Copy of Digital Ethics Principles in ePortfolios: Version 3

Table of Contents

Institutions should provide appropriate support for students, educators, administrators, and staff who create ePortfolios.

> RATIONALE: Institutions must devote resources to supporting ePortfolios, including professional development in ePortfolios. ePortfolio stakeholders are encouraged to partner with offices that have expertise in disability, informational literacy, technology, writing, and teaching and learning to create inclusive ePortfolio requirements with built-in alternatives for individuals with limited access to technology and the internet.

Promote Awareness

Institutional administrators, staff, and educators are responsible for promoting awareness of digital ethics in ePortfolio making.

> RATIONALE: ePortfolio educators, administrators, and staff should have a working knowledge of the ethical issues related to ePortfolios, including data collection, security, and management; ethical sharing and representation; digital bias; accessibility; ePortfolio security and privacy; copyright, fair use, and open access; and intended vs. potential audiences.

Practice

ePortfolio creators need opportunities to develop and practice the digital literacies necessary to create accessible and effective ePortfolios.

> RATIONALE: ePortfolio creators need practice with digital literacies. ePortfolio instruction should teach creators what ePortfolios are, why they are creating one, how to employ visual design and Universal Design principles when creating one, and how to work with ePortfolio tools and technologies. When creating ePortfolios, a knowledge of their audience, context, and constraints should guide creators.

Evaluating ePortfolios

ePortfolio evaluation should consider process, inclusion, reflective practice, and alignment with the stated objectives of the context in which the ePortfolio was created.

AAEEBL

RATIONALE: Educators and students benefit from a shared understanding of what content in the ePortfolio will be evaluated as well as the criteria for evaluation. Evaluation mechanisms should be developed in accordance with best practices of ethical ePortfolio pedagogy, including process, inclusion, and reflection. Educators need to make explicit how evaluation criteria align with assignment or course objectives or should develop criteria in collaboration with students. The evaluation process ideally includes both educators and students.

DEIBD: Diversity, Equity, Inclusion, Belonging, and Decolonization

Educators are aware of equity-related challenges and address learning needs related to each student's identity, culture, and background as they create ePortfolios

RATIONALE: The creation of ePortfolios happens within a multitude of contexts: The country you live in, your institution, the dominant academic culture, the platform provider's approach or philosophy, the personal beliefs of each educator, and also the intersection of identities, cultures, and backgrounds of the individual learners. Students, educators, administrators, and ePortfolio platform providers should gain awareness of equity-related challenges, take action by constructing equity-minded ePortfolio assignments, review the ePortfolio experience with students regularly to ask about any equity-related issues that may impact them, and include student advice and recommendations on ePortfolio projects and assignment instructions.

Accessibility

All ePortfolio platforms and pedagogy should be thoroughly vetted for accessibility according to the standards identified by one's culture, government, or profession.

RATIONALE: ePortfolio platforms should be accessible to diverse creators as well as diverse audiences. Stakeholders should test platforms for accessibility, and educators and students should be educated about accessible content creation.

Technology & Usability

Technology must be equitably available, usable, and supported for all students, educators, and staff engaged in ePortfolio work.

RATIONALE: An inclusive ePortfolio program provides opportunities to create ePortfolios using institutional resources so that all stakeholders have equal access. Likewise, ePortfolio software should allow for creation and viewing across any device, browser, and operating system.

Data Responsibility

ePortfolio creators should know where their content is stored, who has access to it, how it might be used without their knowledge, and how much control they have over it.

> RATIONALE: ePortfolios are digital spaces where students must navigate issues of data ownership, privacy, and agency. Informing and advocating for responsible data privacy practices ensures that ePortfolio creators have the freedom to reflect, curate, and contextualize their learning on their own terms. Administrators, educators, staff, and platform providers must engage relevant stakeholders in conversations about data, including compliance with relevant policies, laws, and regulations.

Respect Author Rights and Re-use Permissions

ePortfolio creators should understand and respect author rights, best practices for re-use, and representation.

> RATIONALE: Because ePortfolios ask creators to re-use text and media, they need a working knowledge of plagiarism, copyright, fair use, and licensing. Students should be ethical owners of their ePortfolios and engage in conversations about how to responsibly move artifacts into ePortfolios, particularly when artifacts represent professional or collaborative experiences or involve the representation of others.

Visibility of Labor

The labor required by students, educators, and administrators to create, develop, implement, support, and evaluate ePortfolios should be visible, sustainable, compensated where appropriate, and counted toward evaluation and advancement.

> RATIONALE: Learning is invisible labor. Constant shifts in technologies, strategies, rhetorical knowledge, technical skills, genres, and professional expectations require ongoing efforts by all stakeholders. The ability to develop, implement, create, support, and assess ePortfolios requires faculty and staff to have multi-disciplinary expertise that should be recognized and rewarded by the institutions in which ePortfolio work takes place. In addition, the intellectual and affective labor and personal risk required of students to learn and employ new platforms, genres, and compositional practices when designing and creating ePortfolios should be recognized and rewarded.
> University of Queensland Library (2020) eProfessionalism. A Digital Essentials Module. Retrieved from https://web.library.uq.edu.au/node/5274/6

Glossary of Key Terms

Full List of Resources

AAEEBL

Introduction to AAEEBL Digital Ethics Principles: Version 3

Why AAEEBL Created this Resource:

As outward-facing ePortfolios become more common, students, educators, administrators, and staff need guiding principles to ground their practice. Indeed, members voiced this need during the 2018 AAEEBL Annual Meeting. In response, AAEEBL formed a Digital Ethics Task Force of ePortfolio scholars and practitioners to develop principles, strategies, and resources for general use.

Who is this Resource Intended for?

Anyone involved in administering, teaching, creating, or practicing ePortfolios, including students, professionals, educators, administrators, staff, and platform providers, will find advice, suggestions, and examples here.

The Purpose of this Resource:

This resource is meant to guide students, professionals, educators, administrators, staff, and platform providers in ePortfolio practice as it relates to digital ethics. Use these principles to illustrate ePortfolio best practices, guide the development of your ePortfolio curriculum, or apply to your ePortfolio practices.

Structure:

This resource is organized around a set of 13 principles relating to digital ethics and ePortfolios. Each principle has three parts. First, the resource provides an abstract or summary of the principle and strategies that can be used across contexts. Second, it offers scenarios to illustrate how to apply these principles in practice. Third, it includes a list of citations that feature further information on each principle. You can use the principles to navigate the document and glean the suggested practices based on each principle.

Principles and Strategies

The principles are written as broad, overarching statements without specific details to allow for wide applicability. Each principle is explained and situated through a number of strategies that provide readers with details for application.

Scenarios

The scenarios illustrate how the principles' strategies might come into practice in a particular local context. The goal of these scenarios is to model best practices in action by providing details about a situation with possible responses or questions to consider. Because contexts can vary, the scenarios are not intended to be all-encompassing.

Additional Resources

Additional resources are provided for each principle and include articles, book chapters, digital repositories, guides, and educational websites.

Before you begin:

ePortfolios are reflective, iterative digital spaces where students develop and communicate an intentional identity to a selected audience. Before you begin to read, we recommend that you review the following resources to ensure a shared knowledge of common terminology and core principles of ePortfolio pedagogy.

- The Field Guide to ePortfolio — This publication by AAEEBL and AAC&U (Association of American Colleges and Universities), compiled by over fifty ePortfolio practitioners, is designed to serve as a comprehensive guide to the concept of ePortfolio and what it looks like in practice.
- ePortfolios, the Eleventh High-Impact Practice —This article articulates the logic behind naming ePortfolios as a high-impact practice and discusses how to design an ePortfolio curriculum that yields high-impact results.

Notes about Version 3.0

Significant updates to version 3.0 of this document include the revision of the Access to Technology and Cross-Platform Compatibility Principles into the Technology & Usability Principle and the revision of the Consent for Data Storage, Privacy, and Content Storage Principles into the Data Responsibility Principle. There are currently 10 Principles in total. In Version 2, the Task Force elected to stop the process of numbering the principles because we wanted to avoid encouraging readers to think of them hierarchically. Instead, we want users to understand that the Principles are interconnected and locally situated, meaning that their relevance will increase and decrease according to each user's specific needs in a given time and place. We started tagging between Principles to further encourage this perspective.

View the Principles:
Version 1 on **Scalar** or as a **PDF**.
Version 2 on **Scalar** or as a PDF.
Version 3 on **Scalar** or as a PDF.

AAEEBL

Support

Institutions should provide appropriate support for students, educators, administrators, and staff who create ePortfolios.

ABSTRACT: Institutions must devote resources to supporting ePortfolios, including professional development in ePortfolios. ePortfolio stakeholders are encouraged to partner with offices that have expertise in disability, informational literacy, technology, writing, and teaching and learning to create inclusive ePortfolio requirements with built-in alternatives for individuals with limited access to technology and the internet.

Strategies for applying this principle include…

- Adequately funding and evenly distributing the responsibility for developing, teaching, and assessing ePortfolios throughout the program, department, college, and/or institution.
- Developing and providing training and support on digital ethics, <u>digital citizenship</u>, and effective pedagogical and assessment strategies for educators, staff, and program directors who work with students on ePortfolios.
- Developing clear ePortfolio requirements so that all students can be successful, especially students who have little to no experience with ePortfolio-building technologies.
- Providing alternatives for financially disadvantaged students who cannot afford the costs associated with certain ePortfolio platforms and/or technologies or do not have access to a stable internet connection.
- Creating a set of protocols for data consent, collection, storage, and maintenance and training staff, faculty, and students on these protocols through workshops, handbooks, and other institutional documents.
- Identifying institutional resources and partners for ePortfolio support, such as the office of accessibility, librarians, reading/writing/learning centers, technical support, etc.

Scenarios:

Scenario #1: You are a student. You are excited to attend your first capstone course meeting for graduating students. On the first day, the educator explains that you will be creating an ePortfolio that will both document your learning from your coursework and showcase your professional experiences to employers and graduate schools in your field.

She projects example ePortfolios from previous years and asks the class to analyze them in groups. You are new to ePortfolios and would like to participate in this well-planned first day activity, but you are blind and the educator has not considered how you can view the projected ePortfolios. When you ask about the platform's ability to interface with screen readers, the

AAEEBL

educator replies nervously that she has not been asked to consider this before. You feel anxious about your ability to engage with the class and complete this capstone assignment.

When designing ePortfolio assignments, it's important to consider all students with diverse needs. Institutional experts in disability and accommodations for students with disabilities can help you vet platforms for accessibility, and digital resources can also help you test a site's ability to interface with assistive technologies, such as a screen reader.

Scenario #2: You are a student. You are participating in a study abroad program and have been asked to contribute to a collective ePortfolio documenting your experiences in an online course that pairs with the abroad program. You have stretched yourself financially to be able to afford the trip abroad and take time off of work. You have never traveled outside of your home country before, so you are feeling anxious. You have little experience with online learning and ePortfolios.

In the pre-trip introduction video to the online course, the educator explains that the class members will all be able to log into the ePortfolio site and contribute photos, blog updates, and reflective writing entries. You know that you will need internet access and a device to do this. You begin to panic. You do not have a laptop, and while you can use the platform on your phone, you have not budgeted for an international data plan.

Your educator assures you that there will be free wifi available for your use where you will be staying. Also, the educator has provided you with details where you can check out a laptop from your institution to take abroad with you.

Scenario #3: You are a writing program administrator and/or staff member, and your dean has recently asked you to bring ePortfolio assessment into the composition program. You are excited at this possibility, as you have heard about ePortfolios at conferences and in academic journals in your field. However, when you ask about funding for this initiative, your dean says you will have to use your current budget. Your program is staffed mostly by part-time and non-tenure-track professionals who carry high teaching loads and already have limited access to professional development funds.

After taking a moment to process the situation, you explain to the dean that an ePortfolio requirement is an exciting, but sizable, commitment. You suggest reaching out to peer institutions that use ePortfolios to understand how much money they spend annually on staff, technology, professional development, assessment, curriculum development, etc. You also reach out to the disability advocates, technology experts, and the librarians on campus to assess the institution's current resources to support this initiative, as commitment from them in particular would be beneficial. After research and discussion, you meet with the dean and explain the amount of funding and support you feel your program will need to have a successful and sustainable ePortfolio initiative.

AAEEBL

Scenario #4: You are a program administrator placed in charge of your institution's new ePortfolio office. As part of the annual review process for the office, you have been tasked with collecting copies of every student ePortfolio created by the institution for that year and conducting a learning assessment. After ePortfolios are collected and assessed, records must remain in an institutional repository for five years.

A new instructor enters your office voicing concern about the ePortfolio assessment process. You explain that your office has developed an informed consent process for ePortfolio collection, which allows students to opt into the assessment process. To guide them and instructors in learning about data collection and consent, your office has published its data collection and management protocols on the program's website. Included in these protocols are steps that ensure student privacy, such as separating ePortfolio links from student assessment records and de-identifying student data at the end of each year. You remind the instructor that they must attend a pre-semester workshop on ePortfolio data collection and invite them to contact you if after that workshop they have remaining questions about the process.

Resources:

Department for Education (U.K.).(2018, Aug.). Data protection: A toolkit for schools, open beta version 1.0. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/747620/Data_Protection_Toolkit_for_Schools_OpenBeta.pdf

Jones, B., & Leverenz, C. (2017). Building personal brands with digital storytelling ePortfolios. *International Journal of EPortfolio*, *7*(1), 67–91.

Newman, T., Beetham, H., & Knight, S. (2018). *Digital experience insights survey 2018: Findings from students in UK further and higher education* (p. 76). Jisc. https://digitalinsights.jisc.ac.uk/news/digital-experience-insights-survey-2018-findings-students-uk-further-and-higher-education/

Slade, C. (2017). Using ePortfolios to strengthen student identity verification in assessment: A response to contract cheating. *2017 EPortfolio Forum EBook of Short Papers*, 27–34. https://eportfoliosaustralia.files.wordpress.com/2017/09/ebook_eportfolioforum_2017_papers_v1_20170907.pdf

Slade, C., & Tsai, J. (2018). Building connections through integrated ePortfolio curriculum. *2018 EPortfolio Forum EBook of Short Papers*, 50–56. https://eportfoliosaustralia.files.wordpress.com/2018/10/2018-eportfolio-forum-ebook-of-short-papers-071018.pdf

The University of Queensland. (n.d.). *Digital essentials*. Library. https://web.library.uq.edu.au/research-tools-techniques/digital-essentials

Promote Awareness

Institutional administrators, staff, and educators are responsible for promoting awareness of digital ethics in ePortfolio making.

> ABSTRACT: ePortfolio educators, administrators, and staff should have a working knowledge of the ethical issues related to ePortfolios, including data collection, security, and management; ethical sharing and representation; digital bias; accessibility; ePortfolio security and privacy; copyright, fair use, and open access; and intended vs. potential audiences.

Strategies for applying this principle include…

- Asking institutional stakeholders about use and storage of ePortfolio-related data, student rights to ePortfolio ownership, rationale for platform selection, and accessibility standards *before* assigning ePortfolios to students*.*
- Developing and sharing strategies for identifying, engaging with, and countering potential biases among learners, educator(s), and any others who might review an ePortfolio.
- Ensuring that students can determine who shall have access to their various portfolios on the platform they were asked to use.
- Teaching students about privacy settings and their implications.
- Providing students with examples that help them define and determine the distinctions between their personal and professional online identities.
- Helping students anticipate how diverse audiences will react differently to the information they share (writing, images, coursework, etc.).
- Informing students of what entities or audiences may have access to their identity representations, data, and intellectual property along with any possible benefits and harm that may result from this access.
- Sharing photo and media galleries that foster equal and adequate representation of the diverse set of students creating portfolios at your institution.
- Teaching students basic knowledge about <u>copyright,</u> <u>fair use,</u> and open access.

Scenarios:

Scenario #1: You are a student. You have been asked by your educator to create a showcase portfolio of your most recent achievements, from activities and experiences in and beyond the course. The audience for your portfolio is humanitarian and volunteer organizations which provide summer abroad opportunities overseas.

You wonder what artifacts would be the best examples to use and decide to showcase your most recent retail work experience and holiday on the coast. You include photos with your

friends at the beach and posts from Facebook about events at work. When you submit your first draft, your educator's feedback is that you need to think more about your purpose and how that purpose connects to what the particular audience would see as appropriate professional images, evidence, and experiences.

Your educator shares with the class a number of tips for choosing artifacts. First, you should consider diverse potential audiences as you choose artifacts. Second, you need to consider how you will separate your personal and professional identities online. Further, you should think about how what you share online might be perceived by others, both those you know and those you do not know, and the potential future consequences for yourself and others.

Scenario #2: You are an educator. Students create a public ePortfolio in your capstone course that they could use when they enter the job market. You work to provide students with example portfolios that represent a diverse group of students and experiences.

One student voices concern that she may encounter bias on the job market if her image is included in the ePortfolio. Although you want to encourage this student to represent her identity fully, you acknowledge potential bias and engage in a conversation about her options.

You provide her with a sample portfolio of another student who also had this worry. He created an ePortfolio without pictures of himself while still maintaining visual representation of his work. You also share with her another example of a student from a similar background as her own that provides an honest narrative about the intersection of her career and her identity. After the conversation, the student decides to use the example of the ePortfolio without personal photos as a model for her ePortfolio. You direct her to other examples of ePortfolios that have powerful design without relying on personal photos as well as websites where she can access Creative Commons licensed images.

Scenario #3: You are an educator and administrator or staff member. You oversee the internship program for your department. As part of their internships, students are asked to prepare a final ePortfolio that documents their internship experience and reflects on what they learned. These ePortfolios are evaluated by a committee as part of the students' grades for their internship.

Although you know that this practice is important for reinforcing the learning that happens during the internship experience, you have noticed that students struggle to explore the full breadth of their experience without disclosing details that are inappropriate for public consumption.

In order to protect students and the people they encounter in the course of their internships, you work with your department chair and technology consultants to ensure that their ePortfolios are only accessible to you and the individual student. Then, in consultation with the students, you revise the assignment so that they can use the ePortfolio as their private collection and

reflection space over the course of their internship and write a public-facing reflection to be reviewed by the assessment committee rather than the full, personal portfolio.\

Scenario #4: You are a program administrator and/or staff member. You are designing an ePortfolio workshop to deliver in collaboration with your Career Center. The topic for this workshop is "Professionalism and ePortfolios." You want to focus on the thinking work ePortfolio creators should do before they begin building their ePortfolio.

Part of this workshop helps students develop a professional identity in response to their imagined audience and purpose. However, you also ask students to consider professionalism in the context of the ePortfolio: What does it mean to be a professional in this digital space?

Students might speak to how they select photos and artifacts to feature in the ePortfolio, how they talk about their experiences in ways that connect to terms used in their profession, or how they show knowledge of professional standards by attributing and re-using sources according to their professional community's standards for re-use.

As students reflect on how they might signal professionalism in ePortfolio creation, you also speak to the consequences an unprofessional ePortfolio can have for them. You show students how they can protect their ePortfolio content until they are ready to publish their site, and you give them resources for feedback from institutional partners on campus (the career center, the writing center, and/or their advisors).

Resources:

Brown Wilson, C., Slade, C., Kirby, M. M., Downer, T., Fisher, M. B., & Nuessler, S. (2018). Digital ethics and the use of ePortfolio: A scoping review of the literature. *International Journal of EPortfolio*, *8*(2), 115–125.

Charlesworth, A., & Grant, A. (n.d.). *10 ePortfolios and the law: What you and your organisation should know*. University of Bristol. http://www.bristol.ac.uk/media-library/sites/law/migrated/documents/kptutguid.pdf

Gallagher, C. W., & Poklop, L. L. (2014). ePortfolios and audience: Teaching a critical twenty-first century skill. *International Journal of EPortfolio*, *4*(1), 7–20.

Gallagher, K., Magid, L., & Pruitt, K. (2019). *The educator's guide to student data privacy*. ConnectSafely. https://www.connectsafely.org/eduprivacy/

Hargittai, E., & Marwick, A. (2016). "What can I really do?" Explaining the privacy paradox with online apathy. *International Journal of Communication*, *10*, 3737–3757.

Henning, M. A., Hawken, S., MacDonald, J., McKimm, J., Brown, M., Moriarty, H., Gasquoine, S., Chan, K., Hilder, J., & Wilkinson, T. (2017). Exploring educational interventions to facilitate health professional students' professionally safe online presence. *Medical Teacher*, *39*(9), 959–966. https://doi.org/10.1080/0142159X.2017.1332363

AAEEBL

Lorenzo, G., & Ittelson, J. (2005). An overview of institutional e-portfolios. *EDUCAUSE Learning Initiative*, *2*.

Mann, K. (2013, June 20). Online assignments and student privacy. *Academic Technology*. http://at.blogs.wm.edu/online-assignments-and-student-privacy/

Matthews-DeNatale, G., Blevins-Bohanan, S. J., Rothwell, C. G., & Wehlburg, C. M. (2017). Redesigning learning: Eportfolios in support of reflective growth within individuals and organizations. In T. Batson, T. L. Rhodes, C. E. Watson, H. L. Chen, K. S. Coleman, & A. Harver (Eds.), *Field guide to eportfolio* (pp. 14–24). Association of American Colleges and Universities. https://aaeebl.org/2018/02/05/field-guide-to-eportfolio/

Nagler, A., Andolsek, K., & Padmore, J. S. (2009). The unintended consequences of portfolios in graduate medical education. *Academic Medicine, 84*(11), 1522–1526. https://doi.org/10.1097/ACM.0b013e3181bb2636

Privacy Technical Assistance Center. (2014). *Protecting student privacy while using online educational services*. U.S. Department of Education. https://tech.ed.gov/wp-content/uploads/2014/09/Student-Privacy-and-Online-Educational-Services-February-2014.pdf

Ribble, M., & Park, M. (2019). *The digital citizenship handbook for school leaders: Fostering positive interactions online*. International Society for Technology in Education.

Slade, C., Wilson, C. B., Kirby, M., Downer, T., Fisher, M., & Isbel, S. (2018). A new concern: Ethical decision making in students' secondary use of data from their ePortfolios. *2018 EPortfolio Forum EBook of Short Papers*, 71–75. https://eportfoliosaustralia.files.wordpress.com/2018/10/2018-eportfolio-forum-ebook-of-short-papers-071018.pdf

Stewart, S. M. (2013). Making practice transparent through e-portfolio. *Women and Birth*, *26*(4), e117–e121. https://doi.org/10.1016/j.wombi.2013.02.005

University of Canberra. (2019, August 30). *How to use Mahara ePortfolio*. https://portfolio.canberra.edu.au/view/view.php?id=21008

University of Oregon. (2011). *Consent for disclosure of education record: EPortfolio participation*. University of Oregon, Office of the Registrar. https://registrar.uoregon.edu/sites/registrar1.uoregon.edu/files/pdf/ePortfolio_FERPA_Consent_Form.pdf

University of Ottawa. (n.d.). *EPortfolio coach and student confidentiality agreement*. https://www.med.uottawa.ca/eportfolio/Documents/ConfidentialityAgreement.pdf

Practice

ePortfolio creators need opportunities to develop and practice the digital literacies necessary to create accessible and effective ePortfolios.

ABSTRACT: ePortfolio creators need practice with digital literacies. ePortfolio instruction should teach creators what ePortfolios are, why they are creating one, how to employ visual design and Universal Design principles when creating one, and how to work with ePortfolio tools and technologies. When creating ePortfolios, a knowledge of their audience, context, and constraints should guide creators.

Strategies for applying this principle include...

- Identifying and sharing effective strategies for storing, attaching, and curating artifacts.
- Maintaining an expectation of accessibility, including the ability for an ePortfolio to be accessed across devices and by everyone, including people using assistive technologies.
- Employing <u>universal design</u> principles whenever possible (including color choice, contrast, font size, page hierarchy, captioning, alternatives to drop down menus, etc.).
- Teaching students about visual design considerations, such as font choices, color contrast, image selection and placement, and any other relevant design principles.
- Encouraging students to think about the context of their ePortfolio work, including considering their audience, purpose, and constraints.
- Making sure students understand the many rhetorical choices they are making during the process and how these choices differ from those made during the composition of more traditional documents such as essays, resumes, and cover letters.
- Providing opportunities for students to create a professional digital footprint, including networking in their field of choice and reviewing examples from faculty and industry mentors
- Considering the constraints and affordances of various ePortfolio genres (learning, archive, assessment, showcase, etc.) in regards to composition, sharing, maintenance, design, etc.
- Determining the availability of tools for ePortfolio making and how student materials are impacted by the constraints of their situation.
- Offering basic training in the use of the ePortfolio platform at the time of implementation, as well as periodically, and upon request through student services.
- Having available on-campus and online staff, including students, who can answer questions around the use of any mandated ePortfolio platform and can also assist with instructional design questions.
- Informing ePortfolio creators of institutional or public resources that can support them in creating their ePortfolio.

Scenarios:

Scenario #1: You are an undergraduate business major who has composed an ePortfolio for your English course at your college. You have received consistently positive feedback from the educator on your work. Now that you wish to use examples from this portfolio in your application for an internship, you seek advice from the career center. Your advisor encourages you to include writing samples from your existing portfolio in your application yet cautions you not to include everything because you are now creating a portfolio for employability purposes and not to receive feedback on your learning experiences.

You select appropriate examples and create another portfolio specific to your internship application in which you can frame these examples, provide contextual information, and link to other experiences that are valuable for your potential employers.

Scenario #2: You are a non-traditional student, returning to college after many years. Your educator requires you to compose an ePortfolio, which requires the ability to create and add content in digital spaces. They acknowledge that not all of their students may have the necessary digital literacy skills to do so and perform a quick assessment at the beginning of the program, offering direct help and resources where students can self-learn and upskill.

Your educator works with e-terns, who are students employed by the university to assist students as well as educators with educational technology questions. The e-terns are available to answer your questions throughout the term and make you comfortable gaining necessary digital skills to compose your ePortfolio successfully.

You are grateful for this support because while you use your smartphone and various apps on it on a regular basis to communicate with friends and family, you have not conducted academic work digitally and only just bought a new computer to be able to participate in the online parts of the program, conduct research, and complete assignments electronically.

Scenario #3: You are a non-tenure track educator in a department that has decided to mandate the use of ePortfolios. A two-day workshop is scheduled the week before classes begin to introduce the requirement. A trainer from the ePortfolio software provider is brought in to run the workshop, which includes an introduction to the technical features of the platform and a chance for educators to revise their assignments and syllabi to make use of the new platform.

Four weeks later, you're asking students to set up and add their first assignment to an ePortfolio for your course, but some of the students get error messages that you don't understand, and several others seem to have saved their work in a format that the platform won't display. Your two-day workshop did not prepare you for these potential issues.

You contact the Academic Technologies office and speak with one of the e-terns who support both students and educators when it comes to ePortfolio-related questions. They can assist with the file format question on the phone, but ask that you come into the office or jump into a web

conference call to take them through the steps to replicate the error message. Once they know how to reproduce the error message, they get in touch with the software provider to get this issue resolved and provide you with an update once it is done.

While you are talking with one of the e-terns, they point out that there are regular drop-in clinics scheduled throughout the year that students and educators can attend digitally or in-person to ask questions about how to make best use of the ePortfolio platform. You can also sign up for educator training in which an instructional designer reviews your portfolio component with you based on your own impressions and the feedback you have received from students.

Resources:

Auburn University, Office of University Writing. (n.d.). *EPortfolio project: Technology*. http://wp.auburn.edu/writing/eportfolio-project/student-resources/technology/

Cambridge, D. (2008). Audience, integrity, and the living document: EFolio Minnesota and lifelong and lifewide learning with ePortfolios. *Computers & Education*, *51*(3), 1227–1246. https://doi.org/10.1016/j.compedu.2007.11.010

CAST. (2019). *About universal design for learning*. http://www.cast.org/our-work/about-udl.html#.Xd1hzuhKiUl

Center for Persons with Disabilities. (n.d.). *Introduction to web accessibility*. WebAIM. https://webaim.org/intro/

Clark, J. E. (2010). The digital imperative: Making the case for a 21st-century pedagogy. *Computers and Composition*, *27*(1), 27–35. https://doi.org/10.1016/j.compcom.2009.12.004

Licastro, A. (2016). *Excavating ePortfolios: What student-driven data reveals about multimodal composition and instruction*. https://academicworks.cuny.edu/gc_etds/1340

National Disability Authority. (2014). *What is universal design*. Centre for Excellence in Universal Design. http://universaldesign.ie/What-is-Universal-Design/

Oswal, S. K. (2013). Accessible ePortfolios for visually-impaired users: Interfaces, designs, and infrastructures. In K. V. Wills & R. Rice (Eds.), *ePortfolio performance support systems: Constructing, presenting, and assessing portfolios* (pp. 135–153). WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/eportfolios/

Strivens, J. (2007). A survey of e-pdp and e-portfolio practice in UK Higher Education. *The Higher Education Academy*, *2*, 1–24.

The University of Queensland. (n.d.). *Digital essentials*. Library. https://web.library.uq.edu.au/research-tools-techniques/digital-essentials

W3C. (2019, June 5). *Introduction to web accessibility*. W3C Web Accessibility Initiative. https://www.w3.org/WAI/fundamentals/accessibility-intro/

A A E E B L

Wills, K. V., & Rice, R. (Eds.). (2013). *ePortfolio performance support systems: Constructing, presenting, and assessing portfolios*. WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/eportfolios/

Evaluating ePortfolios

Principle: ePortfolio evaluation should consider process, inclusion, reflective practice, and alignment with the stated objectives of the context in which the ePortfolio was created.

Abstract:
Educators and students benefit from a shared understanding of what content in the ePortfolio will be evaluated as well as the criteria for evaluation. Evaluation mechanisms should be developed in accordance with valued practices of ethical ePortfolio pedagogy, including process, inclusion, and reflection. Educators need to make explicit how evaluation criteria align with assignment or course objectives or should develop criteria in collaboration with students. The evaluation process ideally includes both educators and students.

Strategies:
- Evaluating ePortfolios through fair, transparent, and inclusive strategies with evaluation measures and procedures that are explicitly communicated to students prior to the assignment.
- Developing evaluation mechanisms that are informed by research, aligned to learning outcomes, and include input from multiple and diverse stakeholders, including administrators, faculty, and students.
- Creating evaluation criteria that align with disciplinary or professional standards and are meaningful to students beyond the context of a single course.
- Evaluating ePortfolios through summative approaches to evaluation beyond traditional rubrics/grades, such as labor-based criteria and process documents, to offer more equitable approaches to feedback and grading.
- Integrating formative reflection strategies throughout to provide opportunities for students to self-assess and receive on-going feedback.
- Providing educators with access to resources and models that support the design of effective ePortfolio evaluation methods.
- Offering faculty adequate training to apply evaluation materials to ePortfolios with a knowledge of how bias operates in the rating/evaluation/feedback processes.
- Compensating and recognizing individuals who continually ensure ePortfolio evaluation is performed ethically, including but not limited to training and professional development, norming sessions, feedback and listening sessions, etc.

Scenarios:

Scenario #1: You are a program administrator leading a new ePortfolio initiative at your college. You've been asked to develop flexible ePortfolio resources that can be used by faculty across the disciplines, including an ePortfolio rubric. You have a committee composed of educators from different colleges to help you begin this work. As you come together to discuss what you value in ePortfolios, you discover that ideas like professionalism, effective communication, and visual literacy vary significantly from one discipline to the next. A rubric that is too specific might constrain ePortfolio creators or unfairly evaluate them. While you want to create shared materials that can be helpful for students and instructors, you also want evaluation criteria to align to professional and disciplinary expectations.

To balance these tensions, you choose five general areas (visual literacy, written literacy, technical literacy, professional literacy, and ethical literacy) but then encourage educators to work *with students* to describe what these areas look like in their disciplinary and professional communities and the best way to evaluate their ePortfolios within the context of the course or program. You create in-class activities that educators can use in their courses to collaborate with students on creating these evaluation materials.

Scenario #2: You are a student who is working on an ePortfolio as part of their capstone course in Health and Human Sciences. You have been using the assignment sheet to begin the ePortfolio drafting process but are feeling nervous about whether or not you are on the "right" track and will earn a good grade. Luckily, your educator has planned a peer review, and you are hopeful that this will be an opportunity to get feedback from peers. You are quite nervous though, because the last time you participated in a peer review activity, the educator shared a rubric with you and told everyone to read it and look over their peer's writing. That was confusing because the rubric had a lot of "teacherly" words, and you weren't sure how exactly to apply a rubric to writing. When you got your paper back, your peer had only moved some commas around.

The educator in your capstone course takes a different approach to peer review. They begin by explaining the purpose for peer review and what they hope you gain from the activity. Then, they explain how the peer review directions have been aligned to the ePortfolio assignment and include criteria that are meaningful to professionals in your disciplinary community along with two blank criteria, which the class will get to determine. Next, you all practice using the peer review directions on an example ePortfolio with space for questions and concerns. After, you apply the criteria to two ePortfolios from your course. The criteria guide you in giving your peers feedback on particular parts of their ePortfolios. As you have questions, you add them to the class' shared question document, which is reviewed regularly. Finally, you do some reflective writing where you review the feedback you received and begin planning for revisions as needed.

Scenario #3: You are an educator who uses ePortfolios in their own teaching, ensuring students receive both formative and summative feedback. However, a scholar in your field issues a challenge to consider the racial histories that inform and are embedded in common instructional practices, such as evaluation and feedback. To respond to this call to action, you

reconsider the mechanisms for providing feedback and evaluating ePortfolios within your course. How might your materials and processes (such as guiding questions, peer review, rubrics, etc.) embed assumptions and values, increase inequity, and marginalize some learners? Using the scholarship of your field, you revise your evaluation practices to include students as active participants by inviting them to design individualized evaluation practices that address their personal, disciplinary, and/or professional goals.

Definitions:

- Formative assessment: Assessment practices with little or no weight that are designed to introduce or reinforce important aspects in a student's learning process to gauge progress toward learning outcomes and to identify gaps, incorrect assumptions, or additional support needed to acquire learning outcomes.
- Summative assessment: Assessment practices used to measure individual student's learning gains at significant times in a course, module, or other unit of learning.
- Feedback or feedforward during a course is an important ingredient in assessment (formal feedback) or provided informally to help a student gauge their learning level, what is done well, what needs improvement and gives students an action plan to improve.
- Self-assessment is when a student develops meta-cognition to measure their own performance against learning outcomes. Practices such as peer evaluation and self-reflection help students improve their self-assessment. This is also linked to self-efficacy in that a student can confidently evaluate their own performance and learning journey.
- Reflective Practice/Rhetorical Rationale/Letter: A practice or series of practices intended to help (student) writers look backwards at what they have written and forward toward what they can write through the process of revision. Drawing on Schon's concept of reflection-in-action, rhetorical reflections or rationales are authors' attempts to externalize the internal processes of reflection through writing.
- Evaluation Methods
- Evaluation: The difference between evaluation and assessment depends on the intended use of the feedback being offered. Evaluation is typically focused on the outcome, whereas assessment is typically focused on the process.

Resources:

Blum, S., ed. (2020). *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)*. West Virginia University Press.

Floridi, L. (2018). Soft ethics, the governance of the digital and the General Data Protection Regulation. *Philosophical Transactions, 376, n.p. https://doi.org/10.1098/rsta.2018.0081*

Kelly-Riley, D. (2012). Getting off the boat and onto the bank: Exploring the validity of shared evaluation methods for students of color in college writing assessment. In A. B. Inoue & M. Poe (Eds.), *Race and Writing Assessment* (pp. 29-43). Peter Lang Publishing.

Pettifor, J. L., & Saklofske, D. H. (2011). Fair and ethical student assessment practices. In C. Webber & J. Lupart (Eds.), *Leading student assessment* (pp. 87-106). Springer, Dordrecht. https://doi.org/10.1007/978-94-007-1727-5_5

Principles for Fair Student Assessment Practices for Education in Canada. (1993). Edmonton, Alberta: Joint Advisory Committee. https://www.wcdsb.ca/wp-content/uploads/sites/36/2017/03/fairstudent.pdf

Sanborn, H. & Ramirez, J. (2020). Artifacts in eportfolios: Moving from a repository of assessment to linkages for learning. In M. A. Dellinger & D. A. Hart (Eds.), *ePortfolios@edu: What we know, what we don't know, and everything in-between* (pp. 193-225). The WAC Clearinghouse: University Press of Colorado. https://wac.colostate.edu/docs/books/portfolios/chapter10.pdf

Schon, D. A. (1984). The reflective practitioner: How professionals think in action (Vol. 5126). Basic books.

Slade, C. (2017). Using eportfolios to strengthen student identity verification in assessment: A response to contract cheating. In *ePortfolios Australia 2017 Forum*, Monash University, Melbourne, Australia, (27-34). 20-21 September 2017.

The National Writing Project MAP Group. (n.d.). Developing domains for multimodal writing assessment: The language of evaluation, the language of instruction. In H. A. McKee & D. N. DeVoss (Eds.) *Digital Writing: Assessment and Evaluation* (n.p.)*. Computers and Composition Digital Press.

Torre, E. M. (2019). Training university teachers on the use of the ePortfolio in teaching and assessment. *International Journal of ePortfolio, 9*(2), 97-110. https://files.eric.ed.gov/fulltext/EJ1237448.pdf

Wahleithner, J. M. (2014). The National Writing Project's MAP: Development of a framework for thinking about multimodal composing. *Computers and Composition 31*(1), 79-86.

DEIBD: Diversity, Equity, Inclusion, Belonging, and Decolonization

Principle:

Educators are aware of equity-related challenges and address learning needs related to each student's identity, culture, and background as they create ePortfolios.

Abstract:

The creation of ePortfolios happens within a multitude of contexts: The country you live in, your institution, the dominant academic culture, the platform provider's approach or philosophy, the personal beliefs of each educator, and also the intersection of identities, cultures, and backgrounds of the individual learners. Students, educators, administrators, and ePortfolio platform providers must

- **gain awareness** of equity-related challenges, e.g., assumptions, biases, social and institutional barriers, that students face when building and sharing ePortfolios;
- **take action** by constructing equity-minded ePortfolio assignments; and

AAEEBL

- **review the ePortfolio experience** with students regularly to ask about any equity-related issues that may impact their motivation, opportunities, and achievement.

To create an environment where learners feel welcome and encouraged to participate fully in ePortfolio activities that often involve revealing who they are, every stakeholder must consider how to foster each person's sense of belonging in a class, at an educational institution, and in a field or discipline. The process involves honoring and making visible the diversity of the educational community by designing ePortfolio instruction that is equitable for diverse learners. It also respects the intersection of each learner's identity, culture, and background by paying attention to how those different backgrounds and experiences can be communicated and interpreted within an ePortfolio.

Creating an ePortfolio can involve different levels of risk for marginalized and multiply marginalized ePortfolio creators. Such risks, starting with the instructor and continuing with additional audiences, may include bias, assumptions regarding digital access, and expectations regarding sharing personal information.

Strategies:

Strategies for increasing diversity

- Finding out more about learners, including their identity, culture, and background and creating ePortfolio assignments based on an asset model.
- Creating ePortfolio assignments that include resources representing different perspectives about underlying course topics and that are based on an asset model.
- Citing a diverse set of perspectives to support the arguments you make as a learner through your ePortfolio artifacts and reflections, respecting conventions and institutional guidelines in regard to artifact sharing.

Strategies for increasing equity

- Facilitating a class discussion with your entire class about how to balance 1) presenting one's identity, culture, and background throughout an ePortfolio, and 2) addressing viewers' potential biases.
- Providing support and resources for students, educators, and staff, e.g., the Peralta Equity Rubric, that help them to address equity concepts in ePortfolio-related activities.
- Encouraging students to ask for what they need to have a better learning experience with portfolios, including support for creating mobile-friendly and low-bandwidth artifacts, captioning multimedia resources, and understanding their importance.

Strategies for increasing inclusion

- Asking portfolio questions that encourage students to reference their own cultural and social backgrounds and show them that these are welcomed while providing space for students to self-select the extent to which they share their personal lives.

AAEEBL

- Considering ePortfolio artifacts and reflections for how the use of language may be interpreted by diverse readers from other backgrounds and cultures.
- Teaching students how to design accessible ePortfolios by including alternate formats of their ePortfolio artifacts as reviewers, classmates, community members, or employers may use assistive technologies.

Strategies for increasing belonging

- Creating a positive environment built on trust, and forming relationships with students. This includes taking their personal stories into consideration when formulating portfolio questions, giving feedback, and assessing portfolios to encourage sharing without judgment.
- Accepting that there are many ways of gaining knowledge and understanding and being open to explore these with students. That may also involve revising activities to incorporate these different ways for students to feel heard, accepted, and safe.
- Giving students some choice of expression in their portfolios, educators signal to the students that their ways of learning and expression are valued. It is up to the students to settle on the approach that suits them best (see also Universal Design of Learning).

Strategies for decolonization

- Including members from the learners' community, e.g. elders from an Indigenous community, in the design of portfolio activities to ensure they are culturally appropriate, allow learners to draw from their own knowledge traditions, and align with the community's practices. Seek their advice on the best approach of working with the community, sharing results appropriately, and creating an environment beneficial to everyone.
- Balancing knowledge traditions requires gaining awareness of how different cultures, including but not limited to Indigenous Peoples, share and gain knowledge (process) as well as how they view the world (context).
- Respecting and adhering to cultural norms and concepts from Indigenous and other cultures that may differ vastly from the dominant culture.

Scenarios:

Note: Each scenario is associated with one of the concepts primarily. However, often other concepts play into it as well.

Scenario #1 (Diversity):

You are an administrator and tasked to collect portfolios to include in a public showcase of the work done by students and educators in your programme. You do not have access to all portfolios created because many of them are confidential and only shared with educators for assessment purposes. You create a poster that you can attach to emails to educators and also students for them to get in touch with you if they want to share their portfolio or know of

22

someone whom you could ask. You send the poster to programmes on campus, including student organizations and programmes that support marginalized student populations, like the Advocates for Disabilities organization, the Black Student Union, the Association for Indonesian Students, etc.

You catch up with each student and educator who proposed a portfolio and make sure that they are fully aware of the conditions of sharing, where their portfolios will appear and for how long. You check that the content follows your institution's copyright and acceptable use policies. If re-use permissions are restricted, you may ask the portfolio creator to provide you with a revision that adheres more to the guidelines set for the showcase.

When you select portfolios for the final showcase, you make sure to have a range of different portfolios, topics, and perspectives that represent the diversity that you have in your programme.

Scenario #2 (Equity):

You are an ePortfolio platform provider and want to increase learning equity for students creating their ePortfolio experiences. You and your team must address a variety of equity-related challenges. First, to support students who do not have reliable access to devices and/or the Internet, you work to make the interface more mobile-friendly, to create simple pathways for media to be converted to formats that require less bandwidth, and to provide automated prompts for students to consider using multiple formats to showcase their knowledge and skills.

Next, to support ePortfolio creators who are not represented in the images and media on your organization's website and marketing collateral, you create a design campaign that more accurately reflects the diversity of higher education students. Further, the images and media show that a diverse set of students uses your ePortfolio platform to share work in a range of disciplines, especially science, technology, engineering, and math.

Last, to prevent the use of learner analytics from perpetuating inequities you engage the entire team in activities that ask a diverse group of professionals to review how you construct algorithms as well as how you train educators and administrators to interpret the data.

Scenario #3 (Inclusion):

You are an educator and are aware of the importance of making your students feel welcome in their learning environments to engage them fully. You understand that building trust and forming personal relationships with your students is a crucial part in this, especially because you ask your students to create a learning portfolio in which they will share personal thoughts, opinions, and stories. By knowing your students better on a personal level, you can engage them in a respectful, equitable, and inclusive way that takes their personal stories into consideration.

You begin the process by working with students to construct community norms that foster a safe environment where educators and students alike hold themselves accountable, treat each other with respect, and allow everyone to share as much as they are willing to. Some students may seem like an open book and talk about their entire life's history while others are more selective. As a class you agree to accept the entire range of participation, as it is up to each person to decide what and how they want to share.

You also discuss the concept of creating a 'brave space' to intentionally build diversity and social justice and incorporate some example brave space agreement guidelines such as a) listen to understand, not to respond; b) address the idea, not the person; c) explore, recognize, and acknowledge your privilege; and d) make space by sharing speaking time. As a part of this discussion, ask students to consider the differences between an inclusive learning space and the public digital world.

Scenario #4 (Belonging):

You are a student and are tasked to create an employability portfolio showcasing your skills and competencies. As you are applying for a graduate role, you know the audience of your portfolio. Your educator suggests you find out about cultural practices of the company, the social environment in which it operates, and its diversity and inclusion practices to tailor your portfolio appropriately. This also helps you dig deeper into the company itself and get to know its vision and values.

Your educator encourages you to include a reflection about how your values align with working in the company's professional field. You decide to include statements that show appreciation for employer actions that foster belonging among the workers, such as being recognized for positive contributions to an organization, being able to express opinions respectfully and freely, and receiving feedback that supports personal growth. You show your draft portfolio to someone in the company if you already have a contact there or someone in the same industry to receive feedback. If needed, you review your portfolio and make it even more specific.

Scenario #5 (Decolonization)

You are an educator in a class in which ePortfolios are introduced for the first time. Traditionally, this class is taken by a wide range of students, including many Indigenous learners from the community. You want to ensure that you are culturally appropriate in your activities and also tie your activities to the wider study programme. To avoid asking one of your Indigenous colleagues to speak for an entire group or to perform unpaid work, you contact the Cultural Advisor at your institution. You ask to meet with them to discuss your ePortfolio project.

Together you review the learning outcomes of your course and discuss how you can create a positive environment for all students and ask reflective questions that encourage your students to share their learning and thinking in the best ways for them. Since the Cultural Advisor has a unique perspective due to their personal Indigenous identity, they suggest you start

conversations with other community members to learn from them and to get to know the broad variety of Indigenous voices. There is no single Indigenous identity, and one person cannot speak for them all. This will give you a good foundation to see your students' identities and how you can best support them.

You realize that incorporating Indigenous ways of learning, communicating and collaborating will also benefit all other students for they create an environment of inquiry, sharing, supporting each other, learning together and learning from each other. You further determine that the portfolio is a great vehicle for giving students that freedom of self-expression and inviting them to choose their own ways of representing themselves.
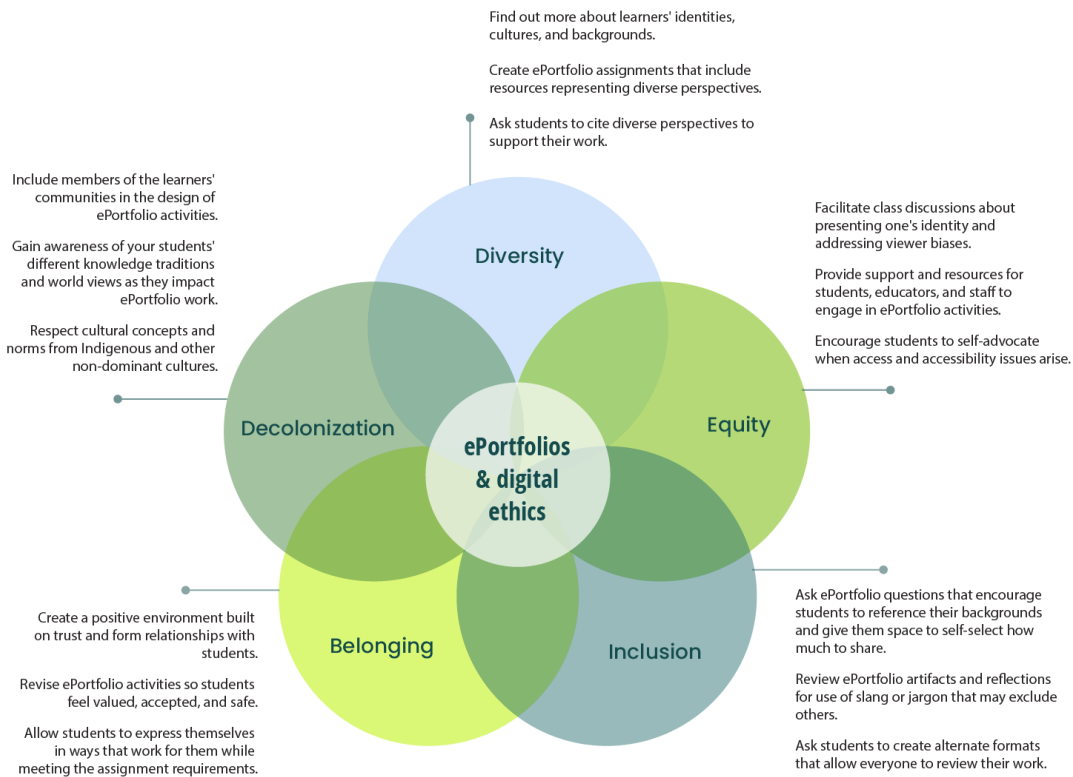
You may introduce your students to the use of Traditional Knowledge Labels to identify specific knowledge and resources to express how these can be shared and used in research.

Scenario #6 (Multiple)

You are an educator and teach a course that includes the creation of a semester-long learning portfolio as well as assessment portfolios. Before the start of the semester, you review your inclusive teaching statement and adjust it if needed. You include the statement in your syllabus and lead a discussion in the first class session with your students to ensure that they understand what that means for their learning, how they approach their class activities, and what they can expect of you and each other. Together, you establish group agreements that everyone agrees to, including a plan on how to deal with offenses.

Throughout the semester, you reflect on your practice and how you support students in their personal learning journeys that they express and share in their portfolios and make adjustments to your interactions and how you give feedback as needed. You also review your scaffolding of portfolio work as the semester progresses as you may see that students require less guidance the more experience they have creating their own portfolios and engaging with other students' portfolios.

In a department meeting, you discuss your experiences in your course with other educators to share how the portfolio has helped your students form meaningful relationships with each other and with you and how that can influence their further studies with other educators. You help each other find common elements in each course that you can use to link the individual courses and show students how they can progress from one to another and keep up with their portfolio work. Your learning designer, who works across all courses in your department, supports you to create that cohesion.

AAEEBL

Find out more about learners' identities, cultures, and backgrounds.

Create ePortfolio assignments that include resources representing diverse perspectives.

Ask students to cite diverse perspectives to support their work.

Include members of the learners' communities in the design of ePortfolio activities.

Gain awareness of your students' different knowledge traditions and world views as they impact ePortfolio work.

Respect cultural concepts and norms from Indigenous and other non-dominant cultures.

Facilitate class discussions about presenting one's identity and addressing viewer biases.

Provide support and resources for students, educators, and staff to engage in ePortfolio activities.

Encourage students to self-advocate when access and accessibility issues arise.

Diversity

Decolonization

ePortfolios & digital ethics

Equity

Belonging

Inclusion

Create a positive environment built on trust and form relationships with students.

Revise ePortfolio activities so students feel valued, accepted, and safe.

Allow students to express themselves in ways that work for them while meeting the assignment requirements.

Ask ePortfolio questions that encourage students to reference their backgrounds and give them space to self-select how much to share.

Review ePortfolio artifacts and reflections for use of slang or jargon that may exclude others.

Ask students to create alternate formats that allow everyone to review their work.

Acknowledgements

Resources

Assembly of First Nations. (n.d.). *First Nations ethics guide on research and Aboriginal traditional knowledge*.
http://www.afn.ca/uploads/files/fn_ethics_guide_on_research_and_atk.pdf

AAEEBL

Astall, C., Abbiss, J., Cunningham, U., Clarke, T. H., Davis, N., Fickel, L., Dunn, K., & Brown, L. (2016). Shifting practice in teacher preparation with a poutama and an ePortfolio: Charting our journey. *DEANZ2016: Conference Proceedings*, 15–20.

Battiste, M. (2013). *Decolonizing education: Nourishing the learning spirit*. Purich Publishing Limited.

Bolliger, D. U., & Shepherd, C. E. (2010). Student perceptions of ePortfolio integration in online courses. *Distance Education*, *31*(3), 295–314. https://doi.org/10.1080/01587919.2010.513955

Boyle, A., Wallace, R., Grace, K., & Sharma, R. (2010). ePIE — ePortfolios for Indigenous educators: Successful partnerships for sustainable solutions. *EPortfolios Australia Conference 2010 Book of Abstracts and Papers*. ePortfolios Australia: Widening participation — engaging the learner, Melbourne, Australia. https://eportfoliosaustralia.files.wordpress.com/2012/05/eac2010_abstracts_ebook_2010 1214.pdf

Brown Wilson, C., Slade, C., Kirby, M. M., Downer, T., Fisher, M. B., & Nuessler, S. (2018). Digital ethics and the use of ePortfolio: A scoping review of the literature. *International Journal of EPortfolio*, *8*(2), 115–125.

Chen, A. (Ed.). (2020). *Shouting zeros and ones: Digital technology, ethics and policy in New Zealand*. BWB Texts.

Conefrey, T. (2017). LEADing the way with ePortfolios in a first-generation learning community. *International Journal of EPortfolio*, 7(2), 161–173.

Deer, F., & Falkenberg, T. (2016). *Indigenous perspectives on education for well-being in Canada*. ESWB Press. https://www.yumpu.com/en/document/view/56389951/indigenous-perspectives-educatio n-well-being-canada-eswb-press

DeLorme, C. M. (2018). Quilting a journey: Decolonizing instructional design. *AlterNative: An International Journal of Indigenous Peoples*, *14*(2), 164–172. https://doi.org/10.1177/1177180118769068

Doing assessment "Right" with ePortfolios (Week 1). (2020). https://www.youtube.com/watch?v=diMvI6UFRes

Drawson, A., Toombs, E., & Mushquash, C. (2017). Indigenous research methods: A systematic review. *The International Indigenous Policy Journal*, *8*(2). https://doi.org/10.18584/iipj.2017.8.2.5

Dyson, L. E., Andrews, T., Smyth, R., & Wallace, R. (2013). Towards a holistic framework for ethical mobile learning. In Z. L. Berge & L. Y. Muilenburg (Eds.), *Handbook of mobile learning* (pp. 405–416). Routledge. https://eprints.usq.edu.au/24334/

Estefan, M. (2021, February 3). Four ways to help build supportive in-person or online classrooms that generate equity among students (opinion). *Inside Higher Ed*. https://www.insidehighered.com/advice/2021/02/03/four-ways-help-build-supportive-pers on-or-online-classrooms-generate-equity-among

Goodenow, C., & Grady, K. E. (1993). The relationship of school belonging and friends' values to academic motivation among urban adolescent students. *The Journal of Experimental Education*, *62*(1), 60–71. https://doi.org/10.1080/00220973.1993.9943831

Herman, C., & Kirkup, G. (2008). Learners in transition: The use of ePortfolios for women returners to science, engineering and technology. *Innovations in Education & Teaching International*, *45*(1), 67–76.

Hill, C. G., & DeHass, M. C. (2018). Digital representation of indigenous peoples through sharing, collaboration, and negotiation: An introduction. *Museum Anthropology Review*, *12*(2), 40–54. https://doi.org/10.14434/mar.v12i2.23540

Hill, G., & Wilkinson, A. (2014). Indigegogy: A transformative Indigenous educational process. *Canadian Social Work Review / Revue Canadienne de Service Social*, *31*(2), 175–193.

Itchuaqiyaq, C. U., & Matheson, B. (2021). Decolonizing decoloniality: Considering the (mis)use of decolonial frameworks in TPC scholarship. *Communication Design Quarterly*. http://sigdoc.acm.org/cdq/decolonizing-decoloniality-considering-the-misuse-of-decolonial-frameworks-in-tpc-scholarship/

Kao, R. M. (2018). Helping students SOAR: Quizfolio tips to engage first-generation, under-represented minority undergraduates in scientific inquiry. *The American Biology Teacher*, *80*(3), 228–234. https://doi.org/10.1525/abt.2018.80.3.228

Karami, S., Sadighi, F., Bagheri, M. S., & Riasati, M. J. (2018). The potential impact of the application of electronic portfolio on Iranian EFL learners' writing performance seeking their gender role. *Cogent Social Sciences*, *4*(1). https://doi.org/10.1080/23311886.2018.1562509

Kelly-Riley, D., Elliot, N., & Rudniy, A. (2016). An empirical framework for ePortfolio assessment. *International Journal of EPortfolio*, *6*(2), 95–116.

Kort, J. (2019, June 25). Understanding intersectional identities. *Psychology Today*. https://www.psychologytoday.com/us/blog/understanding-the-erotic-code/201906/understanding-intersectional-identities

Kurtz, D. L. M., Mahara, S., Cash, P., Nyberg, J., & Moller, E. P. (2017). Indigenous methodology in understanding indigenous nurse graduate transition to practice. *International Indigenous Policy Journal*, *8*(4), Article 4. https://doi.org/10.18584/iipj.2017.8.4.9

Kwaymullina, A. (2016). Research, ethics and Indigenous peoples: An Australian Indigenous perspective on three threshold considerations for respectful engagement. *AlterNative: An International Journal of Indigenous Peoples*, *12*(4), 437–449. https://doi.org/10.20507/AlterNative.2016.12.4.8

Local Contexts. (n.d.). *TK labels*. Retrieved May 25, 2021, from https://localcontexts.org/labels/traditional-knowledge-labels/

Mikkelsen, K., AL-Asadi, A. M., & Johnston, J. (2017). Indigenous techno-gogies: Blended online & land-based Mahoodle in Indigenous Studies. *Proceedings of EdMedia 2017*, 329–333. https://www.learntechlib.org/primary/p/178333/

Ribble, M. (2020). *Week 1 (Practices & Pedagogies) Kick-off conversation on digital citizenship*. AAEEBL Annual Meeting 2020, online. https://youtu.be/dr4sTHUtqAo

Sanford, K., Williams, L., Hopper, T., & McGregor, C. (2012). Indigenous principles decolonizing teacher education: What we have learned. *In Education*, *18*(2), 18–34.

Singer-Freeman, K., Bastone, L., & Skrivanek, J. (2014). EPortfolios reveal an emerging community of underrepresented minority scholars. *International Journal of EPortfolio*, *4*(1), 85–94.

Smith, L. T. (2012). *Decolonizing methodologies: Research and Indigenous peoples* (2nd edition). Zed Books.

Snepvangers, K., & Bulger, J. (2016). Learning in liminal spaces: Encountering indigenous knowledge and artworks in professional education. *Fusion Journal*, *8*. https://fusion-journal.com/learning-in-liminal-spaces-encountering-indigenous-knowledge-and-artworks-in-professional-education/

Tamez, M. (2010, January 5). New toy? Map? Universe? Naah! It's a touchgraph. *Indigifem*. https://indigifem.blogspot.com/2010/01/new-toy-map-universe-naah-its.html

Twyman-Ghoshal, A., & Lacorazza, D. C. (2021). Strategies for antiracist and decolonized teaching. *Faculty Focus*. https://www.facultyfocus.com/articles/equality-inclusion-and-diversity/strategies-for-antiracist-and-decolonized-teaching/

University of Michigan, Center for Research on Learning and Teaching. (2020). *Overview of inclusive teaching at Michigan*. https://crlt.umich.edu/overview-inclusive-teaching-michigan

Wallace, R. (2009). Empowering disenfranchised learner identities through ePortfolios. *Learning Communities: International Journal of Learning in Social Contexts*, *e-Portfolio Edition*, 104–123.

Weis, T. M., Benmayor, R., & Cecilia O'Leary, B. E. (2002). Digital technologies and pedagogies. *Social Justice*, *29*(4), 153–167.

Wishart, J. (2016). *Advancing ethics frameworks and scenario development to support e-Research in educational contexts*. http://www.bris.ac.uk/media-library/sites/education/images/news-and-events/events/2016/Advancing%20Ethics%20Frameworks%20no%20pix.pptx

Zummo, J., Diaz, R., & Saran, R. (2011). Using ePortfolio to improve retention of Hispanic students at a predominantly Black college. *HETS Online Journal*, *1*(2), 63–86.

Glossary terms

- **Asset Model:** A model that allows learners to show their strengths, skills, and interests through their work.
- **DEIBD:** Combinations of concepts--Diversity, Equity, Inclusion, Belonging, Decolonization--are known by a number of different abbreviations, e.g. DI, DEI, DEIB. In these principles, we have included the 'Decolonization' aspect to make it visible.
- **Diversity:** The presence of difference or what makes each person unique.
- **Equity**: "Freedom from biases, assumptions and institutional barriers that negatively impact learners' motivation, opportunities and achievements." - Peralta Community College District - Online Equity Initiative
- **Inclusion:** The process of making each person feel valued and welcome

- **Belonging:** "...the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment" (Goodenow and Grady, 1993, p. 80).
- **Decolonization:** "Decolonization, once viewed as the formal process of handing over the instruments of government, is now recognized as a long-term process involving the bureaucratic, cultural, linguistic and psychological divesting of colonial power" (Smith, 1999, p. 98).
- **Intersectional identity:** Interconnected and overlapping aspects of one's identity, culture and background that, in different combinations, can amplify discrimination or privilege. See also *intersectionality*.
- **Intersectionality:** "a framework for conceptualizing a person, group of people, or social problem as affected by a number of discriminations and disadvantages. It takes into account people's overlapping identities and experiences in order to understand the complexity of prejudices and privileges they face" (Kort, 2019, para. 3).

Accessibility

All ePortfolio platforms and pedagogy should be thoroughly vetted for accessibility according to the standards identified by one's culture, government, or profession.

> RATIONALE: ePortfolio platforms should be accessible to diverse creators as well as diverse audiences. Stakeholders should test platforms for accessibility, and educators and students should be educated about accessible content creation.

Strategies for applying this principle include...

- Recognizing that technologies are not always designed with all students in mind, and accessible platforms benefit all users.
- Recognizing that it isn't enough to rely upon a particular software company's assertions regarding accessibility. Decision-makers and other stakeholders should test accessibility prior to purchase or deployment of any ePortfolio platform. This can be done in cooperation with institutional partners, e.g. the Office of Inclusion and Disability (or similar) and affected students and staff.
- Including training so that educators, administrators, and staff understand accessibility standards when selecting ePortfolio tools and creating content.
- Preparing students to practice accessible design for diverse ePortfolio viewers.
- Meeting legal and ethical accessibility standards, such as the Web Content Accessibility Guidelines (WCAG), Convention on the Rights of Persons with Disabilities (CPRD), and the Americans with Disabilities Act (ADA), among others, depending on your local context.

Scenarios:

Scenario #1: You are a student participating in an internship as part of your work-integrated learning requirement in your Hospitality Management program. Your position as sous-chef in your favorite restaurant in town gives you rich learning opportunities, and you want to document these experiences not just in text but also in multimedia content. Your internship mentor is okay with you taking photos and video of the kitchen and your work to share in your portfolio.

During one of the introductory sessions to the ePortfolio work for your internship, you learned about creating accessible content so that people with differing abilities can read your portfolio and comment on it. Therefore, when you upload photos of the dishes you created, you provide appropriate alternative text descriptions that screen readers can access. When you use video to take viewers through the process of creating a dish or reflecting on a task, you make a transcript or summary available as text that you place next to the video. While this adds work to your portfolio creation process, it also helps you think about your audience, how your portfolio is

viewed, and how you can express your ideas and reflections in an effective and concise manner.

Scenario #2: You are an educator. Your institution is finalizing its ePortfolio choices. As a member of the selection committee, you are tasked with verifying that each platform is compliant with the accessibility standards adopted by your institution. In this role, you collaborate with any units that work with students with disabilities to involve them in testing, asking them to provide a representative for the team that makes decisions.

As part of the vetting process, you also ask the vendor for a Voluntary Product Accessibility Template (VPAT) that shows which accessibility accommodations they have created and which are on the roadmap. Furthermore, the committee hires student assistants working in a Disability Programs and Resource Center to take part in the testing process.

This way, the committee strategically and intentionally assesses each platform in regards to accessibility.

Scenario #3: You are a program administrator and/or staff member. Your department has just started an undergraduate ePortfolio requirement. You have vetted potential platforms to ensure they fit your ePortfolio program's purpose and are accessible to students across devices (including assistive technologies). You are now ready to introduce the requirement to educators and start adapting the curriculum.

As you plan the professional development sessions that will roll-out this new requirement, you are careful to make space to share technical knowledge. You ensure that educators get to know the platform and how the platform can adjust for students with disabilities or different device preferences. You also talk to educators about accessible ePortfolio design. You include topics from the *Web Accessibility Initiative WCAG2.1* resource, such as alternative text, meaningful sequence of content, and accessible design principles (non-text contrast, spacing, etc.). You have educators practice viewing example ePortfolios on multiple devices and with a screen reader. You then provide educators with local and online resources. You plan to review platform accessibility in your ePortfolio professional development workshop each year.

Resources:

Giorgini, F. (2010). An interoperable ePortfolio tool for all. In M. Wolpers, P. A. Kirschner, M. Scheffel, S. Lindstaedt, & V. Dimitrova (Eds.), *Sustaining TEL: From innovation to learning and practice* (pp. 500–505). Springer. https://doi.org/10.1007/978-3-642-16020-2_44

Lee, H., & Templeton, R. (2008). Ensuring equal access to technology: Providing assistive technology for students with disabilities. *Theory Into Practice*, *47*(3), 212–219.

AAEEBL

Oswal, S. K. (2013). Accessible ePortfolios for visually-impaired users: Interfaces, designs, and infrastructures. In K. V. Wills & R. Rice (Eds.), *ePortfolio performance support Systems: Constructing, presenting, and assessing portfolios* (pp. 135–153). WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/eportfolios/

Seymour ∗, W., & Lupton, D. (2004). Holding the line online: Exploring wired relationships for people with disabilities. *Disability & Society*, *19*(4), 291–305. https://doi.org/10.1080/09687590410001689421

W3C. (n.d.). *Web Content Accessibility Guidelines (WCAG) 2.1*. Retrieved May 24, 2020, from https://www.w3.org/TR/WCAG21/

Technology & Usability

Technology must be equitably available, usable, and supported for all students, educators, and staff engaged in ePortfolio work.

RATIONALE: An inclusive ePortfolio program provides opportunities to create ePortfolios using institutional resources so that all stakeholders have equal access. Likewise, ePortfolio software should allow for creation and viewing across any device, browser, and operating system.

Strategies for applying this principle include...

- Designing ePortfolio assignments to accommodate students' varied technology and internet access as well as varied technology skill levels.
- Selecting ePortfolio tools based on cross-platform compatibility and ease of use in order to ensure that no stakeholder is excluded from ePortfolio work because they need a specific device for viewing, listening, downloading, embedding, and sharing.
- Ensuring that campus facilities and technology support are readily accessible to account for students' diverse schedules.
- Providing students and educators with tutorials and technical support.
- Making an institutional commitment (funding, space, staff, and other resources) appropriate to the scope and depth of ePortfolio projects.
- Ensuring that external audiences can access and view the ePortfolio with minimal additional steps.

Scenarios:

Scenario #1 (Available): You are a part-time student attending courses after your normal work hours. As part of your capstone course, you are asked to create an ePortfolio. Although you have a desktop computer at work, know some desktop computers are available to you at the library, and have an iPad and a smartphone, you do not have access to a computer at your

home. Moreover, the library has limited hours. When you talk to the professor after class and explain this situation, they already have a plan in place to meet your needs.

The professor has technical support resources from the ePortfolio platform provider specifically tailored to people using a tablet or smartphone and the out-of-class activities have also taken a variety of devices into account. Moreover, your professor has a list of local libraries with weekend and extended night hours that you can use to work on the ePortfolio and directions for checking out hardware to take home from the university library. In addition to the professor's on-campus office hours during the day, they also offer options for distance participation in these through web or phone conferencing. You are relieved that your educator has already considered your situation and are excited to begin the ePortfolio.

Scenario #2 (Usable): You are a recent graduate on the job market and choose to include your ePortfolio link on your résumé. You designed your ePortfolio to be viewed on a desktop computer but now imagine that your professional audience will be viewing the site on their mobile devices. You reach out to your former educator to see how you can begin revising the ePortfolio to be effective across platforms.

Your educator sends you to a support page on the platform provider's website that walks you through design tips for tablet and smartphone viewing and shows you how you can preview the design on different screen sizes. You redesign your ePortfolio with these tips in mind. Then, you reach out to friends and ask them to practice viewing the site on their phones and tablets so that you can troubleshoot any additional errors. When you are sure that the design is functional and professional looking, you distribute the link to potential employers.

Scenario #3 (Supported): You are an educator who has asked your students to complete an ePortfolio as part of a capstone course. Students have already selected artifacts from their learning and co-curricular experiences to include in the ePortfolio, but they have not yet begun creating and filling the actual site. You distribute a survey to students to identify how comfortable they are using digital devices, if they have used the ePortfolio platform before, and how familiar they are with ePortfolios as a genre.

Based on the survey responses, you provide students with the technical knowledge needed in the ePortfolio creation process, put them in contact with other campus resources that offer relevant support, and create classroom space and time for students to share peer knowledge and ask each other questions across a learning community.

You make a note to discuss scaffolding ePortfolio instruction throughout the curriculum at the next department meeting.

AAEEBL

Resources:

Bose, D., & Pakala, K. (2015). Use of mobile learning strategies and devices for e-portfolio content creation in an engineering thermodynamics and fluid mechanics classes: Student perceptions. *2015 ASEE Annual Conference and Exposition*, 1–26. http://dx.doi.org/10.18260/p.24978

Chen, B., & deNoyelles, A. (2013). Exploring students' mobile learning practices in higher education. *EDUCAUSE Review*. https://er.educause.edu/articles/2013/10/exploring-students-mobile-learning-practices-in-higher-education

Galanek, J. D., Gierdowski, D. C., & Brooks, D. C. (2018). *ECAR study of undergraduate students and information technology, 2018* (p. 47) [Research report]. EDUCAUSE. https://www.educause.edu/ecar/research-publications/ecar-study-of-undergraduate-students-and-information-technology/2018/introduction-and-key-findings

Giorgini, F. (2010). An interoperable ePortfolio tool for all. In M. Wolpers, P. A. Kirschner, M. Scheffel, S. Lindstaedt, & V. Dimitrova (Eds.), *Sustaining TEL: From innovation to learning and practice* (pp. 500–505). Springer. https://doi.org/10.1007/978-3-642-16020-2_44

Siegfried, B. (2011). Enhanced student technology support with cross-platform mobile apps. Proceedings of the 39th Annual ACM SIGUCCS Conference on User Services, 31–34. https://doi.org/10.1145/2070364.2070373

Data Responsibility

ePortfolio creators should know where their content is stored, who has access to it, how it might be used without their knowledge, and how much control they have over it.

> RATIONALE: ePortfolios are digital spaces where students must navigate issues of data ownership, privacy, and agency. Informing and advocating for responsible data privacy practices ensures that ePortfolio creators have the freedom to reflect, curate, and contextualize their learning on their own terms. Administrators, educators, staff, and platform providers must engage relevant stakeholders in conversations about data, including compliance with relevant policies, laws, and regulations.

Strategies for applying this principle include...

- Prioritizing publication tools that balance the ePortfolio creator's right to privacy and the platform's sharing capabilities, such as privacy customization and password protection, and familiarizing creators with these options.
- Identifying and explaining how institutions, platforms, and third-parties plan to collect and use portfolio data, whether or not creators can opt out of data collection, and how they will be informed of changes to their end user license agreement (EULA).
- Advocating for platform provider agreements that allow eportfolio creators to opt out of data collection and clearly articulate data use and sharing, including if the platform goes out of business.
- Reviewing the Terms and Conditions, Privacy Policy, and other relevant documents of ePortfolio platforms and seeking relevant expert advice if you are uncertain of a platform's appropriateness for educational purposes.
- Making the details of end user license agreements accessible to students, specifically data ownership, storage, sharing, and deletion options.
- Being aware of and complying with global, federal, and state regulations regarding student data use and privacy, such as the General Data Protection Regulations (GDPR), Federal Educational Rights and Privacy Act (FERPA), and other applicable privacy standards.
- Designing protocols for data collection, maintenance, storage, use, and deletion that protect student data.

Scenarios:

Scenario #1: When you are a first-year student, you are asked to provide a personal memoir in a public-facing ePortfolio in your composition course. You offer a narrative that is personally significant but has coming-of-age elements. Later, when you apply for a position as a high school educator, you realize that this story may no longer reflect the identity you would like to

A A E E B L

project online. You remove the public access from your portfolio, as the course for which you created it is long over. You do not delete it though, as you want to keep it as a record of your learning. When navigating the process of removing public permissions from your site, you have access to institutional resources that offer guidance. After you follow the directions in these resources, online search for content from this portfolio does not bring up any results.

To sustain a digital presence--but one that better aligns with your current professional identity--you create a second portfolio that includes learning evidence and reflections from your studies that are appropriate to share in your portfolio for employability purposes. You limit the access to that portfolio to your potential employers by providing them with an access token or password, depending on the options your ePortfolio platform provides.

Scenario #2: You are a program administrator and/or staff member who has been asked by your institution to start a campus-wide ePortfolio initiative as part of its Quality Enhancement Plan. Nobody at your institution regularly vets technologies intended for teaching and learning, and you have limited knowledge of ePortfolios and suitable platforms in general. When you gather a committee to consider different ePortfolio technologies, you make a list of priorities: students' ability to edit and share their ePortfolios both as students and after they leave the institution, universal design practices for creators and viewers, privacy capabilities for authors, and minimal direct cost to students. However, the committee soon realizes it has thought very little about use of student data, which is a big concern.

As a committee, you develop a series of criteria related to student data and privacy and their acceptable options. These criteria will help eliminate some potential ePortfolio platforms. These questions include the following:

- How does the platform use identifiable or de-identified personal information that is collected?
- Where is data stored, and how is this data protected?
- Does the platform sell this data to third parties?
- Is data collected/used/shared for non-authorized purposes?
- Can authors remove their data, and what is the process by which they do that?
- How does the platform inform account holders of changes to their EULA?
- Are vendors held to equitable standards for privacy and data collection/storage?

If students choose their own platforms for ePortfolio creation, you provide resources that inform them about potential platforms and how each platform collects, uses, and stores data.

Scenario #3: You are an undergraduate student. At the start of your studies, you are introduced to the idea of keeping a portfolio to document your learning and progress towards your

institution's graduation requirements. Your institution proposes a platform to use for this purpose.

The Academic Technologies staff member who introduces the platform to all first-year students explains how to use this platform as well as how you can keep your reflections and content private unless you want to share them with specific people.

Before you can use the platform, you are asked to review its Terms and Conditions as well as the Privacy Policy as found in the End User License Agreement (EULA). Unlike with other online sites, you actually read through them in the introductory session and ask the staff member any questions where you do not understand the legal language. You learn where your data is stored, who has access to it, who owns the rights on the content, whether there is any advertisement, and how content on the site is used.

Since you have read some articles about multinational corporations using data generated by the people creating content on their platforms, you check with the Academic Technologies staff member whether that's also the case with the portfolio tool that your institution selected. You are assured by them that your data is not stored or used by a company to profit and that private data is private and can only be accessed by you until you decide to make it available to teaching staff, fellow students, or others. They outline why a data analytics tool is used and what sort of information is gathered in reports. Using *Request Map Generator*, you check which other sites the portfolio tool connects to and discuss any concerns you have with Academic Technologies.

 Scenario #4: You are the Director of a global online learning program that has recently decided to add an ePortfolio requirement. In researching digital ethics in the globalized world, you come across the General Data Protection Regulations (GDPR). The GDPR document guides data regulations across the European Union (EU), and you believe there is a high probability that students from the EU will be enrolling in your program.

You schedule a meeting with your Provost, Director of Institutional Technology, and legal office to determine (1) the standards and methods the university currently uses to collect student data, and (2) the legal commitment your global online learning program has to meet when international students are enrolled. In collaboration with the legal office, you begin drafting . You obtain a template from the legal office and collaborate with them to develop data collection protocols for the ePortfolio requirement based on the appropriate privacy standards your program must meet.

AAEEBL

Resources:

Alim, F., Cardozo, N., Gebhart, G., Gullo, K., & Kalia, A. (2017). Spying on students: School-issued devices and student privacy (p. 49). Electronic Frontier Foundation.

Brown Wilson, C., Slade, C., Kirby, M. M., Downer, T., Fisher, M. B., & Nuessler, S. (2018). Digital ethics and the use of ePortfolio: A scoping review of the literature. International Journal of EPortfolio, 8(2), 115–125.

Charlesworth, A. & Grant, A. (n.d.). ePortfolio and the law: What your organisation should know. University of Bristol Center for IT and Law. http://www.bristol.ac.uk/media-library/sites/law/migrated/documents/kptutguid.pdf

Complete Guide to GDPR. (2020). Proton Technologies AG. https://gdpr.eu/

Consortium for School Networking. (2014). Protecting privacy in connected learning toolkit. Consortium for School Networking.

Cowper, C., & Crompton, M. (2010). VET E-portfolio privacy impact assessment research report. Australian Flexible Learning Framework.

Datig, I., & Russell, B. (2014). Instructing college students on the ethics of information use at the reference desk: A guide and literature review. The Reference Librarian, 55(3), 234–246. https://doi.org/10.1080/02763877.2014.912458

Department for Education (U.K.).(2018, Aug.). Data protection: A toolkit for schools, open beta version 1.0.

Drachsler, H., & Greller, W. (2016). Privacy and analytics: It's a DELICATE issue a checklist for trusted learning analytics. Proceedings of the Sixth International Conference on Learning Analytics & Knowledge, 89–98. https://doi.org/10.1145/2883851.2883893

European Commission. (2018, Nov. 14). Ethics and data protection. https://ec.europa.eu/info/sites/info/files/5._h2020_ethics_and_data_protection_0.pdf

Future of Privacy Forum, & The Software and Information Industry Association. (2015). K-12 school service provider pledge to safeguard student privacy.

Future of Privacy Forum. (n.d.). Retrieved January 11, 2020, from https://fpf.org

Harris, K. D. (2016). Ready for school: Recommendations for the ed tech industry to protect the privacy of student data. California Department of Justice.

Hearne, S. (n.d.). Request map generator.

Hocutt, D., & Brown, M. (2018). Globalizing the composition classroom with Google Apps for Education. In R. Rice & K. St. Amant (Eds.), Thinking globally, composing locally: Rethinking online writing in the age of the global internet (pp. 320–339). University Press of Colorado.

A A E E B L

Ivanova, M., Marín, V. I., Tur, G., & Buchem, I. (2019). Towards privacy issues in personal learning environments: A conceptual model of PLE privacy. European Journal of Open, Distance and E-Learning, 22(1).

Kimball, M. (2005). Database e-portfolio systems: A critical appraisal. Computers and Composition, 22(4), 434-458.

Luera, G., Brunvand, S., & Marra, T. (2016). Challenges and rewards of implementing ePortfolios through a bottom-up approach. International Journal of EPortfolio, 6(2), 127–137.

Klein, L. F. (2013). The Social ePortfolio: Integrating social media and models of learning in academic ePortfolios. In K. V. Wills & R. Rice (Eds.), ePortfolio performance support systems: Constructing, presenting, and assessing portfolios (pp. 57–74). WAC Clearinghouse.

Lynch, M. (2018, May 21). Ask these 9 questions to determine if your education vendor takes data privacy seriously. The Tech Edvocate. https://www.thetechedvocate.org/ask-these-9-questions-to-determine-if-your-education -vendor-takes-data-privacy-seriously/

Mackrill, D., & Taylor, S. (2008). FlashPort – The next generation in e-portfolios? The use of portable applications as e-portfolio tools in teacher education. Journal of Systemics, Cybernetics and Informatics, 6(6), 80–85.

National Conference of State Legislatures. (2018, October 26). Student data privacy. https://www.ncsl.org/research/education/student-data-privacy.aspx

Newitz, A. (2005, February 17). Dangerous terms: A user's guide to EULAs. Electronic Frontier Foundation.

Poole, P., Brown, M., McNamara, G., O'Hara, J., O'Brien, S., & Burns, D. (2018). Challenges and supports towards the integration of ePortfolios in education. Lessons to be learned from Ireland. Heliyon, 4(11). https://doi.org/10.1016/j.heliyon.2018.e00899

Privacy Technical Assistance Center. (2016). Protecting student privacy while using online educational services: Model terms of service. U.S. Department of Education.

Refaei, B., & Benander, R. (2019). Affordable technology solutions. Research in Online Literacy Education, 2(1).

Sherpa, FERPA. (2020). The student privacy resource center.

Slade, C., Murfin, K., & Readman, K. (2013). Evaluating processes and platforms for potential ePortfolio use: The role of the middle agent. International Journal of EPortfolio, 3(2), 177–188.

Vejmelka, L., Katulic, T., Jurić, M. & Lakatoš, i.M. (2020). Application of the General Data Protection Regulation in schools: A qualitative study with teachers, professional associates and principals, 43rd International Convention on Information, Communication and Electronic Technology (MIPRO), Opatija, Croatia, pp. 1463-1469, doi:10.23919/MIPRO48935.2020.9245209.

Weebly. (2020). GDPR FAQ. Weebly Support. https://www.weebly.com/app/help/us/en/topics/gdpr-faq

Wix. (n.d.). Preparing your Wix site for GDPR. https://support.wix.com/en/article/preparing-your-wix-site-for-the-gdpr

WordPress. (2018, May 8). The ultimate guide to WordPress and GDPR compliance--everything you need to know. https://www.wpbeginner.com/beginners-guide/the-ultimate-guide-to-wordpress-and-gdpr-compliance-everything-you-need-to-know/

Wuetherick, B., & Dickinson, J. (2015). Why ePortfolios? Student perceptions of ePortfolio use in continuing education learning environments. International Journal of EPortfolio, 5(1), 39–53.

Respect Author Rights and Re-use Permissions

ePortfolio creators should understand and respect author rights, best practices for re-use, and representation.

> RATIONALE: Because ePortfolios ask creators to re-use text and media, they need a working knowledge of plagiarism, copyright, fair use, and licensing. Students should be ethical owners of their ePortfolios and engage in conversations about how to responsibly move artifacts into ePortfolios, particularly when artifacts represent professional or collaborative experiences or involve the representation of others.

Strategies for applying this principle include…

- Advocating for student ownership of ePortfolios and ePortfolio portability post-graduation.
- Ensuring ePortfolio creators are aware of how the ePortfolio will be used by an institution or employer (e.g., for institutional assessment), and obtaining consent from students for this re-use.
- Distinguishing among concepts related to plagiarism, attribution, citation, copyright, fair use, and licensing.
- Teaching students about the potential legal ramifications related to copyright violations.

- Demonstrating how to attribute sources according to disciplinary, professional, institutional, and cultural standards, as well as genre conventions, to avoid accusations of plagiarism.
- Identifying situations in which ePortfolio creators can argue fair use within their institution/culture.
- Becoming familiar with various licensing agreements regarding re-use of resources, and knowing how to apply an appropriate Creative Commons license to an ePortfolio to guide its re-use.
- Being thoughtful in how to represent others' identities and ideas, including the use of photos, collaborative projects, and work authored and owned by others. This includes sharing artifacts that disclose others' personal information only when you have the legal right and personal permission to do so.
- Considering how representing others in an ePortfolio can be shaped by social and cultural biases, and being rhetorically thoughtful in selecting and contextualizing artifacts.
- Asking professional organizations about using work completed in internships, employment, and work-for-hire before featuring these artifacts in an ePortfolio in case information is proprietary or protected. When negotiating these professional relationships, you should ask about featuring the work you are doing in your professional ePortfolio.
- Providing specific information for students and educators who work with protected and/or vulnerable groups, such as children, patients, clients, etc., and who may include information about this work in their ePortfolios.

Scenarios:

Scenario #1: You are a student who is excited to design your ePortfolio. You decide to include artwork from your favorite street artist alongside your bio on the homepage. While the artwork does not have a re-use license at the bottom, you decide to use it anyway. You attribute each piece of art individually at the bottom of the page in APA format with a link to the artist's website. However, when you show your ePortfolio to your educator, you are accused of breaking copyright law.

You are confused—there's a full citation at the bottom of the page. While much of your academic career has prepared you to navigate attribution and citation, very little time has been spent on copyright. Your educator asks you to reconsider the homepage design. Specifically, they ask you to reflect on the following questions: is the artwork used in such a way that you can argue fair use? Should you replace this artwork with artwork from the public domain or artwork with clearer re-use licensing? What are the potential risks if you keep the page's design as-is?

After concluding that this artwork is protected by copyright and you are not using it in a way that suggests fair use, you redesign the page to include an open-access work instead. You still

AAEEBL

clearly attribute this work to its creator but know that you have permission to re-use it on your personal ePortfolio.

Scenario #2: You are an undergraduate student in their senior year. You are creating an ePortfolio as you apply for elementary teaching positions. You plan to discuss your student teaching experience in a first grade classroom, specifically a lesson that you co-designed with the supervising educator. When including details about the lesson, you want to be clear about the role that you played while giving credit to the supervising educator. Additionally, you share how you will write about this experience with the educator and get her approval of how you represented her work on the project.

As you start building this page in your ePortfolio, you realize that you would like to include photos of you teaching the lesson. You are worried about including images of young children without guardian permission, but you also know your audience will be engaged by seeing photos of you teaching. Instead of showing students' faces, you focus on images where the educator is the only identifiable face (e.g., the students are faced toward the front of the room) or blur student faces and include a caption with the photo that explains why you made this ethical consideration.

Scenario #3: You are an undergraduate in your senior year specializing in early industrial design. You are developing an ePortfolio as part of your senior capstone project. You plan to also use this ePortfolio in the job market. As artifacts, you include your sample designs across a range of project contexts and your theory of industrial design.

While you want your employers to be able to view your work and ability, you also want to make sure they know which material is re-usable and which parts of your portfolio are not. In one of your classes, your educator discussed copyright and the use of Creative Commons licenses, and you understand their benefits. You add an appropriate Creative Commons license to your pages indicating to anyone who views your portfolio what material can be reused. You clearly state that all other parts of your portfolio remain under copyright.

Scenario #4: You are an educator of an online course. You asked your students to make a public-facing ePortfolio to reflect on and connect their curricular experiences with extra-curricular experiences. One student is struggling with several components. They recently completed an internship, where they helped assess the health of chickens. They want to connect this experience to their pre-vet coursework in hopes that veterinary school application boards will see their passion for animal care.

However, without explicit instruction on ePortfolio literacy, they run into several problems: first, when they share a draft of the site with a former supervisor, they are told that they cannot share photos that show the chickens or their care from the company because their methods for chicken care are proprietary. Second, they have included several copyrighted materials,

including a journal article that they completed a reading response to and a photo from a veterinary practice's website.

Ultimately, while they have been asked to complete an ePortfolio, they are lacking the knowledge and support needed to create an ethical and accessible ePortfolio. As their educator, you can help your students avoid these frustrating issues. First, use low stakes activities to research professional standards for sharing and representation in their disciplinary, professional, and national communities. Second, provide them with knowledge of copyright and open access resources to use when selecting decorative images to include.

For additional scenarios on this principle, see Slade et al. (2018).

Resources:
Association of College and Research Libraries. (2015). *Framework for information literacy for higher education*. Association of College and Research Libraries. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf

Association of Research Libraries, Center for Social Media at American University School of Communication, & Program on Information Justice and Intellectual Property at American University Washington College of Law. (2012). *Code of best practices in fair use for academic and research libraries*. Association of Research Libraries. https://publications.arl.org/code-fair-use/

Benson, S. R. (Ed.). (2019). *Copyright conversations: Rights literacy in a digital world*. ALA Editions.

Brewer, M., & ALA Office for Information Technology Policy. (2008). *Fair use evaluator*. https://librarycopyright.net/resources/fairuse/index.php

Center for Media and Social Impact. (2020). *Fair use, free speech & intellectual property*. https://cmsimpact.org/program/fair-use/

Creative Commons. (n.d.a). *About the licenses*. https://creativecommons.org/licenses/

Creative Commons. (n.d.b). *Share your work*. Creative Commons. https://creativecommons.org/share-your-work/

Crews, K. D., & Buttler, D. K. (2008). *Fair use checklist*. Columbia University Libraries. https://copyright.columbia.edu/basics/fair-use/fair-use-checklist.html

Hobbs, R. (2010). *Copyright clarity: How fair use supports digital learning*. Corwin Press. https://doi.org/10.4135/9781452219530

James Cook University. (n.d.). *EPortfolios & copyright*. https://www.jcu.edu.au/library/learn/copyright/eportfolios-and-copyright

Keener, M. (2015). Contextualizing copyright: Fostering students' understanding of their rights and responsibilities as content creators. *Virginia Libraries*, *61*(1). https://doi.org/10.21061/valib.v61i1.1328

AAEEBL

National Council of Teachers of English. (2018, October 25). *Code of best practices in fair use for media literacy education*. https://ncte.org/statement/fairusemedialiteracy/

Poole, P., Brown, M., McNamara, G., O'Hara, J., O'Brien, S., & Burns, D. (2018). Challenges and supports towards the integration of ePortfolios in education. Lessons to be learned from Ireland. *Heliyon*, *4*(11). https://doi.org/10.1016/j.heliyon.2018.e00899

Rife, M. C., Slattery, S., & DeVoss, D. N. (Eds.). (2011). *Copy(write): Intellectual property in the writing classroom*. WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/copywrite/

Stanford University Libraries. (n.d.). *Copyright and fair use*. https://fairuse.stanford.edu

The University of Queensland. (n.d.). *Digital essentials*. Library. https://web.library.uq.edu.au/research-tools-techniques/digital-essentials

The University of Queensland. (2019). *ePortfolio for students: Develop a showcase portfolio*. The University of Queensland. https://elearning.uq.edu.au/files/45270/showcase-ePortfolio.pdf

Thiede, M. (2018). *The basics of copyright and fair use*. https://goo.gl/rbvw25

Thiede, M., & Zerkee, J. (2019). An active learning approach to teaching copyright essentials. In S. R. Benson (Ed.), *Copyright conversations: Rights literacy in a digital world* (pp. 141–158). ALA Editions.

World Intellectual Property Organization. (2004). *WIPO Intellectual Property Handbook*. WIPO. https://www.wipo.int/about-ip/en/iprm/index.html

Visibility of Labor

Principle: The labor required by students, educators, and administrators to create, develop, implement, support, and evaluate ePortfolios should be visible, sustainable, compensated where appropriate, and counted toward evaluation and advancement.

RATIONALE: Learning is invisible labor. Constant shifts in technologies, strategies, rhetorical knowledge, technical skills, genres, and professional expectations require ongoing efforts by all stakeholders. The ability to develop, implement, create, support, and assess ePortfolios requires faculty and staff to have multi-disciplinary expertise that should be recognized and rewarded by the institutions in which ePortfolio work takes place. In addition, the intellectual and affective labor and personal risk required of students to learn and employ new platforms, genres, and compositional practices when designing and creating ePortfolios should be recognized and rewarded.

Strategies:

A A E E B L

- Making visible the value of iterative, long-term ePortfolio developmental processes as students bridge from academic to career environments, such as
    - earning credit for an individual course;
    - demonstrating progress toward completion of institutional requirements (e.g., General Education);
    - earning a credential, badge, certificate, or degree from a program or institution; or
    - demonstrating digital literacy skills to future employers.
- Acknowledging the cognitive load, emotional labor, and personal risk that accompanies ePortfolio pedagogy and creation by supporting this work with dedicated physical space, public recognition, and professional development.
- Addressing the disproportionate impact of cognitive load, emotional labor, and personal risk on students belonging to minoritized and underrepresented populations and responding to that by considering access, intentional modeling, and other forms of additional support.
- Recognizing, rewarding, and, where appropriate, compensating students who support ePortfolio creation through group projects and peer-to-peer learning, including tutoring, mentoring, and creating ePortfolio resources.
- Recognizing ePortfolio practitioners as subject matter experts in scholarly research by creating visibility tied to advancement so that ePortfolio administration, research, and service may support promotion and/or tenure, especially if a program's assessment relies on ePortfolios.
- Identifying ePortfolio studies and administration as a scholarly and professional field that professional organizations, institutions, and departments prepare new practitioners to engage with.
- Conducting institutional analysis to better understand who engages in ePortfolio-related work on campus, what training and support are offered to those individuals, and how they are recognized for their efforts.
- Increasing awareness of time and effort for designing and integrating ePortfolio implementation, evaluation, and assessment.
- Creating sustainable support for those designing and maintaining ePortfolio initiatives, which must constantly adapt to institutional histories, shifting contexts, professional expectations, new technologies, and changing regulations.
- Addressing varying levels of pedagogical agency across faculty of different ranks, while increasing buy-in and maintaining consistency and coherency across a student's experience as an ePortfolio creator.

Scenarios:

Scenario #1
You are a student required to complete an ePortfolio in your capstone course. The process of curating, reflecting, and displaying your work for a professional audience is new and takes significant time and energy. To make the value of this experience more visible, your professor suggests that you include a description of the process on your resume and in other job

46

materials. Additionally, your university provides a certificate of completion that outlines the skills demonstrated in your ePortfolio, such as critical thinking, written communication, digital literacy, and more. Now that you have the resources to display the value of ePortfolio creation, you can tangibly connect the capstone assignment to your professional goals and relay that connection to your audience.

Scenario #2
You are a High Impact Practices (HIPs) coordinator working with colleagues across your institution to develop an ePortfolio initiative as part of your institution's commitment to HIPs. You are working to build a coalition with directors of the Writing Program, the Undergraduate Research, Career Services & Internships, and the Community Engagement Center. Your office is responsible for helping faculty identify appropriate ePortfolio systems, providing ongoing training for ePortfolio implementation, and running a center that supports students who are creating ePortfolios. The upper administration are exploring how to most effectively show their commitment to this process. You recommend that they start by providing a week-long paid training, a year-long series of scheduled meetings to bring stakeholders on board, and stipends for faculty who implement ePortfolios. In addition, you suggest that they incentivise ePortfolio research as part of the scholarship of teaching and learning.

Scenario #3
You are an educator required to incorporate an ePortfolio element into your course design. To do so, you take part in professional development offered by the university, which provides time and space for you to become familiar with the critical underpinning of ePortfolio pedagogy, the technology involved, and related instructional design components (such as assignment design, support, and evaluation). Your institution recognizes this additional effort by providing a certificate of completion, which your department considers in connection to promotion and other incentives. Furthermore, as you become more confident and proficient in your ePortfolio efforts, your department asks you to mentor educators new to the experience. Recognizing the time and emotional labor this might entail, you request that the department compensate you through mechanisms such as stipends or course releases.

Definitions:
Labor: At its core, labor is work done in exchange for something of value. Much of what is described here might be best defined as "immaterial labor", which Hardt and Negri (2004) describe as work that creates "immaterial products" such as "knowledge, information, communication, a relationship or an emotional response" (108).

Digital literacy: "The ability to use information and communication technologies to find, evaluate, create, and communicate information, requiring both cognitive and technical skills." (ALA, 2013)

Emotional labor: The effort to manage either one's own or others' feelings. Such efforts often take place within a professional environment, so that an individual must ensure emotions conform to the expectations of the situation.

47

Cognitive load: To study, measure, and explain the amount of working memory required to engage in or complete a defined task.

High Impact Practices (HIPs): Evidence-based teaching and learning practices recognized by the AAC&U as benefiting all students and in particular those who are underrepresented in tertiary education. ePortfolios were added as the eleventh HIP in 2016, where they were considered a possible "meta-high impact practice" (Watson, Kuh, Rhodes, Light, & Chen, 2016).

Resources:
Conceição, S.C.O. & Lehman, R. M. (2011). Managing online instructor workload: Strategies for finding balance and success. San Francisco: Jossey Bass.

Conference on College Composition and Communication (CCCC) Committee on Computers and Composition. (2015). CCCC promotion and tenure guidelines for work with technology. https://cccc.ncte.org/cccc/resources/positions/promotionandtenure

D'Ignazio, C. & Klein, L.F. (2020). Show your work (Principle: Make labor visible). In *Data feminism* (pp. 173-202). Boston: MIT.

Hardt, M. & A. Negri. (2004). *Multitude: War and democracy in the age of empire*. New York: Penguin.

Hochschild, A. R. (1979). Emotion work, feeling rules, and social structure. *American Journal of Sociology*, *85*(3), 551-575.

Rodrigo, R., & Romberger, J. (2017). Managing digital technologies in writing programs: Writing program technologists & invisible service. *Computers and Composition*, *44*, 67-82. https://doi.org/10.1016/j.compcom.2017.03.003

Watson, C. E., Kuh, G. D., Rhodes, T., Light, T. P., & Chen, H. L. (2016). Editorial: ePortfolios—The eleventh high impact practice. International Journal of ePortfolio, 6(2), 65-69. Retrieved from http://www.theijep.com/pdf/IJEP254.pdf

Glossary of Key Terms

Access: The term "Access" in the context of ePortfolios includes access for individuals with disabilities, access to technology, and access to training and information.

Attribution: Connecting words, syntax, or ideas to an original source, usually through some form of citation.

Copyright: A law within the U.S. Constitution (Article 1, section 8) that protects intellectual property, limiting another's ability for re-use, reproduction, or distribution. A work does not need to be registered with the U.S. Copyright Office to be protected under copyright.

Educator: A term that refers to an individual who instructs a course and encompasses faculty, instructors, and tutors.

End User License Agreement: A licensing contract between a software licensor and its users that identifies the terms and conditions of use. These terms and conditions can include proprietary rights (what the licensor owns vs. what the user owns), details related to liability, data collection and storage information, rights to privacy, etc.

Digital Citizenship: An understanding that when students enter digital spaces they have certain rights and responsibilities and must consider concepts like security, privacy, communication, collaboration, respect, access, and permission within the contexts of these spaces.

Digital Literacy: The ability to use and think critically about using media, software, hardware, and other technologies in digital spaces.

Fair Use: A legal defense wherein an individual argues that they have a right to re-use copyright-protected materials. Each instance of fair use is individually interpreted and decided. The individual who wants to argue fair use should do so based on four factors: (1) the purpose of re-use, (2) the nature of the work being re-used, (3) the amount of the original work that is reused, and (4) the effect this re-use will have on the original work's market value.

General Data Protection Regulations (GDPR): A set of regulations that impacts any organization that collects personal data related to people in the European Union. Personal data is defined as any information that relates to an individual who can be directly or indirectly identified, which can include ePortfolios.

Licensing: A contract that grants others specific, limited rights for use. These rights vary based on the individual licensing agreement and its terms.

AAEEBL

Plagiarism: The intentional or unintentional presentation of another's work (including that work's words, syntax, or ideas) as if it is your own without proper attribution. When citing sources, one should follow disciplinary, professional, and generic standards for attribution.

Universal design: "Universal design is an approach to design that increases the potential for developing a better quality of life for a wide range of individuals. It is a design process that enables and empowers a diverse population by improving human performance, health and wellness, and social participation" (Universal Design.com). It promotes inclusivity and barrier-free access.

Full List of Resources

Alim, F., Cardozo, N., Gebhart, G., Gullo, K., & Kalia, A. (2017). *Spying on students: School-issued devices and student privacy* (p. 49). Electronic Frontier Foundation. https://www.eff.org/wp/school-issued-devices-and-student-privacy

Association of College and Research Libraries. (2015). *Framework for information literacy for higher education*. Association of College and Research Libraries. http://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/Framework_ILHE.pdf

Association of Research Libraries, Center for Social Media at American University School of Communication, & Program on Information Justice and Intellectual Property at American University Washington College of Law. (2012). *Code of best practices in fair use for academic and research libraries*. Association of Research Libraries. https://publications.arl.org/code-fair-use/

Auburn University, Office of University Writing. (n.d.). *EPortfolio project: Technology*. http://wp.auburn.edu/writing/eportfolio-project/student-resources/technology/

Benson, S. R. (Ed.). (2019). *Copyright conversations: Rights literacy in a digital world*. ALA Editions.

Bose, D., & Pakala, K. (2015). Use of mobile learning strategies and devices for e-portfolio content creation in an engineering thermodynamics and fluid mechanics classes: Student perceptions. *2015 ASEE Annual Conference and Exposition*, 1–26. http://dx.doi.org/10.18260/p.24978

Brewer, M., & ALA Office for Information Technology Policy. (2008). *Fair use evaluator*. https://librarycopyright.net/resources/fairuse/index.php

Brown Wilson, C., Slade, C., Kirby, M. M., Downer, T., Fisher, M. B., & Nuessler, S. (2018). Digital ethics and the use of ePortfolio: A scoping review of the literature. *International Journal of EPortfolio*, *8*(2), 115–125.

Cambridge, D. (2008). Audience, integrity, and the living document: EFolio Minnesota and lifelong and lifewide learning with ePortfolios. *Computers & Education*, *51*(3), 1227–1246. https://doi.org/10.1016/j.compedu.2007.11.010

CAST. (2019). *About universal design for learning*. http://www.cast.org/our-work/about-udl.html#.Xd1hzuhKiUl

Center for Media and Social Impact. (2020). *Fair use, free speech & intellectual property*. https://cmsimpact.org/program/fair-use/

Center for Persons with Disabilities. (n.d.). *Introduction to web accessibility*. WebAIM. https://webaim.org/intro/

Charlesworth, A., & Grant, A. (n.d.). *10 ePortfolios and the law: What you and your organisation should know*. University of Bristol. http://www.bristol.ac.uk/media-library/sites/law/migrated/documents/kptutguid.pdf

Chen, B., & deNoyelles, A. (2013). Exploring students' mobile learning practices in higher education. *EDUCAUSE Review*. https://er.educause.edu/articles/2013/10/exploring-students-mobile-learning-practices-in-higher-education

Clark, J. E. (2010). The digital imperative: Making the case for a 21st-century pedagogy. *Computers and Composition*, *27*(1), 27–35. https://doi.org/10.1016/j.compcom.2009.12.004

Consortium for School Networking. (2014). *Protecting privacy in connected learning toolkit*. Consortium for School Networking. https://www.cosn.org/sites/default/files/CoSN-Privacy-Toolkit.pdf

Cowper, C., & Crompton, M. (2010). *VET E-portfolio privacy impact assessment research report*. Australian Flexible Learning Framework. http://hdl.voced.edu.au/10707/48664

Creative Commons. (n.d.a). *About the licenses*. https://creativecommons.org/licenses/

Creative Commons. (n.d.b). *Share your work*. Creative Commons. https://creativecommons.org/share-your-work/

Crews, K. D., & Buttler, D. K. (2008). *Fair use checklist*. Columbia University Libraries. https://copyright.columbia.edu/basics/fair-use/fair-use-checklist.html

Datig, I., & Russell, B. (2014). Instructing college students on the ethics of information use at the reference desk: A guide and literature review. *The Reference Librarian*, *55*(3), 234–246. https://doi.org/10.1080/02763877.2014.912458

Drachsler, H., & Greller, W. (2016). Privacy and analytics: It's a DELICATE issue a checklist for trusted learning analytics. *Proceedings of the Sixth International Conference on Learning Analytics & Knowledge*, 89–98. https://doi.org/10.1145/2883851.2883893

Future of Privacy Forum. (n.d.). Retrieved January 11, 2020, from https://fpf.org

Future of Privacy Forum, & The Software and Information Industry Association. (2015). *K-12 school service provider pledge to safeguard student privacy*. https://studentprivacypledge.org/privacy-pledge/

Galanek, J. D., Gierdowski, D. C., & Brooks, D. C. (2018). *ECAR study of undergraduate students and information technology, 2018* (p. 47) [Research report]. EDUCAUSE. https://www.educause.edu/ecar/research-publications/ecar-study-of-undergraduate-students-and-information-technology-2018/introduction-and-key-findings

Gallagher, C. W., & Poklop, L. L. (2014). ePortfolios and audience: Teaching a critical twenty-first century skill. *International Journal of EPortfolio*, *4*(1), 7–20.

Gallagher, K., Magid, L., & Pruitt, K. (2019). *The educator's guide to student data privacy*. ConnectSafely. https://www.connectsafely.org/eduprivacy/

Giorgini, F. (2010). An interoperable ePortfolio tool for all. In M. Wolpers, P. A. Kirschner, M. Scheffel, S. Lindstaedt, & V. Dimitrova (Eds.), *Sustaining TEL: From innovation to learning and practice* (pp. 500–505). Springer. https://doi.org/10.1007/978-3-642-16020-2_44

Hargittai, E., & Marwick, A. (2016). "What Can I Really Do?" Explaining the privacy paradox with online apathy. *International Journal of Communication*, *10*, 3737–3757.

Harris, K. D. (2016). *Ready for school: Recommendations for the ed tech industry to protect the privacy of student data*. California Department of Justice. https://oag.ca.gov/sites/all/files/agweb/pdfs/cybersecurity/ready-for-school-1116.pdf

Hearne, S. (n.d.). *Request map generator*. http://requestmap.webperf.tools

Henning, M. A., Hawken, S., MacDonald, J., McKimm, J., Brown, M., Moriarty, H., Gasquoine, S., Chan, K., Hilder, J., & Wilkinson, T. (2017). Exploring educational interventions to facilitate health professional students' professionally safe online presence. *Medical Teacher*, *39*(9), 959–966. https://doi.org/10.1080/0142159X.2017.1332363

Hobbs, R. (2010). *Copyright clarity: How fair use supports digital learning*. Corwin Press. https://doi.org/10.4135/9781452219530

Hocutt, D., & Brown, M. (2018). Globalizing the composition classroom with Google Apps for Education. In R. Rice & K. St. Amant (Eds.), *Thinking globally, composing locally: Rethinking online writing in the age of the global internet* (pp. 320–339). University Press of Colorado; JSTOR. https://www.jstor.org/stable/j.ctvgd1p0

Ivanova, M., Marín, V. I., Tur, G., & Buchem, I. (2019). Towards privacy issues in personal learning environments: A conceptual model of PLE privacy. *European Journal of Open, Distance and E-Learning*, *22*(1). https://www.eurodl.org/?p=special&sp=articles&inum=10&article=782

James Cook University. (n.d.). *EPortfolios & copyright*. https://www.jcu.edu.au/library/learn/copyright/eportfolios-and-copyright

Jones, B., & Leverenz, C. (2017). Building Personal Brands with Digital Storytelling ePortfolios. *International Journal of EPortfolio*, *7*(1), 67–91.

Keener, M. (2015). Contextualizing copyright: Fostering students' understanding of their rights and responsibilities as content creators. *Virginia Libraries*, *61*(1). https://doi.org/10.21061/valib.v61i1.1328

Klein, L. F. (2013). The Social ePortfolio: Integrating social media and models of learning in academic ePortfolios. In K. V. Wills & R. Rice (Eds.), *ePortfolio performance support systems: Constructing, presenting, and assessing portfolios* (pp. 57–74). WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/eportfolios/

Lee, H., & Templeton, R. (2008). Ensuring equal access to technology: Providing assistive technology for students with disabilities. *Theory Into Practice*, *47*(3), 212–219.

Licastro, A. (2016). *Excavating ePortfolios: What student-driven data reveals about multimodal composition and instruction*. https://academicworks.cuny.edu/gc_etds/1340

Lorenzo, G., & Ittelson, J. (2005). An overview of institutional e-portfolios. *EDUCAUSE Learning Initiative*, *2*.

Luera, G., Brunvand, S., & Marra, T. (2016). Challenges and rewards of implementing ePortfolios through a bottom-up approach. *International Journal of EPortfolio*, *6*(2), 127–137.

Lynch, M. (2018, May 21). Ask these 9 questions to determine if your education vendor takes data privacy seriously. *The Tech Edvocate*. https://www.thetechedvocate.org/ask-these-9-questions-to-determine-if-your-education-vendor-takes-data-privacy-seriously/

Mackrill, D., & Taylor, S. (2008). FlashPort – The next generation in e-portfolios? The use of portable applications as e-portfolio tools in teacher education. *Journal of Systemics, Cybernetics and Informatics*, *6*(6), 80–85.

Mann, K. (2013, June 20). Online assignments and student privacy. *Academic Technology*. http://at.blogs.wm.edu/online-assignments-and-student-privacy/

Matthews-DeNatale, G., Blevins-Bohanan, S. J., Rothwell, C. G., & Wehlburg, C. M. (2017). Redesigning learning: Eportfolios in support of reflective growth within individuals and organizations. In T. Batson, T. L. Rhodes, C. E. Watson, H. L. Chen, K. S. Coleman, & A. Harver (Eds.), *Field guide to eportfolio* (pp. 14–24). Association of American Colleges and Universities. https://aaeebl.org/2018/02/05/field-guide-to-eportfolio/

Nagler, A., Andolsek, K., & Padmore, J. S. (2009). The Unintended consequences of portfolios in graduate medical education. *Academic Medicine*, *84*(11), 1522–1526. https://doi.org/10.1097/ACM.0b013e3181bb2636

National Conference of State Legislatures. (2018, October 26). *Student data privacy*. https://www.ncsl.org/research/education/student-data-privacy.aspx

National Council of Teachers of English. (2018, October 25). *Code of best practices in fair use for media literacy education*. https://ncte.org/statement/fairusemedialiteracy/

National Disability Authority. (2014). *What is universal design*. Centre for Excellence in Universal Design. http://universaldesign.ie/What-is-Universal-Design/

Newitz, A. (2005, February 17). *Dangerous terms: A user's guide to EULAs*. Electronic Frontier Foundation. https://www.eff.org/wp/dangerous-terms-users-guide-eulas

Newman, T., Beetham, H., & Knight, S. (2018). *Digital experience insights survey 2018: Findings from students in UK further and higher education* (p. 76). Jisc.

AAEEBL

https://digitalinsights.jisc.ac.uk/news/digital-experience-insights-survey-2018-findings-students-uk-further-and-higher-education/

Oswal, S. K. (2013). Accessible ePortfolios for visually-impaired users: Interfaces, designs, and infrastructures. In K. V. Wills & R. Rice (Eds.), *ePortfolio performance support systems: Constructing, presenting, and assessing portfolios* (pp. 135–153). WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/eportfolios/

Poole, P., Brown, M., McNamara, G., O'Hara, J., O'Brien, S., & Burns, D. (2018). Challenges and supports towards the integration of ePortfolios in education. Lessons to be learned from Ireland. *Heliyon*, *4*(11). https://doi.org/10.1016/j.heliyon.2018.e00899

Privacy Technical Assistance Center. (2014). *Protecting student privacy while using online educational services*. U.S. Department of Education. https://tech.ed.gov/wp-content/uploads/2014/09/Student-Privacy-and-Online-Educational-Services-February-2014.pdf

Privacy Technical Assistance Center. (2016). *Protecting student privacy while using online educational services: Model terms of service*. U.S. Department of Education. https://studentprivacy.ed.gov/sites/default/files/resource_document/file/TOS_Guidance_Mar2016.pdf

Refaei, B., & Benander, R. (2019). Affordable technology solutions. *Research in Online Literacy Education*, *2*(1). http://www.roleolor.org/affordable-technology-solutions.html

Ribble, M., & Park, M. (2019). *The digital citizenship handbook for school leaders: Fostering positive interactions online*. International Society for Technology in Education.

Rife, M. C., Slattery, S., & DeVoss, D. N. (Eds.). (2011). *Copy(write): Intellectual property in the writing classroom*. WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/copywrite/

Seymour ∗, W., & Lupton, D. (2004). Holding the line online: Exploring wired relationships for people with disabilities. *Disability & Society*, *19*(4), 291–305. https://doi.org/10.1080/09687590410001689421

Sherpa, FERPA. (2020). *The student privacy resource center*. https://ferpasherpa.org

Siegfried, B. (2011). Enhanced student technology support with cross-platform mobile apps. *Proceedings of the 39th Annual ACM SIGUCCS Conference on User Services*, 31–34. https://doi.org/10.1145/2070364.2070373

Slade, C. (2017). Using ePortfolios to strengthen student identity verification in assessment: A response to contract cheating. *2017 EPortfolio Forum EBook of Short Papers*, 27–34. https://eportfoliosaustralia.files.wordpress.com/2017/09/ebook_eportfolioforum_2017_papers_v1_20170907.pdf

Slade, C., Murfin, K., & Readman, K. (2013). Evaluating processes and platforms for potential ePortfolio use: The role of the middle agent. *International Journal of EPortfolio*, *3*(2), 177–188.

Slade, C., & Tsai, J. (2018). Building connections through integrated ePortfolio curriculum. *2018 EPortfolio Forum EBook of Short Papers*, 50–56. https://eportfoliosaustralia.files.wordpress.com/2018/10/2018-eportfolio-forum-ebook-of-short-papers-071018.pdf

Slade, C., Wilson, C. B., Kirby, M., Downer, T., Fisher, M., & Isbel, S. (2018). A new concern: Ethical decision making in students' secondary use of data from their ePortfolios. *2018 EPortfolio Forum EBook of Short Papers*, 71–75. https://eportfoliosaustralia.files.wordpress.com/2018/10/2018-eportfolio-forum-ebook-of-short-papers-071018.pdf

Stanford University Libraries. (n.d.). *Copyright and fair use*. https://fairuse.stanford.edu

Stewart, S. M. (2013). Making practice transparent through e-portfolio. *Women and Birth*, *26*(4), e117–e121. https://doi.org/10.1016/j.wombi.2013.02.005

Strivens, J. (2007). A survey of e-pdp and e-portfolio practice in UK Higher Education. *The Higher Education Academy*, *2*, 1–24.

The University of Queensland. (n.d.). *Digital essentials*. Library. https://web.library.uq.edu.au/research-tools-techniques/digital-essentials

The University of Queensland. (2019). *ePortfolio for students: Develop a showcase portfolio*. The University of Queensland. https://elearning.uq.edu.au/files/45270/showcase-ePortfolio.pdf

Thiede, M. (2018). *The basics of copyright and fair use*. https://goo.gl/rbvw25

Thiede, M., & Zerkee, J. (2019). An active learning approach to teaching copyright essentials. In S. R. Benson (Ed.), *Copyright conversations: Rights literacy in a digital world* (pp. 141–158). ALA Editions.

University of Canberra. (2019, August 30). *How to use Mahara ePortfolio*. https://portfolio.canberra.edu.au/view/view.php?id=21008

University of Oregon. (2011). *Consent for disclosure of education record: EPortfolio participation*. University of Oregon, Office of the Registrar. https://registrar.uoregon.edu/sites/registrar1.uoregon.edu/files/pdf/ePortfolio_FERPA_Consent_Form.pdf

University of Ottawa. (n.d.). *EPortfolio coach and student confidentiality agreement*. https://www.med.uottawa.ca/eportfolio/Documents/ConfidentialityAgreement.pdf

W3C. (n.d.). *Web Content Accessibility Guidelines (WCAG) 2.1*. Retrieved May 24, 2020, from https://www.w3.org/TR/WCAG21/

W3C. (2019, June 5). *Introduction to web accessibility*. W3C Web Accessibility Initiative. https://www.w3.org/WAI/fundamentals/accessibility-intro/

Wills, K. V., & Rice, R. (Eds.). (2013). *ePortfolio performance support systems: Constructing, presenting, and assessing portfolios*. WAC Clearinghouse. https://wac.colostate.edu/books/perspectives/eportfolios/

World Intellectual Property Organization. (2004). *WIPO Intellectual Property Handbook*. WIPO. https://www.wipo.int/about-ip/en/iprm/index.html

Wuetherick, B., & Dickinson, J. (2015). Why ePortfolios? Student perceptions of ePortfolio use in continuing education learning environments. *International Journal of EPortfolio*, *5*(1), 39–53.

Yacey, K. (2019). *ePortfolio as curriculum: Models and practices for developing students' ePortfolio literacy.* Stylus.

Image sources:
ahmad. (n.d.). *World*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/world/2148296

Coquet, A. (n.d.-a). *Authorization*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/authorization/2420023

Coquet, A. (n.d.-b). *Key*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/key/2020946

Coquet, A. (n.d.-c). *Support*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/support/1711199

Cresnar, G. (n.d.). *Devices*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/devices/252447

Flatart. (n.d.). *Lock*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/lock/3246618

IconfactoryTeam. (n.d.). *Devices*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/devices/713393

Martin. (n.d.). *Awareness*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/awareness/1909304

Melolonta Urban, A. (n.d.). *Accessibility*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/accessibility/1872

Template. (n.d.). *Practice*. The Noun Project. Retrieved May 24, 2020, from https://thenounproject.com/term/practice/2401461