Notes

2 See: www.sun.ac.za/ada.
6 See: https://digitalcapability.jisc.ac.uk/.
10 See Chapter 5, section 5.2.1 to discover more about cumulative knowledge building.
11 See Steve Wheeler discussing his technical audio and video creation setup at http://www.steve-wheeler.co.uk/2020/10/technical-requirements.html.
12 The ideas in this section draws on the collaborative webinar Using audio as a teaching tool, for student engagement and assessment that was delivered in 2020 as part of our Emergency Remote Teaching (ERT) series of professional learning opportunities. I want to thank and acknowledge my colleagues from the Division for Learning and Teaching Enhancement, Stellenbosch University, for their ideas that inspired this audio focus on assessment, namely Sonja Strydom, Nicoline Herman, Gerda Dullaart and Jean Farmer.
14 See https://www.jotform.com/blog/best-voice-recording-software/ for a list of top audio recording software.
16 To see 31 podcasting services and the top 7 (which offer some free usage) go to https://www.podcastinsights.com/best-podcast-hosting/. In fact, go to www.podcastinsights.com anyway, for a very extensive introduction to all aspects of podcasting!
17 See Chapter 2: The Evolving Digital Scholar as Author.
18 See Chapter 3: The Evolving Digital Scholar as Storyteller.
19 TED is a non-profit organisation, which started in 1984 as a multidisciplinary conference. According to its website, the organisation is ‘devoted to spreading ideas, usually in the form of short, powerful talks (18 minutes or less)’. The video-recorded talks can be accessed at https://www.ted.com/talks, although the organisation has broadened its multimedia production capacities to a range of popular audio podcast channels as well.
We elaborate more on this iterative process of engagement and networking in Chapter 6: *The Digital Scholar as Networker.*

A quick Internet search of ‘open source and freely available software for [video/audio/infographic/other multimedia] editing’ will generate a multitude of options. Most institutions or organisations have licences for basic multimedia authoring software, and you can contact a relevant Information Technologies or support staff member to enquire. Alternatively, you can use the software installed on your smart device. Most laptops and smartphones have basic video, audio and visual design tools installed, with multiple ‘How to’ videos available about each software on the Internet.

‘Audience’ here refers to any group of people that is expected to engage with the relevant digital artefact. Such an audience can be a student cohort, colleagues, clients, scholars in a similar field, fellow researchers collaborating on a project, a broader sector of interested members of the public, or a more literal audience at a conference or workshop – to name but a few.

To articulate these three overlapping contexts, the author of this chapter, Miné de Klerk, has developed a simple framework, the ‘Digital Content Creation for Scholars’. It was developed based on her research on the process of instructional design in an online and hybrid higher education context.

We refer here not only to the ability to go beyond the channelisation and aggregation of content, but rather the skill to select, evaluate and sort through digital artefacts in order to open up opportunities for further knowledge production (Dallas 2016).

[Add list of entry-level of video software – or link to an appendix?].

The ‘Digital Scholar as Networker’ chapter expands more on how such formative feedback data can be accessed – even for smaller or individual projects.

See: https://www.loom.com/.

See: https://miro.com/.

See: https://www.easel.ly/.

www.merriam-webster.com. This does not point to the more technical concept of *digital integration* that ensures that “platforms, applications, systems and interfaces are integrated” and that data must “flow from one application to another” (Oblinger, 2014, p.30).

Also known as VLE (Virtual Learning Environments) in some parts of the world.

www.legitimationcodetheory.com has a wealth of information on the different dimensions of the toolkit as well as an extensive searchable knowledgebase.

We want to acknowledge our colleagues, Marcia Lyner-Cleophas and Ilse Erasmus, from Stellenbosch University’s Special Needs Office, for helping us “see” this side of the educational technology world and for introducing me to the basic concepts and scholarship on which this section is built.

CAST is one of the important starting points to find out more about the UD4L framework as well as the UD4L Guidelines – www.cast.org. Also see the seminal works of
Anne Meyer, David Rose and David Gordon (Meyer, Rose, & Gordon, 2014) and Sheryl Burgstahler (Burgstahler, 2015) on the subject.

See www.telerik.com/blogs/web-accessibility-guidebook-for-developers for a very concise and usable overview of digital UD4L principles and practices.

See https://www.w3.org/WAI/test-evaluate/preliminary/ for a comprehensive but not overwhelming overview and resources.

E.g., the free Web Accessibility training course developed by Google in partnership with Udacity: https://www.udacity.com/course/web-accessibility--ud891.


The Microsoft office 365 package offers an Accessibility Checker in Word and PowerPoint e.g., as well as options in Outlook to request responders to an e-mail to use accessibility principles. Adobe’s powerful PDF reader and editor also has the ability to check for accessibility and all the examples above also guide the user to remedy the in-accessible elements with practical suggestions.

www.creativecommons.org.

Some of the well-known archives are: (a) https://www.oercommons.org/; (b) https://www.oerafrica.org/; (c) The University of Pittsburgh OER Big List of resources https://pitt.libguides.com/openeducation/biglist_and (d) MOM – George Mason University OER Metfinder service https://oer.deepwebaccess.com.

Explore the world of MOOCs by going to www.mooc-list.com.

OPM – Online Programme Management, a phenomenon that emerged in higher education where for-profit companies design, develop, advertise for, enrol and even offer courses and programmes etc. on behalf of universities.

Access the DeLTA framework process and resources at www.sun.ac.za/english/learning-teaching/ctl/t-l-resources/design-for-learning-teaching-and-assessment-(delta)-cycle.

The ABC Learning Design Toolkit can be accessed at www.abc-ld.org.

All Gilly Salmon’s digital design approaches, like Carpe Diem, e-Tivities, the Five-stage Model of online learning, as well as e-Moderation, can be accessed at www.gillysalmon.com. It is worth the visit!


Evolving as a Digital Scholar

49  See, e.g., Chapter 4 Section 4.5.3.
50  AHEEN – www.aheen.net.
51  To experience the webinars, please go to www.adunlearn.net and click on the AHEEN Augmented Webinars link.
54  Asynchronous engagement occurs online, but not in ‘real time’. A typical example is an online forum where users can post comments any time, and the online discussion can therefore unfold at everyone’s own pace.
57  We refer, more specifically, to structural social network analysis. This kind of research focuses on the social relationships linking individuals rather than on the individuals themselves (Freeman, 2004).
58  See Chapter: The Digital Scholar as Author: Choices in disseminating scholarly work.
59  Networked Participatory Scholarship is similar to open social scholarship, in terms of both activities’ use of digital, networked technologies to facilitate collaborative scholarship. Networked Participatory Scholarship, however, is not necessarily completely open – it can also include smaller online communities and private blog groups. Although the case for open scholarship is made in this book and certainly forms part of the networking approach argued for in this chapter, we choose to refer to Networked Participatory Scholarship here as an umbrella term for the collaborative, often non-traditional scholarly communication practices that can still be applied to contemporary social networking approaches.
60  Chapter 2: ‘The Evolving Digital Scholar as Author’ provides another, complementary perspective on academic social networking sites, and how these platforms can serve as an opportunity to move beyond journal publication towards a digital context.
61  Much has been written about the application of social media to support student learning and the various pedagogical affordances of open, digital networks. For the purposes of this chapter, however, we focus less on networking as a means for student-teacher communication. Rather, the type of networking we refer to is one where the digital scholar engages with fellow teaching practitioners, in order develop professionally, to evolve their pedagogical approach and even to engage in the scholarship of teaching and learning.
62  http://blog.online.colostate.edu/blog/online-education/moocs-101-a-beginners-guide-to-free-online-courses/.
63  See: http://agilemanifesto.org/.

Book available at: https://www.igi-global.com/gateway/book/187112.

You can find a link to the latest Innovating Pedagogy report here: http://www.open.ac.uk/blogs/innovating/.

See e.g.: You and Your Action Research Project – Jean McNiff – Google Books and Action Research: Teachers as Researchers in the Classroom – Craig A. Mertler – Google Books.

See: Breaking the Mold: An Educational Perspective on Diffusion of Innovation/Change Agents and Education – Wikibooks, open books for an open world.