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CRITICAL APPROACHES TO VALUING DIGITAL EDUCATION: LEARNING WITH AND FROM THE MANIFESTO FOR TEACHING ONLINE

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Abstract: *The Manifesto for Teaching Online was written in 2011 to articulate a critical yet positive position on online, distance education in opposition to dominant technicist and instrumentalist discourses surrounding the field. Then in 2016 we recreated the manifesto to bring it up to date with new developments in research, practice and policy. This paper charts these changes in the manifesto and discusses how shifting orientations to openness, the 'temporal turn', and the operation of code and algorithms in educational spaces influenced what it means to teach critically in and about digital environments.*

The Manifesto was written as a provocation, sitting outside the usual forms of representation of academic knowledge and deliberately brief. It was intended to stimulate ideas about creative online teaching, and to reimagine some of the orthodoxies and unexamined truisms surrounding the field, and emerged directly from the research and teaching activities of its authors. In this paper we examine the academic community's reception of the manifesto since its launch, and in doing so explore its role in challenging taken-for-granted truths about how to value digital education.

This article makes two key contributions: first; it provides an analysis of how teaching in higher education responded to and shaped digital change in a five-year period; and second, it shows how non-traditional forms of academic discourse like the manifesto can serve to focus our critical attention on issues that might otherwise be overlooked in a fast-moving field like digital education, and in contexts that continue to see the digital in instrumental, rather than critical, terms.

Introduction

The *Manifesto for Teaching Online* is a series of short, provocative statements first written in 2011 by the Digital Education group at the University of Edinburgh, and revised in 2016.[1] It was designed to articulate a position about online education that informs the work of the group and the MSc in Digital Education programme it offers. This position was perhaps best summarised by the first of the manifesto statements:

Distance is a positive principle, not a deficit. Online can be the privileged mode.

Such a position was, and to an extent still is, at odds with dominant discourses of digital education that describe it either in terms of replication of offline practices, or in terms of inadequacy, where online learning is the 'second best' option when 'real' (face-to-face) encounters are not possible or practical. We rejected both of these positions, and the instrumental approaches to online education, discussed below, that tend to accompany them.

This paper begins by discussing the role of provocation in challenging dominant discourses, and how a manifesto can embody such provocation. We then move on to outline how the *Manifesto for Teaching Online* came about, and how it changed between 2011 and 2016 to reflect shifts in the field of digital higher education. We discuss some of the themes informing the 2016 version (including

[1] Both versions of the manifesto are viewable here: https://blogs.ed.ac.uk/manifestoteachingonline/

changing orientations to openness, not least the emergence of MOOCs; the 'temporal turn'; and greater awareness of the often opaque operation of code, data and algorithms in educational spaces) and discuss how surfacing these in the manifesto has helped critically engage people – particularly students – with some of the most pressing issues and developments affecting education today.

As members of the team who authored the manifesto, we present this article as a reflective analysis of the manifesto's alignment with changes in the higher education landscape over a five-year period. It is also an argument for the value of non-traditional forms of academic discourse in focusing attention on sometimes overlooked issues, pushing back against instrumental approaches to technology, and sparking debate and discussion about the meanings, and shifting understandings, of teaching online.

The role of provocation in challenging dominant discourses

Although there are many ways of reading the *Manifesto for Teaching Online*, one intention was that it be seen as provocative in thinking through the design of online education and assessment – something that teachers in higher education in particular might find useful and generative. It was intended to stimulate ideas about creative online teaching, and to reimagine some of the orthodoxies and unexamined truisms surrounding the field.

In his 'Compositionist Manifesto' Bruno Latour (2010) suggests that we need to re-think the conventional purpose of the manifesto as an anti-reactionary revolutionary call-to-arms by an avant-garde committed to the ideal of progress:

> [A manifesto makes] explicit (that is, *manifest*) a subtle but radical transformation in the definition of what it means to progress, that is, to process forward and meet new prospects. Not as a war cry for an avant-garde to move even further and faster ahead, but rather as a warning, a call to attention, so as to stop going further in the same way as before toward the future. (p. 473)

Indeed, the intended function of our manifesto was as a call to attention, rather than a call to arms: the idea of 'progress', as Latour states, has become too contentious and temporality is too messy a notion to reduce to a simple forward march. 'Revolution' itself has been reduced to an empty buzzword in education as in other social arenas. However, the idea of a manifesto still has a purpose. This manifesto is one of several in recent years pursuing critical approaches to education, including Stommel's Online Learning manifesto, first published in 2012 (Morris and Stommel 2018), and Biesta and Säfström's Manifesto for Education (2010), highlighting the resonance that the idea of a manifesto has for educators and educational theorists. In our case, our purpose was to suggest ways of thinking about digital education *made manifest* in terms other than those which have become embedded in higher education practice and policy, jolting the truisms and 'commonsense' cliches of educational technology into some other future: one which is challenging, disruptive and exciting. The manifesto is contingent, open to debate, to change, to re-working as the field itself shifts.

In other words, the *Manifesto for Teaching Online* offers space for debate and discussion about topics which are often treated instrumentally or deterministically. Its statements aim to persuade readers that these topics are rich and complex and require more urgent critical attention than they often receive. It is not a set of rules, but an encouragement to researchers, developers, policymakers, students and teachers to change course towards a more critical, better future for digital education.

The history of an evolving manifesto

The manifesto was initially developed by a team of four academics over a period of a year, June 2010–May 2011, and was then further shaped and refined during a series of discussions and events among students and a broader group of colleagues at the University of Edinburgh. The manifesto was launched in early 2012 and was met with considerable interest, ranging from excitement to discomfort. Coverage in the media and on social media particularly emphasised its break from traditional academic writing, and its focus, surprising to some, on *teaching* rather than learning. The latter was a deliberate move to highlight the sectoral over-emphasis on learning and 'learnification' (Biesta 2005), especially in the context of online education, and to stress the importance of continuing to value and work with the idea and function of the teacher in higher education, however that role might be shifted and redefined by the digital.

Committing to the production of a manifesto gave us a chance to work beyond the boundaries of the formalised and institutionalised modes of writing with which we are most familiar as academics: the academic paper, the quality assurance report, the outcomes-oriented course document. It forced us to work intensively as a team, over the period of a year in the first instance, to agree the core points of our shared teaching philosophy, and then to formulate these in a way that was succinct, provocative and engaging. As an exercise in reaching a shared understanding of what constitutes teaching quality, it surpassed to a very significant degree the formalised and routinised institutional processes of 'quality assurance', allowing us to open up the process of our thinking to input from our students, colleagues in other areas of the university, and a global public, as we will go on to discuss. It enabled us to tighten the links between our teaching and our research in a light-touch way which catalysed the academic literatures in the interests of formulating and describing our practice. In this way we are situated in the tradition of manifesto as both an 'extremely plural and open form' (Yanoshevsky 2009, 263) and a 'programmatic discourse of power… [which] aspires to change reality with words' (264).

We presented the manifesto in postcard and poster-form, alongside a website that provided additional background information and gathered responses to our work (see Figure 1). This was followed by the creation of a 3-minute video that presented each manifesto statement through a multimodal juxtaposition of text, image and sound (Lamb 2013; 2017). Where the manifesto postcards and posters focused on the content of the statements, the video was intended to be a pedagogical device in its own right: through content and form we sought to enact some of the same ideas advanced by the manifesto, while at the same time persisting with the notion of provocation, as we encouraged reflection around what it means to construct and communicate knowledge within digital environments (see Figure 2).

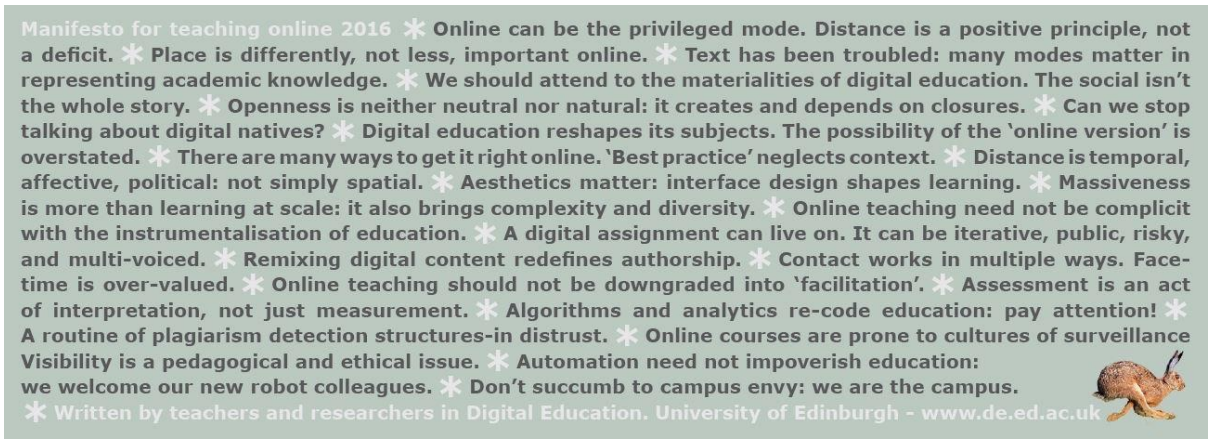

Figure 1: Manifesto for Teaching Online postcard (front), 2016

Figure 2: "Can we stop talking about digital natives?" – still from Manifesto for Teaching Online video, 2016.

Each point of the manifesto was deliberately interpretable, and it was made open so that others could remix and rewrite it. In early 2015, the Digital Education group itself began to revisit and reassemble the manifesto, a process which took place over approximately six months and multiple meetings, iterations and discussions among a larger team of nine colleagues. The table below lists the statements from the 2011 manifesto (left), and the 2016 manifesto (right) with the original order of statements preserved. Changes between the two are underlined on the right. We reproduce them here in order to set the scene for the discussion which follows, but also to convey how the shifts in the wording of the manifesto tell a story of the recent history of digital education and in turn help us understand its possible future trajectories.

Table 1: Comparison between the 2011 and 2016 Manifestos

2011	2016

Distance is a positive principle, not a deficit. Online can be the privileged mode. The possibility of the 'online version' is overstated. The best online courses are born digital. By redefining connection we find we can make eye contact online. 'Best practice' is a totalising term blind to context – there are many ways to get it right. Every course design is philosophy and belief in action. The aesthetics of online course design are too readily neglected: courses that are fair of (inter)face are better places to teach and learn in. Online courses are prone to cultures of surveillance: our visibility to each other is a pedagogical and ethical issue. Text is being toppled as the only mode that matters in academic writing. Visual and hypertextual representations allow arguments to emerge, rather than be stated. New forms of writing make assessors work harder: they remind us that assessment is an act of interpretation. Feedback can be digested, worked with, created from. In the absence of this, it is just 'response'. Assessment strategies can be designed to allow for the possibility of resistance. A routine of plagiarism detection structures-in a relation of distrust.	Online can be the privileged mode. Distance is a positive principle, not a deficit. Place is differently, not less, important online. Text has been troubled: many modes matter in representing academic knowledge. We should attend to the materialities of digital education. The social isn't the whole story. Openness is neither neutral nor natural: it creates and depends on closures. Can we stop talking about digital natives? Digital education reshapes its subjects. The possibility of the 'online version' is overstated. There are many ways to get it right online. 'Best practice' neglects context. Distance is temporal, affective, political: not simply spatial. Aesthetics matter: interface design shapes learning. Massiveness is more than learning at scale: it also brings complexity and diversity. Online teaching need not be complicit with the instrumentalisation of education. A digital assignment can live on. It can be iterative, public, risky, and multi-voiced. Remixing digital content redefines authorship. Contact works in multiple ways. Face-time is over-valued. Online teaching should not be downgraded into 'facilitation'. Assessment is an act of interpretation, not just measurement.

Assessment is a creative crisis as much as it is a statement of knowledge. Place is differently, not less, important online. Closed online spaces limit the educational power of the network. Online spaces can be permeable and flexible, letting networks and flows replace boundaries. Course processes are held in a tension between randomness and intentionality. Online teaching should not be downgraded into 'facilitation'. Community and contact drive good online learning.	Algorithms and analytics re-code education: pay attention! A routine of plagiarism detection structures-in distrust. Online courses are prone to cultures of surveillance. Visibility is a pedagogical and ethical issue. Automation need not impoverish education: we welcome our new robot colleagues. Don't succumb to campus envy: we are the campus.

Many of the preoccupations of the 2011 manifesto remained in the 2016 version, including issues surrounding assessment, context, contact, multimodality, aesthetics, openness and closure, power, and surveillance. Several statements, however, were completely new in 2016, covering instrumentalism, materiality, scale, authorship, algorithms and automation. We focus here specifically on a selection of this latter group of statements, with a view to drawing out some of the key conceptual and philosophical issues they raised at the time for digital pedagogy and practice in higher education. After that, we reflect from a position several years on (2019) what work the manifesto has been doing, and what the next stage of its evolution may bring.

Openness is neither neutral nor natural: it creates and depends on closures

The prominence of massive open online courses and the debates they provoked constituted a significant shift in the field of digital education between 2011 and 2016. As a result, the introductory statement from the 2011 manifesto, that 'online can be the privileged mode', raised new questions that needed to be addressed in the re-worked manifesto. One key question centred around the non-neutrality of the idea of 'openness' (Bayne, Knox, and Ross 2015), and the manifesto's treatment of openness was one of the biggest changes between the first and second iterations. In 2011, Massive Open Online Courses (MOOCs) had not yet emerged on the higher education scene. Then, the primary mode for online education – despite many years of engagement with the idea of open educational resources – was to be closed off from the wider web, corralling students and teachers into ostensibly 'safe' spaces designed for educational purposes (Bayne 2004). In 2012, the launch of the Coursera and EdX MOOC platforms, hosting courses created by internationally-known universities which enrolled tens or sometimes hundreds of thousands of participants, contrasted with the slightly earlier instantiation of the MOOC concept in the form of 'connectivist' MOOCs – smaller, more networked and less institutionalised educational offerings. This contrast made the MOOC a site of significant attention and urgent debate about the nature of open learning, the apparent demand for these courses, the evolving role of technology in higher education (Moe 2015) and, at its most hyperbolic, the survival of the university itself.

Partly as a result of rhetoric and debates about MOOCs, and also influenced by the continued rise of Open Educational Resources and practices, and open access publishing, by 2016 discourses of digital education were far more likely to draw on ideals of openness than of closure or constraint. However, these often lacked criticality, assuming that openness is inevitably empowering, and will inevitably disrupt and improve education (Bayne, Knox, and Ross 2015). Summarising the critical literature on openness, Collier and Ross (2017) identify three key arguments: that there is a false binary between 'open' and 'closed'; that an overemphasis on access to content homogenises learners and their contexts; and that open educational practice does not attend sufficiently to issues of power and inclusion (p. 8). Edwards (2015) argues that, far from seeing openness and closure as being in opposition, 'all forms of openness entail forms of closed-ness' (253) and that educators must move away from 'pursuing openness per se as a worthwhile educational goal' and instead decide 'what forms of openness and closed-ness are justifiable' (255). This tension between openness and closure was expressed in the manifesto as a reminder that openness is not neutral, and that educators need to be cautious about embracing promises of openness without exploring the closures that will come along with it. For example, MOOCs are sites of tension precisely because the way they are 'open' is often highly contestable (Knox 2013a, 2013b). The limitations around the re-use of some MOOC content; socio-political issues around who creates and who 'consumes' MOOCs; the status of for-profit MOOC platform providers; attempts to create walled gardens to better capture MOOC learner data: these and other issues have generated heated

discussions about who benefits from this educational trend and to what extent the promise of openness is fulfilled by these courses (Almeida 2017; Bady 2013; Decuypere 2018). Treating openness as neutral neglects the tradeoffs that inevitably come with navigating the complexity of issues like access, ownership, and sustainability.

Distance is temporal, affective, political: not simply spatial

The first version of the manifesto made a cluster of assertions about the nature of 'distance' in online education, focusing primarily on the idea that 'place is differently, not less, important online' and that 'distance is a positive principle'. These points aimed to counter the tendency to de-privilege distance: the term 'distance education' is itself a negative definition – it is what is *not* on-campus, what is other to the 'norm' of the on-campus (Bayne, Gallagher, and Lamb 2014). While these ideas still held in 2016, discussions in the literature around place, space and distance were becoming more nuanced. In particular, the 'temporal turn' within the social sciences and humanities (Hassan 2010) helped us understand that conceiving distance as only geographical was not enough. While the 'anytime, anywhere learning' cliché has been applied regularly to digital education over the last few decades, there is still a tendency in the literature to focus on spatiality more than on temporality. This preoccupation with space over time means that 'the drive to conceptualize the way digital technologies may produce new temporalities, in addition to the new experiences of distance and global geography' (Barker 2012) has tended to be neglected. While there were signs that this is shifting (for example in work by Gourlay 2014; Barberà and Clarà 2014), the challenge of teaching within what Sheail (2018) calls a context of 'transtemporality' remained largely unexplored. This is problematic, she argues, because multiple spatial and temporal locales "form a complex 'location' for the digital university. It is 'simultaneously situated' , but also moving, physically, materially and imaginatively" (58). Transtemporality and translocality suggest new approaches to 'where' and 'when' digital education is located; blur the distinctions between places and times, decentre ideas of 'home' and promote acknowledgement of both complexity and "positive possibilities for course design" (67) that flow from such approaches.

The affective dimensions of distance are also referred to in the 2016 manifesto, with the aim of further emphasising that emotional, 'felt' distance is equally as important a teaching challenge as spatial and temporal distance. This point was reached in part through research into conceptualisations of campus and the perceived distancing from the university 'real estate' experienced by online students (Bayne, Gallagher, and Lamb 2014). In research we conducted with our own online distance students[2], we found that while they had many ways of relating to the material campus of the university, one notable position was of 'campus envy' - a tendency for students to view the campus as an emotional and symbolic 'home,' and as a kind of touchstone or guarantor of the authenticity of academic experience. While we felt it was important to acknowledge that 'the campus' has important symbolic value for distance students, we also wanted to make the point that 'campus' is now constituted in multiple ways by people, technologies, spaces and networks that are enacted globally and with a fluidity which makes the boundaries of campus space permeable. In this way we arrived at one of the most significant points of the revised manifesto:

> Don't succumb to campus envy: we are the campus.

Teaching online with an awareness of the complexity of the university's temporal, political and affective locales can prompt greater attention to decisions about how to frame distance education in key documents such as course handbooks, regulations and policy statements – for example by

[2] MSc Digital Education, University of Edinburgh.

avoiding or qualifying concepts like 'flexibility' (like the 'anytime, anywhere' rhetoric), and by helping students to form workable expectations and plans for their study commitments and the time they need for these. It can also help teachers and students to challenge campus-centric ideas of the institution, and address their own assumptions about the disadvantages of distance (Ross and Sheail 2017).

Algorithms and analytics re-code education: pay attention!

A number of new points in the 2016 manifesto addressed what Fenwick and Landri (2011) have identified as the turn, in educational research, 'away from the preoccupation with individual learners, teachers or minds to embrace the situatedness of these processes and their many interrelations.' (1). This move required us to address what Sorenson has referred to as our 'blindness toward the question of how educational practice is affected by materials' (Sørensen 2009, 2). However, while arguing that social models of understanding education do not go far enough, the manifesto also emphasised that we need to give greater attention to a particular dimension of materiality - the operation of code, data and algorithms within education. When we take into account the creation and delivery of digitally-produced educational resources, assessment via automated marking, plagiarism detection, descriptive and predictive learning analytics, educational data-mining, digital research methods, academic metrics, data governance in the academy, social media footprints and email dependence we come to an understanding that there are very few areas of contemporary educational and academic practice which do not 'take place in code/spaces', or are not 'shaped by coded practices' (Kitchin 2015). As Williamson (2015) has described it:

> code acts as a kind of pedagogy that is immanent and everywhere in daily life, running as a substratum of experience with the power to variously instruct, seduce, educate, liberate, discipline and govern us. (4)

As just one, albeit powerful, example of the complex entanglement of teaching with code, Introna and Hayes (2011) illustrate how the routine implementation of the plagiarism detection service Turnitin in UK higher education functions to actively constitute particular groups of students (Greek students in the case of this study) as plagiarists. Further, routine use of Turnitin has itself come to define what the sector means and understands by the term 'plagiarism' itself: 'the assumptions of what plagiarism is has become embedded in the code of the algorithms' (120). Knox (2014) achieves a similar critique when he takes a sociomaterial perspective informed by critical posthumanism to explore how, in relation to MOOC pedagogy, 'the algorithmic properties of [digital, social] systems perform functions that cannot be reduced to the intentionality of either the teachers using these systems, or the authors who create the software' (42).

A challenge for digital higher education, identified in the manifesto, is to attend to these new, coded materialities and the re-worked intersubjective relations they create, in a way which is critical but does not close them off. An under-theorised anthropocentrism leaves only two paths open: an uncritical embrace of technological instrumentalism, or an equally unhelpful resistance to it which assumes the 'human touch' is at the centre of all quality educational practice (Feenberg 2003). Neither path furthers an understanding of how to work *with* code, algorithm and automation to enact a pedagogy which is critical, responsible, and open to new, non-anthropocentric formulations. As well as the politics of educational algorithms (as Introna and Hayes, and Knox address), there are potentials. Thus the tendency to see automation as complicit with cost-cutting, efficiency drives and teacher de-professionalisation can be tempered with an understanding that it can also work in *favour* of a critical approach. Code, data and algorithms can be articulated in ways

which emphasise the importance of the teacher and the generative potential of the digital, networked mode: one example of this is the 'teacherbot' we developed to work as co-tutor in one of our MOOCs (see Bayne 2015). The manifesto made the point that 'Automation need not impoverish education', and also suggested that we need to find ways of working alongside what it playfully calls our 'robot colleagues'.

Manifesting digital education: reception and futures

We have discussed the motivations, concepts and means by which the *Manifesto for Teaching Online* was written and crafted. However, an equally important element of this work has been its reception, use and reuse. The 2011 manifesto generated significant publicity, in particular within the US online media. Following an article in *Inside Higher Ed* on release of the first version of the manifesto (Kolovich 2012), which suggested the manifesto had 'meme-ified online advocacy', various online reviews framed it as 'arguably the most exciting document for discussion to emerge thus far in 2012' (Marostica 2012), 'a bold move to break the chains that bind completely online to traditional and blended instructional models' (Shimabakuro 2012) and 'an interesting set of aphorisms which read kind of like McLuhan probes' (Design Futures Archaeology blog, 2012[3]). The manifesto was algorithmically re-mixed several times by readers, described as indicating a 'paradigm shift' for educational services (Swanson, *Getting Smart* blog, 2012.[4]), and as a 'a sincere attempt to capture the essence of online education and explain it to the world in one easy to comprehend outpouring.' (Marquis, *OnlineUniversities.com* blog, 2012[5]). After the release of the 2016 version there was further attention in the form of an academic paper applying its philosophy to US-specific practice (Heath 2016/17), an annotatable online version, more blog posts, visualisations and translations into Chinese, Spanish and Croatian.

The *Manifesto for Teaching Online* is distinctive among academic manifestos in that it is not only written – it is also *designed*, and this perhaps to an extent accounts for its appeal and its openness to commentary and re-mix. Its graphic form in both video and printed form constitute much of its rhetorical power in a way which distinguishes it from other academic manifestos. At the same time, open licensing (both manifesto versions were published with a creative commons by-sa licence) formalised the invitation to share, explore, play with and remix the statements in the manifesto.

These forms of public engagement were and are important in bringing the manifesto to new audiences. Of equal significance has been its use with and by students on the MSc in Digital Education programme. The manifesto features prominently on the website that markets our programme to an audience that is drawn from a wide range of academic backgrounds and professional contexts, including researchers, teachers and lecturers in many disciplines, software engineers, IT professionals, learning technologists and managers, trainers and educators in health, cultural, business and other sectors. It also brings a thematic structure to the introductory course on the programme, which explores the complexities of teaching, space, openness and analytics within digital contexts. For an opening exercise in the first week, students draw on their experiences as educators and learners to respond to each of the manifesto's statements, collected across a series of threads in a discussion forum. This is followed by inviting them to identify the three points from the manifesto that most grabbed their attention, which they then critique within a reflective blog post (the blog as a whole is the major assessment component of the course). With

[3] https://defarch.wordpress.com/2012/02/29/the-manifesto-for-teaching-online/
[4] http://gettingsmart.com/2012/03/manifesto-for-teaching-online-defines-a-flexible-learning-future
[5] http://www.onlineuniversities.com/blog/2012/03/the-online-teaching-manifest-slick-marketing-or-revolutionary-decree/

the purpose of providing encouragement and provoking further reflection, tutors contribute briefly to discussion on the forum and then comment beneath each student's blog posts. The manifesto therefore serves as a touchstone for the work we are trying to do together with our students. In both its form and content, it helps to acclimatise students to the programme – inviting them to consider issues in new ways, and to represent their learning and ideas in inventive digital, textual and multimodal format. It encourages them to reflect on other assumptions or approaches they are encountering that might benefit from some critical re-examination, leading to innovative assignments and research into topics such as 3d printing, learning analytics, online language teaching, and many others. Going further, the conversation and critical commentary of our students has helped us to gauge how a broad range of researchers, educators and technologists interpret and value each of its statements, providing us with considerable food for thought as we look to the next iteration of the manifesto.

There is, at the same time, a risk that the manifesto and its necessarily incomplete outlook on issues in digital education can become a set of truisms in its own right – treated superficially or uncritically. This has occasionally been apparent in student assignments across the Digital Education programme, particularly where manifesto points challenge 'common sense' understandings of relationships between education and technology – for example that young people constitute a radically different 'generation' whose preferences and way of learning are not appropriately understood by their teachers. The manifesto plea to 'stop talking about digital natives' came about in part as a result of the tendency of students to agree that the digital native/immigrant distinction is problematic when reading scholarly critiques on this topic (Brown and Czerniwiecz 2010, Jones et al 2010, Helsper and Eynon 2009), but to quickly return to these or other distinctions once the moment for problematising them seems to have passed. We cannot, therefore, count on the manifesto to speak for itself, to independently foster a critical approach, to resolve debates that require discussion and the development of shared perspectives, or indeed to remain the definitive word on the issues facing digital education now or in the future. What it can do is remind and encourage students, researchers and practitioners that the work we do in this field is open to contestation, and that it is our job to keep it that way.

The *Manifesto for Teaching Online* is a collective piece of work which symbolically embodies its commitment to working 'otherwise': it refuses the distinction between research and practice, between the individuated and the collective, between the textual and the visual, being equally a statement of intent, of critique and of hope.

The immediate future for the manifesto is a book, to be published in early 2020, that expands on and analyses each of the statements and grounds them in the relevant research. Moving on from this, we anticipate a third version of the manifesto – one that will need to confront the increasingly blurry distinction between the online, the on-campus, and the issues of presence and space this evokes. Working as we do in increasingly 'postdigital' contexts, we will need to consider how the manifesto must evolve to account for this. Scale, expertise, trust, social justice, sustainability and data are amongst the matters we are currently grappling with, and which we anticipate will shape the next iteration of the manifesto.

Figure 3: We are the campus

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