students can view their progress on any internet capable device including interactive whiteboards in classrooms. While the program is similar to Class Dojo, RedCritic Teacher is not free: plans start at \$4.99 per month. Another concern pertains to displaying student rewards on classroom interactive whiteboards. Steps and precautions should be considered before sharing student data.

The program is challenge-based in that teachers are asked to develop daily, weekly, or monthly challenges for students to accomplish. For example, a teacher may challenge his or her students to receive a certain number of points for behavior during a particularly rowdy math class. If the students accomplish their goal, the points may be doubled. The program has received generally strong reviews from both parents and teachers, but the pricing of the product makes it difficult to compete with other services that are free. RedCritic does provide wearable rewards such as badges, stickers, and wristbands, which can be distributed to students face-to-face or at a distance, making the system more tangible.

SWIS Suite

<https://www.pbisapps.org/Applications/Pages/SWIS-Suite.aspx>

The School-Wide Information System (SWIS) Suite is a comprehensive data storage product for schools that are implementing School-Wide Positive Behavior Supports. Once school discipline referrals are entered into a computer data base, teachers and administrators can view graphs and charts that pinpoint areas of concern as data are summarized so that individual, group, and student body information can be analyzed over time. For example, a school may notice that a particular student is having reoccurring discipline problems at a certain time of the day or during a certain class. The data can then be used to form intervention plans and identify goals for improvement.

Data are not available to parents or students unless an administrator allows access, so privacy is less of an issue. Pricing for the product varies based on the number of students enrolled at a particular school. The program meets most state program requirements as it identifies key data details including the location and time of the event, and even the possible motivation behind it.

Check-In Check-Out (CICO-SWIS)

<https://www.pbisapps.org/Applications/Pages/SWIS-Suite.aspx>

From the same makers of the SWIS Suite, CICO-SWIS allows users to track

Tier 3 students who are on a Check-In, Check-Out plan. PBIS World (n.d.) suggests that plans can be used for students who are not participating in class, exhibiting behavioral problems, or demonstrating low motivation and effort. Tier 3 students are those who are not able to be successful with Tier 2 interventions (Scott & Eber, 2003) and can benefit from this approach. Research shows success with CICO. For example, Dart, Cook, Collins, Gresham, and Chenier (2012) report academic engagement increased from 26% to 75% after using a modified version or treatment of CICO with a 5th grade student.

Students using CICO are required to start and end the school day with a teacher or faculty member who enters the data. Typically, this is a school guidance counselor; but any staff member can serve in the role. The goal for a student may be as simple as not having any outbursts for the entire school day. The PBIS team can then monitor reports to see if each student is meeting his or her goals for the day.

The product is generally used in face-to-face schools, but could be used in virtual settings as well. Students are able to view their progress with teacher permission. If targets are not being met, the team can then implement new interventions that can be progress monitored. Pricing is similar to SWIS in that it is based on the number of students enrolled in the program.

Conclusion

Technology can assist PBIS teams with the management of data when implementing schoolwide programs. Depending on the budgetary restrictions of the individual school, some technology tools may be readily available while others may not be financially feasible. While all of the apps mentioned in this article may be useful, most practitioners would agree that a strong PBIS program starts with the commitment of the people who are implementing it. The focus must remain on positive supports and recognition rather than punishment (Scott & Eber, 2003). Technology can assist implementers, but it cannot replace caring educators who are making decisions based on the individual needs of their students.

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