A pedagogical framework for online and blended learning for arts education

Edited by Victoria Pavlou





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Introduction

Introduction

Victoria Pavlou Frederick University, Cyprus

This report presents the work executed as part of Project Result 1 (PR1) of the Critical Arts Education for Sustainable Societies (CARE/SS) project. The lead partner for PR1 was Frederick University and the lead academic was Victoria Pavlou, hence she is the editor of this report. PR1 aims to respond to the needs of academics in the disciplines of arts education regarding online/distance or blended teaching in their discipline by proposing an innovative pedagogical framework specifically for their needs. Thus, PR1 aims to support academics to deliver quality arts education under normal or emergency conditions by making appropriate use of fully online or blended modes of learning. The report is divided into three parts.

Part I of the report describes basic information about the CARE/SS project and offers an overview of its theoretical background. In particular, in Chapter 1 an introduction is made to the whole project by giving background information on the rationale of the project, discussing the project's objectives and introducing some issues related to distance learning, blended learning and arts education. Chapter 2 of Part I offers an overview (state-of-the art) of different models of distance learning and blended learning in Higher Education institutions. This overview set the background for developing a framework or adjusting an established framework specifically for arts educators. There is a need for a discussion of these different models as it is unsure whether arts educators have a good knowledge of the different available and tested models. Blended learning is further presented and explained since it combines the best of the two worlds: distance learning and face-to-face learning and sheds light on the concerns regarding distance learning in the arts.

Part II of this report presents academics' voices. In particular, Part II presents academics' views, attitudes, perceptions and experiences in all participating institutions in the CARE/SS project. There are seven chapters in part II. The first chapter introduces the methodology employed for documenting academics' standpoints. The following five chapters, from chapter 2 until chapter 6 present the results from each participating partner. The final chapter, chapter 7 summarizes key findings from the preceding chapters related to key challenges and opportunities for academics and thus, indirectly, assessing the quality of the process and outcomes.

Part III of this document responds to the information presented in Part I (state-of-the-art) and Part II (academics' voices) by proposing a transformative pedagogical framework for distance learning or blended learning specifically in the arts education disciplines. The proposed framework is therefore based not only on relevant literature review but also on the needs identified in the partner countries. At the same time, it is expected that the proposed framework will be valid for other academics in European countries as the operating framework and programmes of studies of the Universities included in the partnerships bear similarities with other European Universities.

PR1 also contains three appendices that are useful to academics, researchers or other relevant stakeholders in the fields of arts education, the interview schedule and the categories employed for analysing the interview data in Part II and the adjusted Learning Designer Tool Template discussed in Part III.

List of abbreviations used in the report:

CARE/SS – Critical ARts Education for Sustainable Societies

- DL Distance Learning
- ERT Emergency Remote Teaching
- EU European Union
- F2F Face to face
- HE Higher Education
- HEIs Higher Education Institutions

PART I

Part I consists of two chapters that include an introduction to the project CARE/SS and a state-of-the-art on distance learning (DL). More specifically, chapter 1 gives background information on the CARE/SS project, the needs that this project plans to address, its objectives and some introductory remarks to distance learning in arts education. Chapter 2 focuses on presenting important pedagogical models for distance learning that are used or have been used widely in Higher Education Institutions (HEIs).

CHAPTER 1

Introduction to the project Critical ARts Education for Sustainable Societies (CARE/SS)

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BACKGROUND INFORMATION

Project CARE/SS (Critical ARts Education for Sustainable Societies) aims to address several needs that are the core of education at the local and European levels. In particular, at the centre of recent education policy debate at both national and European Union (EU) levels are issues related to ways of better adapting European education and training systems to the needs of modern society (UN, 2015; UNESCO, 2017; UNECE, 2012; Tawil & Cougoureux, 2013). The focus has been on promoting competency-based education that will develop teachers' and students' key competencies, which are vital for personal fulfilment, employability, active citizenship, social cohesion and further learning (European Union, 2006; Wagner & Schonau, 2016). Another growing demand that has risen during the past three years relates to ways of dealing with pandemics. The sudden disruption of regular classes caused by the COVID-19 pandemic and the transition to Emergency Remote Teaching (ERT) in Higher Education (HE) brought into focus the challenges as well as the opportunities afforded through remote learning-teaching to offer highquality educational experiences (Azorìn, 2020; Harris, 2020; Hodges et al., 2020; Rapanta et al., 2020; UNESCO, 2020). The new situation opened the door for imagining new possibilities and developing meaningful online experiences for learners, even in the arts that are traditionally considered too experimental and hands-on to be offered online. The world continues to battle with the ongoing pandemic, and Universities are struggling to decide their mode of operation for the coming semesters. Although everybody longed for a return to 'normality', there is a need to consider whether this is possible and what the lessons learnt from this unexpected situation are.

As Arundhati (2020) notes

Our minds are still racing back and forth, longing for a return to 'normality', trying to stitch our future to our past and refusing to acknowledge the rupture. However, the rupture exists. Moreover, in the midst of this terrible despair, it offers us a chance to rethink the doomsday machine we have built for ourselves (...). Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it. (para. 3)

So, will we pretend that COVID-19 never happened and return to normality? Or will we take advantage of what we have learned and move on a step further? Cases of emergency will never cease to exist. Higher Education Institutions (HEIs) moved quickly to emergency remote teaching because of the Covid-19 pandemic. However, not all arts educators were prepared to teach in an imposed distance-learning environment. Public elementary and secondary schools did not move

as quickly as HEIs did. The subjects that appeared to suffer the most were those that had a strong experiential component, especially the arts. At the same time, it is essential to highlight that the arts subjects are the most important ones in difficult times for empowering children to overcome emotionally difficult situations, build children's resilience, enhance understanding of others, to encourage engagement and participation, leading to the development of sustainable societies (Väkevä, Westerlund & Ilmola-Sheppard, 2017).

Therefore, there is a need for digital transformation in HEIs. Especially in programs/courses/ training courses that are addressed to educators. At the same time, there is a need for opening access to quality arts education and making sure that it is applied, particularly during difficult times when it is mostly in need (building resilience through the arts). Training in-service and pre-service educators through digital pedagogy and digital modes of learning not only supports their personal digital skills and competencies but also their pedagogical competencies in teaching in a digital environment and using various digital tools. The European Framework for the Digital Competence of Educators (DigCompEdu) is an essential underlying variable for the CARE/SS Project (RedeckerPunie, & Punie Redecker, 2017).

The rationale for the CARE/SS project is situated within the growing demands of supporting the development of key competencies in arts education to ensure quality in teaching. It aims to offer useful guidance into how European education systems across Europe can improve to provide educators and young Europeans with the skills required for our future societies to coexist in peace and respect.

OBJECTIVES OF THE CARE/SS PROJECT

The project is based on acknowledging the following:

a) the limited access to quality arts education training in an online or blended learning environment. There is a need to train academics in innovative suitable online pedagogies in arts education and overcome negative perceptions of eLearning and teaching in the arts disciplines (Baker et al., 2016; Cutcher & Cook, 2016, Buhl & Ejsing-Dunn, 2015),

b) the potential of arts education to transfer skills, knowledge and competencies for the 21 century; respond to social challenges for a sustainable future (socially engaged arts) and raise learners' awareness and sensitisation towards critical and responsible citizenship (common values, active citizenship, collaboration, participation) (Bamford, 2006a; Bamford, 2006b; Dawes, 2008; Deasy, 2002), and

c) the snowball benefits that online or blended learning in teachers' training (pre-service & inservice) and continuous professional development can have on children's lives:

(i) better-prepared teachers in socially engaged arts education (connecting arts with reallife issues, e.g., through the achievement of sustainable development goals) who will be trained in a digital environment (fully online or blended) and thus

(ii) can use it as a model to educate children online in emergencies; arts education should not "suffer" when it is most needed.

Project CARE/SS specifically seeks to

1. Develop a transformative pedagogical framework for online and blended learning specifically for arts education and contemporary developments in the arts characterised by the experiential/ practical component of these fields and the creative production of socially negotiated and culturally formed messages. Also, to train academics to utilise this framework.

2. Develop training curricula and materials (by the trained academics) within undergraduate or postgraduate degrees or continuous professional development courses based on the transformative pedagogical framework. The framework needs to be flexible to accommodate different needs. For example, the training curricula may be localised or address more 'globally' teachers from different countries. The target audience may be pre-service and/or in-service primary school teachers with or with no arts specialisation. Further, academics will be required to adopt a transdisciplinary approach with the flexibility of focusing on a couple or more of the arts disciplines and giving weight to one or more than one of these disciplines.

3. Evaluate the 'local' or 'global' teacher training programs based on the innovative educational practices emerging by online and/or blended learning as well as a transdisciplinary approach to arts education

4. Create a culture of collaboration to promote excellence between participants through establishing professional communities of learning as a means of professional development. Peer support is a crucial component of social learning.

5. Revise the framework based on the case studies and produce a handbook to support Higher Education Institutions to develop and implement innovative arts education courses in an online and blended environment. The guide will include illustrations based on the local teacher training programs.

DISTANCE LEARNING, BLENDED LEARNING AND ARTS EDUCATION; INTRODUCTORY REMARKS

Distance learning degrees have seen incredible growth in the last 20 years (Allen & Seaman, 2017; Valverde-Berrocoso, Garrido-Arroyo, Burgos-Videla, & Morales-Cevallos, 2020). So, it was a very surprising result that the OECD (2021) reported that despite the quick switch of Higher Education Institutions (HEIs) to ERT (from face-to-face teaching) because of the Covid-19 pandemic, academics "often struggled with insufficient experience and time for conceiving new formats of instructional delivery and assignments" (OECD, 2021, p. 3). Overall, the Covid-19 crisis

exposed the inadequacies in many educational systems but at the same time it offered opportunities for addressing these with innovation. It exposed the need for HEIs and policymakers to reexamine their established educational models as well as their policy models to make more innovative use of blended and online provision for traditional student population so that HE systems could be robust to interruptions and equitable for learners (OECD, 2021). Prior to the Covid-19 pandemic distance learning (DL) was mostly offered to nontraditional learners, learners that had to balance family life, work obligations and studies' requirements (Pavlou, 2022a, p. 2)

At the same time, we must stress that despite the overall growth (in terms of the number of degrees and students attending these) of DL degrees in the last 20 years, the access to arts education in Higher Education has not really widened (Pavlou, 2022a). This may be attributed to the few fully online or blended bachelor degrees in education (Becker, Gereluk, Dressler & Eaton, 2015) but also to the centrality that the experiential component has in the disciplines of arts education (visual arts education, music education, theatre/drama education and dance education). Before the Covid-19 pandemic, some academics argued that arts education is in dissonance with the very nature of eLearning (Baker et al., 2016). Not many pieces of literature or research discuss online or blended learning in the context of pre-service teacher training in arts education (Cutcher & Cook, 2016) or of online or blended master degrees in arts education (Buhl & Ejsing-Duun, 2015) or of online or blended continuous teacher development training courses are available. This started to change recently due to the Covid-19 pandemic lockdowns that had a global effect on how education has been carried out (Azorìn, 2020; Harris, 2020; Rapanta et al., 2020; UNESCO, 2020). However, most shared experiences in arts education focused on supporting students and tutors in these unprecedented circumstances and building resilience and not on the benefits of DL or blended learning under normal circumstances (Pavlou, 2022b). Arts Education Academics' perceptions of DL (eLearning) and teaching in primary education degrees or master degrees in education need to be addressed in order to respond to their concerns regarding the quality of their teaching (Baker et al., 2016).

This report aims to respond to the above needs of academics in the disciplines of arts education and propose an innovative pedagogical framework specifically for their needs, thus preparing academics to deliver quality arts education under normal or emergency conditions by making appropriate use of fully online or blended modes of learning.

The expected impacts of the CARE/SS project will benefit arts educators/academics across Europe, student-teachers and in-service teachers attending courses/degrees/training programs in HEIs as the mode of the course development will offer better learning educational experiences to learners and high-quality education. Provision is taken for the framework's versatility and transferability as it does not focus on a single art education discipline (e.g. visual arts education) but on all different disciplines in the arts. Further transferability potential relates to degrees of study other than education (e.g. arts' relevant degrees such as graphic design). Moreover, the project has the potential to transfer knowledge into online learning in primary and secondary education when emergencies arise. The same framework may apply to these levels of education. Also, primary and secondary educators that will be educated through it (when student-teachers or during an inservice training program) will be able to utilise it in the teaching practice, if needed.

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CHAPTER 2

State-of-the-art: Distance and blended learning in Higher Education Institutions

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INTRODUCTION: BLENDED LEARNING AND DISTANCE LEARNING MODELS

This chapter offers an overview of the most well-known models in blended and distance/online learning, as well as an overview of Blended Learning. The following blended and distance/online learning modes are presented and described in an attempt to develop the grounds of a transformative pedagogical framework for distance/online and blended learning in arts education. It will guide the discussion in regards to the suitability of the model to be employed. It is important to clarify that there are no models developed for specific disciplines (engineering, education, health, sciences, arts), thus there are no models specifically developed for Arts Education. The following models were selected based on their uses, applications and success in various disciplines.

The models are the following:

- the Five stage Model of e-learning,
- the Community of Inquiry Model (Col),
- the SAMR Model,
- the Moule Model The e-learning ladder, and
- the Conversational Framework Model.

Given the experience gained during the Covid-19 pandemic, and the emergency remote teaching employed, as well as taking into consideration the characteristics of Arts Education, it seems that blended learning reveals to shed light and address some of the concerns and challenges faced by arts educators. Consequently, a short explanation on Blended Learning is provided at the end of the chapter.

THE FIVE STAGE MODEL OF E-LEARNING/ E-TIVITIES AND E-MODERATION

One of the most well-known and applied models for distance learning programs of study is the one developed and presented by Salmon. Salmon (2000, 2004) developed the five-stage model to provide a framework and help experienced face-to-face teachers become online moderators in Open University courses. The role of the online facilitators is to support students' participation and learning in an online-only course. The five-stage model is based on pedagogical principles of Constructivism (Salmon, 2007) and Salmon's action research at the Open University Business School (Chowcat, 2005). Students differed significantly in their expectations and experiences of both the technologies and the education system. Some technical terms used in the model are

specific to First Class 2 (the virtual learning environment used by the Open University at the time), e.g., "Conference" that cannot be applied directly to Blackboard communication tools.

The five-step model describes a series of steps that allow students to evolve from beginners to freelance online students. It focuses on the role of the e-facilitator, student facilitation and the technical issues involved. For online learning to be successful, participants must be supported through a structured developmental process. The following five-stage Salmon model (2000, 2004, 2007) outlines a framework for a structured and streamlined online program with the primary purpose of providing substantial support and development to participants at each stage as they acquire online learning expertise.

This model can be used to identify the typical activities tutors may be involved in at different stages of the students' learning processes. Salmon identifies the following typical tutor activities:

Stage 1 - Access and motivation

At Stage 1, the e-moderator ensures that the online group is set up with a welcome message and that the students know how to access the on-line group.

Stage 2 - On-line socialisation

At Stage 2, the e-moderator is expected to lead a round of introductions with, perhaps, an on-line ice-breaker. He/she is also expected to welcome new team members or late arrivals. A structure for getting started, e.g. agreement of group rules, as well as the Netiquette are also provided (i.e., If individuals break the agreed group netiquette, then tackle them (either privately or through the discussion group). Furthermore, as part of the online socialisation process, the e-moderator may also proceed to the following steps:

- Wherever possible, avoid playing 'ping pong' with individual group members and ask other people for their opinions and ideas
- Encourage quieter members and browsers (sometimes called 'lurkers' or 'browsers') to join in
- Provide summaries of on-line discussions. This is called weaving and involves summarising and synthesising the content of multiple responses in a virtual group.

Stage 3 - Information exchange

Stage 3, entitled Information exchange, includes the following actions from the e-moderator:

- Provide highly structured activities at the start of the group life
- Encourage participation
- Ask questions
- Encourage team members to post short messages

- Allocate on-line roles to individual members, e.g. to provide a summary of a particular thread of discussion
- Closure of threads as and when appropriate
- Encourage the on-line group to develop its own life and history. Welcome shared language, metaphors, rituals and jokes.

Stage 4 - Knowledge construction

During Stage 4 – Knowledge construction, the e-moderator is expected to proceed to the following actions:

- Provide more open activities
- Facilitate the learning process
- Pose questions for the group to consider
- Encourage group members to question theory and practice, e.g., = links (or lack of connection) between theory and work-based practice
- Encourage the group to develop its own life and history. Welcome shared language, metaphors, rituals and jokes.

Stage 5 - Development

At the final Stage (Stage 5 – Development) of the Model the e-moderator is expected to proceed with the following actions:

- Encourage group members to lead discussions
- Encourage group members to transfer their skills to other areas of their work
- Support individual 'risk'
- Encourage reflection on different learning processes (individual and group)

The model stages are clear and consist of clear and understandable steps, and the model has therefore been applied to the construction of online programs (Hughes, Ventura & Dando, 2004; Lisewski & Joyce, 2003). Its primary purpose is to provide a model for e-facilitators to support student participation and online learning, employing the pedagogical theory of Constructivism (Salmon, 2003). E-tivities are defined as "frameworks for active and participatory online learning by individuals and groups" (Salmon, 2013, p. 5) and are used in online learning to create a clear, structured environment for students to participate and interact with the content, their classmates and the e-moderator. They are also used to search and gain a deeper understanding and connection to the learning theories (Salmon, 2002, 2013), which are integral to principles and pedagogical learning theories (Salmon, 2013, p. 1). The e-tivities are used weekly and continuously through modules. It is recommended to develop in groups of up to 25 people (Salmon, 2002) and have a very clear and simple structure in their design. E-Moderation (2003, 2013) is a term used to describe a specific interaction strategy between the online educator and his students.

According to Salmon (2003, p.4), the role of the e-moderator is described as "*promoting human interaction and communication through the modeling, transmission and construction of knowledge and skills*". An e-moderator is expected to be sensitive to the online learner experience and have high levels of emotional intelligence. Important in the application of online supervision are the following: "self-knowledge, interpersonal sensitivity and the ability to influence" (Salmon, 2013, p. 104). Therefore, electronic supervision is directly related to creating quality, personal and practical interaction between the student and the teacher as essential components of the principles of Constructivism (Salmon, 2013). The 5-stage model (Salmon, 2013) is a strategic approach to structuring course content and interaction around the basis of a natural gradual progress that an apprentice is likely to make in online learning. The model provides the lesson planner with the ability to organise the content and structure of the lesson, by integrating appropriate e-learning courses, to meet the individual online pedagogical needs of the learner (Salmon, 2003, 2013).

The following table summarises the role of the e-moderator and the role of the students.

STAGE	TUTOR ACTIVITIES	STUDENTS ACTIVITIES
		Welcome and encouragement
Stage 1 - Access and	Setting up system and	Guidance on where to find
Motivation	accessing	technical support
		Introductions
		Ice-breakers
	Sending and receiving	Ground rules
Stage 2 – Online Socialisation	messages	Netiquette
		Facilitate structured activities
		Assign roles and
		responsibilities
		Support use of learning
		materials
	Carrying out activities	Encourage discussions
	Reporting and discussing	Summarise findings and/or
Stage 3 - Information exchange	findings	outcomes
	Conferencing	
	Course-related discussions	Facilitate open activities
	Critical thinking applied to	Facilitate the process
	subject material	Ask questions
	Making connections between	Encourage reflection
Stage 4 - Knowledge	models and work-based	The tutor is very active at this
construction	learning experiences	stage
Stage 5 - Development	Use of conferencing	
	strategically	Support
	Integration of CMC into other	Respond only when required
	forms of learning	Encourage reflection
	Reflection on the learning	The tutor is less active and
	process	hands over to the students

Table 1. Role of the e-moderator and the role of the students

THE COMMUNITY OF INQUIRY MODEL

The second model to be presented is called the Community of Inquiry model, and has been applied for numerous years in distance/online learning and blended learning environments. Distance/online environments support the construction of knowledge through social interaction and the negotiation of meaning, largely through asynchronous communication. The Col Framework describes the processes required to enable the construction of knowledge in distance/online and blended learning environments through the development of teaching, social and cognitive presence.

According to Garrison and Vaughan (2008), the three presences (social, cognitive and didactic) are interrelated and affect each other. The interconnection between the three presences supports the finding that the didactic presence has a regulatory and mediating role and merges all the elements in a balanced and deliberate relationship. Teaching presence is essential to create a sense of social presence, creating an atmosphere of meaningful communication, coherent speech and personal connections. It sets the stage for deliberate speech and thoughtful learning processes. In this sense, social presence is a mediating factor that provides the framework for the educational process. The relationship between teaching presence and cognitive presence becomes clear when students are assigned exciting tasks that require them to go through the phases of cognitive presence (protagonist event, exploration, completion and solution) as elements of practical research. Once students are engaged, the teaching presence significantly influences the facilitation and direction of students' learning, which has proven to be critical to achieving the resolution phase and thus achieving a successful learning experience (Garrison & Vaughan, 2008) (See Figure 1).



Figure 1: The Community of Inquiry Framework (Garrison & Vaughan, 2008).

The CoI framework focuses on the deliberate development of an online learning community, with an emphasis on didactic conversational processes that are likely to lead to scientific engagement. The model articulates the behaviours and processes required to cultivate the construction of knowledge by cultivating various forms of "presence", as aforementioned: teaching, social and cognitive presence (Garrison, Anderson, & Archer, 2001).

The model outlines conceptual elements necessary for the successful construction of knowledge in collaborative distance/online and blended learning environments. The framework theorizes the creation of online knowledge as a result of collective work between active participants in learning communities characterized by an educational orchestration suitable for online environments (teaching presence) and a supportive collective online environment (social presence). The teaching presence includes a set of tasks such as organization, planning, speech facilitation, and instant teaching (Anderson, Rourke, Garrison, & Archer, 2001) and articulates specific behaviours that may lead to a productive research community (Shea, Li, Swan, & Pickett, 2005). Social presence emphasizes the online discourse that promotes positive emotion, interaction, and cohesion (Rourke, Anderson, Garrison, & Archer, 1999) supporting a functional collaborative environment (See Figure 2).



Figure 2: Community of Inquiry (from Garrison, Anderson, Garrison, & Archer, 2000).

The model also refers to the cognitive presence, a multivariate measure of meaningful learning that results from the cyclical process of practical research in such a student community. Previous factor analysis has shown that the model represents a coherent conceptual structure (Arbaugh, 2007; Garrison, 2007; Shea & Bidjerano, 2008), elements of which are related to student satisfaction and learning (Shea, Li, Swan & Pickett, 2005; Swan & Shih, 2005). Hypothetical

relationships within this conceptual structure have also been analyzed. For example, Shea and Bidjerano (2008) developed a model of structural equations based on data collected from more than 5,000 online learners who confirmed that variation in students' judgments about their own cognitive presence could be modelled from their assessments of their teaching presence through the mediation of their evaluation of social presence in their online courses.

Garrison, Cleveland-Innes and Fung (2010) reiterated these findings and this line of research by showing that the multivariate measure of learning represented by the cognitive presence factor could be predicted by the quality of teaching presence and social presence, as students in online courses reported. The relationship between these structures is illustrated in Figure 3 below.



Figure 3: The relationship between teaching, social and cognitive presence (Shea & Bidjerano, 2009)

The Community of Inquiry (CoI) framework is a useful model for describing, explaining, and improving online education (Shea & Bidjerano, 2009). Research conducted by Shea et al. (2012) points out that social presence refers to the ability to connect with members of a community on a personal level, while cognitive presence is the process of constructing meaning through collective work and interaction. Teaching presence is the unifying force that structures and guides the educational process in a constructive, collaborative and ongoing way (Garrison & Arbaugh, 2007; Garrison & Cleveland-Innes, 2005; Garrison & Vaughan, 2008). Shea and Bidjerano (2010) argued that the CoI framework should include the roles of strategic learners in online environments. Based on their research, student self-regulation seems to serve as the basis for a new form of presence in the CoI model, described by Shea and Bidjerano (2010) as a learning presence.

Online education requires to a greater extent self-direction and self-reliance than traditional faceto-face delivery methods (Dynan, Cate, & Rhee, 2008; Shea & Bidjerano, 2012). Despite the promising features of distance/online and blended learning, such delivery methods may have limited ability to engage students in learning experiences unless students are active and demonstrate strong organizational skills in their learning habits (Banerjee, 2011). Students in online courses face challenges that require perseverance and determination, usually required by self-directed students (Dynan, Cate, & Rhee, 2008; Shea & Bidjerano, 2012). Given the continuing expansion of blended learning environments, Shea and Bidjerano (2012) propose gaining insight into online students' successful self-regulatory skills to develop a profile of how students learn in a distance/online and blended learning environment.

The results from the study by Shea and Bidjerano (2010) showed that there is a clear correlation between the structures of the Col Framework and self-regulation. These results suggest the addition of learning presence as a new conceptual element in the context (Shea & Bidjerano, 2012). The revised exploration community model shows that teaching and social presence are linked to students' learning presence. Teaching and social presence are important factors in the extent to which students believe they are achieving effective learning, and the effort they put in depends partly on their sense of self-direction. Based on these studies, learning presence can be achieved through enhanced teaching presence. Teaching presence contributes to the effectiveness of online learning through the development of self-regulatory skills in students who are actively involved in cognitive, motor and behavioural learning processes (Shea & Bidjerano, 2012) (See Figure 4).



Revised Community of Inquiry Framework: Examining Learning Presence in a Blended Mode of Delivery

Figure 4: Revised Community of Inquiry model (Shea et al., 2012).

Besides the three main presences (social, cognitive and teaching presence), the discussion in regards to the need of the learning presence as a fourth one, there is one more presence discussed in the literature; the emotional presence. Emotional presence is directly related to social presence. Specifically, in the CoI model, the emotional expression as part of the social presence explains the emotional presence (Garrison, Anderson, & Archer, 2001; Garrison & Arbaugh, 2007). One of the important factors in online learning success is emotion. Thus, the emotional presence was investigated within the CoI model and in relation to the rest of the presences (Castellanos-Reyes, 2020; Jiang, & Koo, 2020; Majeski, Stover, & Valais, 2018; Williams, 2017). In Jiang and Koo (2020) paper, emotional presence ratings were found to be significantly lower than cognitive,

teaching, and social presence ratings comparison to the other presences, however, emotional presence revealed to be a significant predictor of online students' satisfaction (Jiang, & Koo, 2020). Majeski, et al (2018), discussed the concept of emotional presence in relation to emotional intelligence and discussed the relationship of emotional presence to teaching presence and how teaching presence may foster emotional presence in learners. They also argued that successful learning can be achieved when emotional presence in teaching presence may foster students' social presence and cognitive presence.

THE SAMR MODEL

The SAMR Model is a framework created by Dr Ruben Puentedura that categorises four different degrees of technology integration in classroom. This is the third model presented in this chapter and it has been developed mainly for the design and development of blended learning environments. The letters "SAMR" stand for Substitution, Augmentation, Modification, and Redefinition. The SAMR model, represented as a ladder, is a four-tier approach to selecting, using, and evaluating technology in K-12 education. According to Puentedura (2006), the SAMR model is intended to be a tool through which one can describe and categorise the uses of technology in the classroom by K-12 teachers. However, the model has been used by instructional designers and educators in higher education, and professional development training through the years. The model encourages teachers to move from lower to higher levels of teaching with technology, which according to Puentedura (2006), leads to higher (i.e., enhanced) levels of teaching and learning. The model identifies four levels: Substitution, Augmentation, Modification and Redefinition. The first two levels lead to *Enhancement* and the last two levels lead to *Transformation*. The four levels are explained below in detail.

At the substitution level, digital technology is being replaced by analogue technology, but replacement is creating a functional change (Puentedura, 2014). For example, in a high school maths class, an instructor chooses to replace a set of printed test questions with digital versions. At the Augmentation level, technology is exchanged and the function of the task or tool changes in a positive way. For example, instead of a teacher-led lesson, students in a first-grade class use handheld devices to read and listen to individual digital stories at the same time. In this case, the handsets increase the reading task. At the Modification level, technology integration requires a significant task redesign. For example, in a science lesson, an instructor changes the way students learn about light, a modification that changes from the appearance of a light diagram that travels to providing an interactive light simulation with variables students can change. Finally, the Redefinition level is achieved when technology is used to create new tasks. For example, instead of assigning an essay based on social studies, a fifth-grade teacher requires students to create and present their arguments through individually created and edited videos (See Figure 5 and 6).



Figure 5: The SAMR model levels



Figure 6: The SAMR model levels explained.

To support and enhance students' learning with technology, teachers need to seek and use flexible and adaptive, tested frameworks that promote a deeper understanding of teaching and learning rather than focusing on the capabilities or limitations of a given tool (Mishra, Koehler & Kereluik, 2009). In any context related to the integration of technology and/or teaching with technology, emphasis should be placed on teachers' understanding of technology as an important precursor to teachers' actual use (Inserra & Short, 2012). This requires teachers to design and establish instruction that provides students with meaningful technology-based learning experiences rather than focusing on developing a hierarchical, technocentric model. In order to develop a technologyenhanced learning environment, there are some questions that teachers are expected to ask themselves in order to reach each level of the model (See Figure 7). Figure 8 explains the differences between the 4 levels based on various classroom tasks (note-taking, research, presentation, file sharing, reading and assessment).



Figure 7: Questions to ask for each level of the SAMR model.



Figure 8: SAMR model explained through various classroom tasks.

THE MOULE MODEL – THE E-LEARNING LADDER

The fourth model described in this chapter is the Moule model, in other words the e-learning ladder. The e-learning ladder (Moule, 2005) recognizes a range of learning approaches, starting from the bottom of the ladder with an approach to learning that could be described as didactic and moving through the "steps" ending in constructive or interactive learning approaches. The e-learning ladder was designed as part of the research that investigates whether the key features of

communities of practice (Wenger, 1998) are developed in online higher education learning environments (Moule 2005, 2006a, 2006b).

Through the inclusion of different learning approaches, from individual ones to interactive ones, it is recognized that not all e-learning is constructivist or lesson-based because it reflects the range of e-learning-based learning materials available. Although not explicitly stated, there is an expectation that the introduced e-resources could be used as part of a blended learning approach or integrated into the classroom (face-to-face) delivery (Moule 2005, 2006a, 2006b). For example, learners who use CD-ROMs or web-based material to gain basic knowledge to support skills development are likely to attend a face-to-face skills training practice to develop practical skills to complete the theoretical learning.

The ladder structure does not mean that students have to climb each "step" to reach the top; instead, it is a conceptual learning scale presentation. It shows how learning can be placed at levels of education to Constructivism. Although it is presented hierarchically in a scale structure, it is intended that the "stairs" should be considered to present flexible pedagogical methods, which are interconnected. In addition, it is suggested that "ladders" may be developed over time to allow the introduction of new electronic delivery methods, such as the expanding use of mobile technologies, to support learning in higher education (Moule 2005, 2006a, 2006b) (See Figure 9).



Figure 9: A conceptual model of online learning: the e-learning ladder (from Moule 2007)

THE CONVERSATIONAL FRAMEWORK MODEL

Prof. Diana Laurillard, one of the leaders in educational technology, developed an interactive mode, based on Vygotsky's theories. In this model, dialogue between teacher and student plays a central role in learning. It emphasises that for a higher level of learning, dialogue must take place

on both a theoretical and a practical level. This allows students to relate theory to practise, and allows the teacher to assess whether he or she has set appropriate tasks for students (Laurillard, 2013).

One of the characteristics of this model is the way teacher-student interact. In face-to-face teaching, many interactions are so spontaneous that they can be omitted in teaching design by incorporating technologies. That is why Laurillard made these interactions obvious. These can be:

- NARRATIVE involves the narration or transmission of knowledge to the student.
- INTERACTIVE based on learning outcome. The teacher provides feedback to the students based on the results of the students' work to consolidate their learning and improve their performance.
- COMMUNICATIVE / INTERACTIVE: the teacher supports processes in which students discuss and reflect on what they have learned.

Laurillard's interactive model was developed to guide and explore the best way to support the learners' needs and learning (Laurillard, 2008). The model was a way of capturing repetitive, communicative, adaptive, thoughtful and goal-oriented actions with feedback that was necessary to support the entire learning process (Laurillard, 2008), as shown in the figure below (See Figure 10).



Figure 10: The Conversational Framework Model

The interactive model aimed to focus on the learning process by emphasizing the process of understanding the learning content by the student through reflection and adaptation of information relating to his / her tasks, as well as feedback from the teacher. There are two levels at which this process occurs: a level of speech and an experiential level. At the level of speech, which is the upper part of the framework (theory, ideas, concepts and principles), the following

processes are achieved: discussion, conception, and negotiation between teacher and students and the learning process as a dialogue between teacher and student. At the experiential level, which is the lower part of the context (the process are: practice, action, application), the process of adaptation and reflection at the level of speech appears (Laurillard, 2008).

a) Level of speech: At the level of speech, teachers express the ideas and concepts of the tasks they perform. Students then have the opportunity to ask questions and express their thoughts. The process then continues, with students and teachers engaging in an iterative process of challenging each other's views until students reach a final, common understanding of the concepts (Laurillard, 1993).

(b) Experiential level: Students transform their conceptual understanding into a practical adaptation of what was discussed and reflected at the experiential level. This level represents modifications and adaptations to the learning environment for the teacher based on previous discussions with students. The teacher then modifies and adapts the learning environment to the needs of the students, who are rejected at the level of speech, in order to support them on an experiential level.

In other words, in order to support the complete learning process, the learning environment should offer the following (Laurillard, 2008): (1) a working environment, (2) a purpose, (3) the actions of the learner, (4) substantial feedback, (5) students' reviews and (6) the opportunity to adapt and reflect by combining theory and practice.

Laurillard (2002)'s interactive model includes four critical elements: (1) the concept of teacher, (2) the teacher's constructed learning environment, (3) the concept of student and

(4) student action. With the interaction and feedback gained from the teacher, students would better understand the meaning and objectives of the work and move on to an experiential level, where students would then work on their task. Students would be involved and gain experience in critical thinking skills, problem-solving and communication skills at this level. The interactive model requires them to repeat through a cycle of monitoring, questioning, practising, adapting their actions, giving feedback, reflecting and articulating their ideas (Laurillard, 2002).

The Learning DesignerTool (Laurillard, 2013) facilitates design at the macro level, supporting the design of entire learning sessions and modules with an orientation to pedagogical strategies. The Learning Designer Tool (Laurillard, 2013) emphasizes on the pedagogical aspect of the course and encourages the use of technology-supported learning by proposing prevailing educational practices. It supports natural language project specification, and the descriptions it uses are based on formal learning concepts such as Bloom's classification of learning outcomes. The application is online and has a drag and drop interface, with which the user can place predefined teaching-learning activities in a timeline, thus determining their time sequence. Due to the user interface, the temporal placement of the activities in the learning plan is sequential. The result is that the tool presents a weakness in depicting activities performed in parallel and by different roles. Moreover, the tool interface is equipped with a collaborative writing tool (wiki), which applies techniques of artificial intelligence and guides the designer, offering tips and alternative design ideas for learning activities derived from educational practices. The tool provides visual feedback to the lesson planner in a pie chart depicting the temporal balance of its pedagogical elements, that is the time devoted to learning the various teaching-learning activities, giving a temporal

assessment of the learning experience. Finally, it has storage space for sharing and adapting existing learning plans. The learning plans it produces can be exported as text templates or in a proprietary format. The learning designer tool guide is further presented and explained in the following website: https://www.ucl.ac.uk/learning-designer/guide/

BLENDED LEARNING (BL)

A short description and explanation on Blended Learning is provided below, given that the models presented above are applicable in both distance/online and blended learning environments. As aforementioned, it seems that blended learning reveals to shed light and address some of the concerns and challenges faced by arts educator, thus taking into consideration the characteristics of Arts Education.

There has been an extensive literature review regarding BL, its practices, design, delivery and implementation. BL is ambiguously defined in the literature and there is no unified view (Graham, 2013; Graham, Woodfield, & Harrison, 2012). The term 'blended learning' is used synonymously to refer to hybrid learning (e.g., Cheung, Fong, Zhang, Kwan, Kwok, 2014; O'Byrne & Pytash, 2015; Pecot-Hebert, 2012; Vernadakis, Antoniou, Giannousi, Zetou, & Kioumourtzoglou, 2011). Recently BL was characterised as the future *'major instructional movement'* (Yen & Lee, 2011) or the 'new normal' (Dziuban, Graham, Moskal, Norberg, & Sicilia, 2018).

BL has been given various characterizations related to the integration of the offline and online learning spaces/ resources/ materials, etc. In Osguthorpe and Graham's (2003) work, BL is being referred to as providing the best of two worlds' - one should be 'using the web for what it does best and using class time for what it does best' (p. 227). Along the same lines, Watson (2008) refers to BL as the 'new, robust instructional approach that takes advantage of the best elements of both settings' (Watson, 2008, p. 4). Additionally, BL is reported as the 'convergence of online and traditional instruction' (Young, 2002) and as the 'integration of digital technologies with conventional methods of teaching and learning' (Laurillard, 2014, p. 10; Ward & LaBranche 2003, p.22). BL is a design of teaching that combines online and face-to-face instruction (Halverson et al., 2012), where it integrates online and offline learning activities or, respectively, face-to-face (F2F) learning experiences and online learning' (Gedik, Kiraz & Ozden, 2013, p. 1). A course or a program cannot be labelled 'blended' only if a certain percentage of it is conducted online (Allen, Seaman & Garrett, 2007). There are other elements involved in order to be considered blended, such as the combination of media and tools employed in class and out of class learning activities (i.e., LMS, Zoom, discussion forums, wikis, chat rooms, online quizzes, blogs, feedback tools), the facilitation of individual study and group work through the use of technological tools (either in class or out of class) (Whitelock & Jelfs, 2003). The overarching goal of BL is to integrate on-site (i.e., face-to-face) with online experiences (learning spaces and activities, tools) in order to develop effective, efficient, and flexible learning (Stein & Graham, 2014).

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PART II

Part II consists of seven chapters. The first chapter introduces the research contacted in each partner country; it includes the reasoning and the methodology used. The following five chapters include reports by all partners regarding academics' views, perceptions and experiences of digital learning. In particular, academics from all participating institutions in the arts education disciplines were invited to participate in semi-structured interviews to discuss digital learning, opportunities and challenges in their discipline.

The main aim of interviewing academics was to consider arts specialists' views, needs and experiences when proposing a pedagogical framework/ model for distance or blended learning in arts education. Thus, we aim to address the specific fields' needs and demands.

Chapter 7 contains a summary of key findings based on the five case studies reported in the partner countries, including key challenges and opportunities as well as the importance of interactions in an online environment.

CHAPTER 1

Methodological approach

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INTRODUCTION

Although distance learning is applied to a variety of teaching subjects, its application in the arts, namely visual arts, music, dance, theatre, and literature (Bellelo, 2013; Gratsiouni, Koutsouba, Venetsanou & Tyrovola, 2016; Jörissen & Unterberg, 2018; Poulakis, 2017), is usually done through a combination of face-to-face and distance learning. The significant specificities that govern the study of the arts with an emphasis on teaching these subjects in university-level curricula require the development/adoption of an appropriate methodology. Thus, integrating these subjects in distance learning and teaching neither causes a discount on their cognitive claims nor degrades their academic credibility and the artistic experience they are supposed to offer. Lecturers are urgently called upon in contemporary reality to go beyond traditional seminar-based teaching and seek new methodological schemes. In the context of enriched, contemporary, and participatory education, more dynamic -combinatorial experimentation and innovative applications should be offered to achieve a meaningful approach to the arts for learners.

In the current chapter, we present the methodology adopted for examining academics' views, perceptions and experiences regarding distance learning and/ or blended learning in their discipline.

METHODOLOGY

The study followed a qualitative research approach in which semi-structured interviews were the means for documenting academics' views, perceptions and experiences.

Sample

Twenty-five academics, seventeen women and eight men, aged 32 to 65, from the five partner universities participated in the interviews. Their academic disciplines were in the arts; visual arts education, dance education, theatre education, literature education, fine arts, art communication and art therapy. Because of the Covid-19 pandemic and the Emergency Remote Teaching mode adopted by all universities during the Covid-19 lockdowns, all interviewees had experiences in teaching their disciplines by distance. Nine of them had experiences in distance or blended learning before the Covid-19 pandemic.

Research tools

A semi-structured interview schedule was constructed to gain insight into academics' views, perceptions and experiences. This was based on interview questions used in past research projects (Baker et al., 2016; Burke, 2021; Huss et al., 2015) and the purpose of the specific project. The interview schedule consisted of ten open-ended questions covering five broad areas (see Appendix A):

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a) Interviewee's overall views and attitudes towards distance learning and/ or blended learning,

b) Interviewee's key challenges faced for designing and implementing online learning-teaching in his/her discipline,

c) Interviewee's key opportunities encountered/utilised for designing and implementing online learning-teaching in his/her discipline,

d) Interviewee's views and experiences regarding different forms of interaction and presence in an online environment, emphasising the instructor-student interaction, the student-student interaction and the student-content interaction, and

e) Interviewee's overall reflections on their experiences.

To ensure that the necessary information was obtained, the interview schedule included a checklist for the interviewer (see Appendix A) to use in case an issue was not brought up as expected when a question was asked.

Data collection

After the ethics approval was obtained by the ethics committee of the coordinator's (and leader of project result one) University, all partners (their respective research teams) proceeded to arrange and carry out the interviews. Each partner aimed to contact 4 to 6 interviews.

The interviews were conducted in the partners' countries from April to June 2022. Lecturers were interviewed individually, with interviews running from 45 to 90 minutes. The interviews were audio-taped and transcribed.

Data analysis

The data analysis was founded on an inductive approach based on a constant comparative method of data analysis. A template containing main categories for analysing the data (see Appendix B) was used to allow easy comparison between the results obtained by each partner.

Further, specific codes were used for the interviewees. The codes included numbers and countries' codes. Therefore, the interviewees from Spain were coded as ES1, ES2, etc., from Greece as GR1, GR2, etc., from Malta as MT1, MT2, etc. from, Cyprus as CY1, CY2, etc. and from Poland as PL1, PL2, etc.,

The results are presented separately for each partner in separate chapters, and overall comparisons are made in Chapter 7.

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CHAPTER 2

Academics' views from the University of Malta

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INTRODUCTION

This section introduces the five interviewees and their fields of expertise. Two of the interviewees (MT1 and MT2) are lecturers in Dance at the University of Malta, both female. The research expertise of one of them (MT1) is in dance and anthropology. Currently, she teaches the theoretical aspect of dance education, dance history, dance theory and practice. The second lecturer's (MT2's) area of expertise is dance practice, focusing on creating art through movement and choreographic practices. A third female interviewee (MT3) is a lecturer in Music Education who teaches at the University of Malta and the national school of Music. Another male interviewee (MT4) is a lecturer in Theatre Studies at the University of Malta who also has a senior management role. His expertise is in modernism in theatre and reflective teaching. The fifth and final male interviewee (MT5) is a lecturer in the Visual Arts with a background in drawing, history of art, philosophy, photography, video-making, multimedia and multimodal ethnography.

PARTICIPANTS' OVERALL VIEWS AND ATTITUDES

All the interviewees commended the technical support and online training sessions they received from the IT services at the University of Malta. While four of the five interviewees felt that eLearning had some negative implications, the Theatre studies lecturer sees eLearning as "a necessary experience" and emphasised that "adaptation" is the key. Besides the negative aspects, each interviewee provided examples of positive ways of using eLearning as a blended approach.

One of the lecturers in Dance said that eLearning involved "too much time online" (MT1) and she felt exhausted by the end of the day. Meanwhile, she still considers eLearning as part of her teaching nowadays due to its flexibility in scheduling lectures and tutorials. The Music and Visual Art lecturers (MT3 and MT5) missed the direct contact with students and mentioned that they found it challenging to communicate with students. On the other hand, the second lecturer in Dance observed an improvement in the reflective writing component, which was one of the main online communication modes. Thus, she considers it "one of the very positive things that we are going to maintain" (MT2).

Although all five interviewees mentioned several challenges they experienced, especially concerning the practical aspects of the arts, none of them felt a dissonance between the nature of the Arts and eLearning. The Visual Art lecturer said that he was "not too sure if it's in dissonance" (MT5), although he added that online teaching definitely felt more restricted than traditional art teaching. Meanwhile, one of the lecturers in Dance (MT1) referred to the need for physical space and the different energy that eLearning creates in relation to dance practice. In addition, another Dance lecturer insisted that physical presence in class is very important for students "to experience performing, to experience showing their work… and feel each other in the space" (MT2). On the other hand, the lecturer in Theatre Studies could not recall "any messy

moments" with his eLearning experience but suggested that it is "to be used with great attention" and "in blended situations" (MT4).

When asked whether he tried to rethink the subject in response to the new modes of delivery, the same lecturer said "it's the content of the study unit that I had to change, rather than the discipline" (MT4). In response to the same question, the Music lecturer stated that she needed to rethink the content of her discipline after shifting online. She explained that this rethinking encouraged her to change her "whole teaching style" as she became "aware of how technology can enhance learning" (MT3) by using digital resources and freeware. Similarly, both Dance lecturers spoke about ways they had to rethink their "mode of teaching, rather than the content" (MT1 and MT2). On the other hand, the Visual Art lecturer spoke about broadening rather than rethinking the content.

KEY CHALLENGES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

The interviewees spoke of various challenges, especially during the first few months when lectures and workshops switched to the online mode rather quickly in a situation that was, according to one lecturer, "forced upon us" (MT5). Predictably, perhaps, there were several technical challenges. For example, one academic stated that some students' personal computer equipment could not cope with the video conferencing platform used in the early months of online teaching. Another academic spoke of a lack of preparation and a "panic mode" (MT3) caused by the quick shift from face-to-face to online teaching. The latter academic also spoke frankly about the initial difficulties he experienced while trying to engage in relatively large classes during online sessions.

However, challenges were not only related to online technologies. Other issues were more logistical in nature and connected specifically to teaching a particular discipline. A visual arts lecturer mentioned problems like lack of space for the execution of works by students in their own homes. Similarly, a dance lecturer spoke about the contexts in which students needed to practice during the pandemic. The limitations of their homes (size of rooms, type of flooring available, and so on) often meant that technique classes needed to be adapted, while travelling sequences and leaps were challenging to implement in practice. Concern for students' safety became very important, perhaps more significant than in the much more controlled environment of a proper dance studio. Health and safety issues were also problematic when students were doing face-to-face sessions at the university. It was occasionally challenging to ensure that they respected social distancing requirements.

Another logistical issue was associated with lecture planning. For one interviewee, planning a lecture schedule, especially at the beginning of the pandemic, was particularly difficult because things were unpredictable at the time.

Some of the interviewees also referred to challenges that were related to the social and emotional dimensions of higher education. A theatre studies lecturer spoke of elation amongst staff and students when they finally returned to the classroom: "We felt happier, we felt better. We felt that this is really the place where we should be; we are actors, we are in the performing arts." (MT4) A Dance lecturer (MT1) stated that the experience of online teaching has been exhausting both for her and students, while a lecturer in visual arts explained that the online mode of delivery had a negative impact on students' "sense of community" (MT5). He explained how he struggled to cope with the new situation in the early stages because it was challenging to "read the mood

of the class" during online sessions. Another academic whose area of expertise is dance practice agreed that the early stages of the pandemic felt extremely sad because staff members were faced with the prospect of "seeing some of our undergraduates, who had to go through the process of having almost half of their degree online, and not having the opportunity to perform, to have an audience" (MT2).

Another challenge highlighted by some interviewees was related to subject content and pedagogical content and practice in the case of preservice teachers. A lecturer in Dance stated that teaching theory-based topics online, as she does, is less challenging than teaching dance practice online. Nevertheless, the same lecturer said that shifting all classes online was simply "too much" for the students. According to her, "there's more opportunity for spontaneity in face-to-face teaching" (MT1). Another lecturer who teaches Dance practice described the challenge of learning to understand how the body is seen through and framed by the device's screen. In her words, "dance practice is all about the sensorial, the haptic, about giving information in the body" (MT2). With the shift to the online domain, everything became visual.

A music lecturer who generally gives her preservice primary teachers access to many instruments at the School of Music explained that the outcome during the online phase was less rewarding because she "felt responsible that they were going to teach generations of students without having had direct access to the instruments" (MT3).

KEY OPPORTUNITIES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

While the challenges that four of the five interviewees underlined seemed to outweigh any opportunities, they all referred to positive outcomes too. One of the interviewees argued that she did not think "e-learning is in dissonance with the nature of the arts" (MT1). Another interviewee, a Theatre Studies lecturer, was generally positive in his outlook on the required changes in higher education and referred to it as "an exciting experience" (MT4). He explained how he had already begun planning for an extended use of digital technologies in teaching his classes when he included such plans in his application for a senior management role at the university prior to the virus outbreak . The pandemic provided academics with the opportunity to revise teaching methods they were familiar with. Teaching physical training in theatre, for example, required much more preparation on the lecturer's part. Pedagogies were adapted to the situation. Students could be given breaks from time to time and presented with more interactive tasks. Activities were changed frequently, mixing presentations with short videos. A lecturer in the visual arts stated that the use of specific technologies like virtual platforms or tablets for drawing could have been exploited if teaching staff had more time to plan for this situation.

According to a lecturer in Dance, a blended learning format has some clear advantages over fulltime face-to-face schedules. One of these advantages is that it is very flexible and facilitates the delivery of lectures to the extent that students often demand blended modes. A lecturer in the Masters in Teaching and Learning Music course spoke about the opportunity of offering tutorials late in the evening and even on the weekend. She also explained that she now feels the need to stress the importance of learning about new digital resources that teachers in class could use.

A Dance lecturer also felt she needed to communicate more clearly with students the learning outcomes she had planned for her classes. She also had the opportunity to be more experimental in her approach and to present more independent tasks to students. In her opinion, students'

writing skills also improved following work they were required to do on log-books with reflective writing on their movement practice.

INTERACTION: PRESENCE IN AN ONLINE ENVIRONMENT

Instructor-Student Interaction and implications for social presence and tutor presence

Without exception, for most of the interview duration, interviewees focused on the Instructor-Student Interaction, specifically on the teacher presence in designing for learning and the tutoring processes.

All interviewees stressed that teaching online sharpened the focus on learning design._Some interviewees even confessed that teaching online led them to discover the need to prepare for teaching:

I found out, that if I want to facilitate online training, the trick is tonnes of preparation. So if I go into the classroom today, and I have to give a physical theatre class, I do it immediately. It's my background, I do it easily. But when I shifted that online, I had to really, really reconsider my preparation. (MT4)

Interviewees attended mostly to the organisational structure of the course, the planning of the synchronous sessions and the content material to present:

it was really rethinking the course in terms of what was important to take out and what wasn't. So really thinking about the course content, in a different way. (MT2)

As eloquently expressed by one of the interviewees, teaching online is "formulaic, much more like giving the students a step-by-step formula" (MT5). Describing their online teaching experiences, the interviewees emphasised the sequencing and timing of synchronous sessions as highly important:

The first part would be a 20-minute power-point on theory, and I was very clear to keep that to 20 minutes ... students explored that term practically with the teacher for about 45 minutes. Then I gave them a 5-minute break ...And in the last part of the session, I would have either assigned a task, for them to do for the next week, or giving them feedback on the task which they would have done the previous week. So the session was divided between theory, practice and feedback (MT4).

The shift of the synchronous lecture from the physical to the virtual space led interviewees to reconsider how the time was used. One of the lecturers also called attention to the flexibility of scheduling synchronous classes outside institutional hours.

The interviewees mainly focused their discussion on teacher-student interactions considering synchronous sessions with the student. While the synchronous modality of teaching online is unquestioned, interviewees turned to asynchronous learning possibilities to compensate for what appeared (or, in some cases, explicitly enforced) less synchronous contact time online. Interviewees declared sharing knowledge media (such as videos) for students to go through in

their own time. Increased asynchronous student activity demanding self-directed learning competence was flagged as problematic. One of the interviewees explicitly questioned students' readiness. She felt it was less risky to integrate asynchronous, self-directed learning features into her teaching in the later part of the course:

I opted to do more synchronised teaching, than just leave them on their own. And then eventually, I had like alternating between independent tasks and the online teaching sessions ... towards the second semester, it was like ok let's have this flow of in and out, and the students also needed time to develop their own discipline for studying (MT1).

Some interviewees tied their teaching to a restricted subset of digital technologies, essentially the video-conferencing software Zoom. Others were more open to exploring alternatives considering the institution supported virtual learning environment features, and in some cases, even more. Digital technologies were critically considered by the interviewees for their limitations in consideration of the practical aspects of arts subjects. The online medium was positively considered for facilitating the theory aspects of art courses. But for the practical component of art subjects, the online spaces and the digital technologies upholding them presented a myriad of challenges, such as the inability to closely follow body movement in teacher demonstrations and students' learning practices, the need for several musical instruments close-by for playing sounds and illustrative demonstrations for the students. Interviewees found different ways of dealing with these limitations. Dance lecturers asked the students to share a video recording of their performance, and a Music lecturer rearranged her musical instruments so that they were all in close proximity when teaching online in synchronous modality. An interviewee had to give up on some practice activities used in physical classes and swap them for new ones more appropriate for the online medium.

Constructively, one of the Theatre lecturers recounted how the features of the Zoom digital platform were turned into an advantage as well:

I remember doing a very successful exercise on how an actor enters the scene. And for instance, because I could use the frame of the zoom to practice this entrance, I remember that was an exercise that worked particularly well (MT4).

There is agreement among the interviewees that teaching online was challenging and restrictive. The online space was considered by some participants to hinder teacher-student interactions. In the remote teaching context, students were observed to be more susceptible to distractions. Students further lose out in the case of failing Internet connectivity and poor computer equipment. Two interviewees also announced that interactions with disabled students and students with special needs were very difficult.

Generally, interviewees lamented that online space did not generate the same positive "energy" and that the physical space generates "happier" Teacher-Student Interactions. From what the interviewees disclosed, online teaching did not present the same opportunities for positive teacher-student relationships and social presence generally to grow to the same degree as when teaching in physical space. Human interaction – "exchange of energy" - expresses a form of emotional presence. There is an undertone of a positive vibe developing in sharing the physical space for learning (which is not felt developing in the shared online places of learning).

Student-student interaction and implications for social presence and cognitive presence

Student-Student Interactions do not appear to configure much as a feature of teaching online for the involved research participants. Two of the interviewees briefly referred to student-student interactions with reference to a planned isolated small group activity. In both cases, the educators observed student-student interactions working well for learning when students were directed to participate in a small group activity using the Zoom breakout room function.

When prompted by the interviewer, one interviewee specifically referred to a student group whom she observed working well together for knowledge development:

I had one group and they were very creative, and connected as a group, and they worked really well online. But I think in particular for that course, that needs to be workshopbased where we are in the space, and we are using different technologies and we are ... it's one that really needs this doing together as a group (MT1).

She also highlighted the fact that student groups for learning do not always work so well:

I found that this really varies with the courses, like with the group of students. There are some groups that, they have independent thinkers, but they can also think as a group, and they encourage each other, and they bring something unique and some other groups are more, perhaps, dysfunctional, in the way of team-building, and team-playing and for that, it's just not so direct, and you're just pulling forces [...] in how you're doing things, because there are things that work for some of them, that are perhaps more keen in working with technology, and some of them struggle, and they need more attention. So you are kind of constantly adapting to the different needs of the students (MT1).

Enthused by a successful short-lived group task, an interviewee sees future teaching online efforts designing and implementing group-based student learning activities. The three interviewees who discussed student-student interactions for learning recognised the learning value. Two of them also noted that student-student interactions for learning need to be planned. But generally, student-student interactions and student relationships for learning are still marginally valued compared to the intense focus of the interviewees on teacher-student interactions for learning.

Student-content interaction and implications for cognitive presence and tutor presence

Interviewees saw Student-Content Interactions happening synchronously and asynchronously under their direction. For example, in trying to find ways to use the synchronous time online well, a lecturer in Dance started to direct students to go through learning content material at home like watching a video, and then discussing it further during a synchronous session with the aim of getting them to "think about what it is that they may have seen" (MT2). This links back to the interviewees' claim that the emergency shift to teaching online led them to rethink the organisation and timing of teaching sessions. There is described here as a flipped classroom approach where the teacher presence for student-content interaction manifests in the teacher direction for students to engage with the content at home in preparation for furthering the thinking and cognitive processes through the group review under the teacher's direction in the synchronous session. This is not an isolated case. As above mentioned, all participants were sharing knowledge media with students to pursue in their own time. By prompting the students to engage in Student-Content Interactions, the teacher is providing an opportunity to develop independent thinking skills in being explorative and engaging with the content materials presented:

So, my understanding was that I will provide a broader spectrum of references. I would provide a broader base where they can question or experiment with different ideas and then see what filters through (MT5).

Not only do interviewees see asynchronous Student-Content Interactions as a possibility for developing independent critical thinking skills, but depending on the teacher's direction and proposed activity, the task potential supports the development of other generic skills. For one lecturer in Dance, the task of keeping a logbook of reflective writing on the Student-Content Interactions through the run of the course also led to an improvement in students' writing skills.

An interviewee observed students' challenges in being directed to engage in asynchronous Student-Content Interactions. When students do not have a solid background in the knowledge area and the educator uses the strategy of asynchronous Student-content Interactions to bring them up to speed for attaining the learning outcomes, students may feel overwhelmed:

Students complained that in one particular unit, there were too many video-clips but there was no other way I could really reach out to them, so I am talking about the big groups-- students who don't have any background in music, in the content of the music. So again, with the music students who are performers, who study music, I managed, but with the students who do not have any background, students complained (MT3).

LECTURERS' REFLECTIONS

The responses indicate that academics in HE feel that they are still learning how to adapt to teaching online. A lecturer in the visual arts said he needed some time to get used to giving feedback about students' works of art he could only look at on his computer screen. The need for more training or exposure to online methods felt by academic staff is paralleled by a need, amongst students, to be given the same amount of attention they would normally get in face-to-face situations. A lecturer in Dance said that in a typical face-to-face situation, students with problems sometimes arrive early or stay on after class to talk to their lecturers. Unfortunately, according to her, this personal connection was often lost in online sessions.

A second related requirement is the ability to 'think outside the box': learning to be flexible and adapt to new situations, particularly situations in which teaching may need to happen from home rather than within the context of an educational institution. A Music lecturer explained how she transformed part of her home into a small music studio with a piano, a good sound system and whiteboard.

The flexibility of academic staff is also associated with better planning. A Theatre Studies lecturer referred to this as "making test runs" (MT4). This could simply mean shifting from personal demonstrations of specific techniques to videos one finds online. Planning for online teaching also means thinking more carefully about the duration of specific exercises, videos, and so on, to ensure that students remain attentive to what is being presented in each session.

One of the interviewees discussed the need to "find your allies". He continued: "Make sure you know who can give you assistance...technically ... a peer who has tried this out, and ... a student whom you trust, and who you know is better than you at technology" (MT4).

This need to reach out to others, particularly at a time characterised by isolation, was paralleled by a need to understand the specific abilities of the students one teaches. A Music lecturer spoke of the differences between teaching specialist Music students and other non-specialist students following the Masters's course in Primary education. Teaching concepts like rhythm and pitch to non-specialists online proved to be much more challenging than discussing these concepts with those who already had a good grasp of the topics.

Assessing students through online modes (modalities) in the arts can be challenging. A lecturer in Dance referred to assessment as the most challenging aspect of online delivery. She was concerned that collaborative performance would prove to be a daunting task when conducted online. This meant that she had to plan her learning objectives carefully and find the best ways of guiding her students. One of these ways was a "constant exchange" (MT1) in which writing featured quite heavily, particularly logbooks in which students reflected on the movement practice.

As for self-evaluation by lecturers, interviewees had different responses. Two of them stated that they did not formally self-evaluate the course. Another indicated that self-criticism played a crucial role at a time when everything was so uncertain. Yet another interviewee stated that he actually wrote an academic paper about his teaching experience online. This was his approach to self-evaluation: a frank study of what was successful and what was less successful in his online teaching methods and exercises.

DIGITAL ACCESSIBILITY

Some of the interviewees referred to the diversity they encountered concerning students' access to digital technologies and spaces for training or practising at home. One of them argued that:

we think that digital pedagogies are democratic, because everybody has access to a laptop, to a mobile or an internet connection. But you find out that from a class of twenty, you always have one or two people who do not have access to these things. (MT4)

While it is clear to academic staff working in HE that not all students have access to the same facilities or IT support at home, it will be interesting to study how the pandemic leads both students and HE institutions to possibly rethink or prepare themselves better for such situations and inequalities.

CHAPTER 3 Academics' views from Aristotle University of Thessaloniki

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INTRODUCTION

In Greece, art studies in the public state university, except for the Hellenic Open University and a few postgraduate programmes, belong to the face-to-face educational tradition, in which the responsibility of mediating knowledge - especially that which is not in the textbooks - lies exclusively with the instructor. In recent years, particularly in the emergency created by the COVID-19 pandemic, there has been a rapid exploration of eLearning and development in using new technologies and social networks. More and more university institutions are integrating distance learning into their curricula and developing eLearning programmes.

This report records and critically presents the experiences and opinions of lecturers in the Greek university in the arts field concerning teaching their courses in the context of eLearning or hybrid/blended learning. Specifically, three women and two men aged 50-65 participated, covering all the subjects under consideration (visual arts, music, dance, theatre, and literature). Three lecturers had more experience in distance teaching and digital curriculum development. At the same time, the other two were asked to use distance teaching in an ERT (Emergency Remote Teaching) condition. Through the collection, understanding and deeper study of the data, the aim is to present the current situation and identify areas of weakness and opportunities for improvement in the design and delivery of online art courses.

PARTICIPANTS' OVERALL VIEWS AND ATTITUDES

The average from recording the lecturers' views and experiences is positive. In particular, three lecturers emphasised that eLearning in these subjects is gaining ground since it offers innovative teaching methods to more stakeholders due to its flexible nature. The other two lecturers view distance learning with more significant scepticism, which can be explained by the particularly urgent circumstances of the COVID-19 pandemic, during which they were called upon to provide without prior experience. Everyone agrees that the flexibility of eLearning allows learners to choose the pace of training according to their needs, time and interests, shaping a personalised learning framework in collaboration with the lecturers.

To sum up, the lecturers consider that eLearning extends the opportunity for participation to those unable to attend face-to-face while also giving a multicultural character when free access to an audience is allowed. Distance learning takes on its unique content and character in the visual arts, where new technologies, in any case, have long been used to create and present works of art. GR1 explains that "the digitisation of a significant part of the world's heritage has given a great advantage to this form of teaching so that lecturers feel that in the end, they have not left the king naked but, in many cases, well-dressed..."

GR2 states: "My experience in eLearning is predominantly positive and unique; it already works in a supportive and enriching way for the benefit of the students and all those involved in the process. The arts have supported each other: theatre, film, visual arts, sculpture, photography,

and literature, creating a hybrid genre. In general, I would say that distance learning has not recorded such negative experiences that are worth mentioning as a hindrance; in any case, similar experiences are not rare in face-to-face courses."

In the case of ERT, all lecturers agree that in the context of lockdown, this form of teaching was a considerable challenge and opportunity to save study time on the one hand or, more importantly, to maintain contact with students and to continue the scientific and teaching work. GR3 notes, "it felt better and more comfortable to speak to the students without a mask, through the screen, without the pressure of restraints."

Thoughts on the dissonance between the nature of the Arts and eLearning

It is commonly appreciated how much the required interaction between instructors and learners in the arts subjects is intense since it is a living and constantly changing teaching based mainly on oral transmission of knowledge and imitation (see also Dagnino, Ott & Pozzi, 2015). Consequently, eLearning in these subjects is rare, and in most cases where distance teaching of the performing arts is applied, there is a combination of face-to-face and eLearning (Bellelo, 2013). Thus, due to the experiential/multisensory nature of teaching and learning in this context, several issues of material reorganisation arise, which were highlighted in the current ERT with the COVID-19 pandemic.

GR4 stresses that "especially in praxis-based learning required in dance courses, the distance of the image immediately creates a boundary, a wall, a limitation ... [technology] does not replace live presence, because that is what is the point for us, to have this contact and interaction in person. The artistic part was difficult to translate into the online environment. The music and dance courses, in particular, were the ones most affected by this condition because they need more space and time."

GR5 explains how practically painful and awkward it becomes to teach musical instruments, especially to beginners, via computer. The inability to assist in proper posture and especially hand placement, as well as in the coordination of two or more instruments or voices, makes the process challenging but possible.

Furthermore, GR4 adds, "music and movement are probably the most difficult objects to adapt to distance teaching because it is complicated to coordinate the sound and the image across. A time difference invariably arises [...] either you are a musician or must coordinate with others by playing a musical instrument or a dancer. You listen to the music to coordinate and react with movement and dance. In the teaching condition in the pandemic period, everything was adjusted to the fact that we do not exactly follow the music, we improvise, we do it without music, or we know that this thing will not be able to come out."

GR2 raised a common dissatisfaction with the lack of relevant training for academics during a noncrisis period and the absence of meaningful support in times like the one we experienced during the COVID-19 pandemic. In addition to familiarity with the essential functions of educational platforms, practical familiarity with new technologies and related developments in the arts field is necessary so lecturers can effectively use various software, such as audio-video editing and video creation.

Referring to the visual arts, GR1 characterised "the total detachment of the learner from the physical object as a severe loss of distance education. No matter how high the resolution is

through the screen, the 'taste' is not captured. The learner does not acquire a proper knowledge of materials and scale and does not listen to the physical energy of the artworks. However, in blended learning, you can also arrange live visits to selected sites for a meaningful encounter beyond the theoretical-distance approach. After all, art should offer, among other things, enjoyment."

The position on Literature was along the same lines, with GR3's point that "a book is an art object that must be experienced as it is produced. Especially in some children's books, the material plays an important role. For example, the award-winning book *The Sweater*¹ has a rough cover like the weave of a sweater. The book also tries through materiality to make it appealing, to approach it in a multimodal way. This procedure is not easily bridged in an online course. That is where the quality of the material is lost."

Especially for the ERT experience, the comments demonstrate how it left mixed feelings because it added to the existent challenges of delivering art classes online: time pressure, inappropriate material for this training, limitations of expression - spontaneity. However, it is early for a meaningful evaluation. According to GR1, for the moment, the comments and records focus on the fact that "educational material had to be created urgently, and no one had time to think how to design it; to find the methods/models that would keep the audience very cheerful. We relied on the doctrine that this is better than doing nothing or that 'at least the semester was not lost'. Nevertheless, if in the end, the point of even ERT is only about not missing the semester, then we are not talking about education, but about supermarkets."

Finally, the practical difficulties were noted: problems with connections, the 'syndrome' of the closed cameras and fears of either being exposed or having their space made public on the internet.

Second thoughts following the pandemic

Lecturers agree that the pandemic and new circumstances have forced them to become adaptable. After all, as GR2 explains, "flexibility is a component of any theatre-pedagogical animation, so even under normal circumstances, when in previous years the courses were held face-to-face, changes in context have been a key aim and objective. For a truly creative educational experience in all art fields, applications must be designed and implemented based on the individual needs of the users."

It is a contemporary demand from the educational community itself to create digital materials that are electronically accessible. The pandemic has allowed many art specialists to reflect on their lesson plans, the clarity of objectives and expected outcomes, and the educational material provided. Lecturers confirmed that in discussions with other art specialists, they also became aware of the need for a more careful and pluralistic selection of materials to keep them updated and to seek ways to collaborate in a more interactive environment with students. Especially in asynchronous distance teaching, all lecturers believe they should regularly develop methods and tools to keep the learner activated.

¹ Baslam, D. (2020). *The Sweater*. Kaleidoscope publications.

KEY CHALLENGES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

Lecturers agree that technology is an important support tool. In the context not only of ERT but especially in the form of blended learning, many steps can still be taken, especially in the direction of renewing the interest of lecturers, enriching learning resources, familiarising everyone with modern alternative forms of artistic expression, faster and seamless communication and broadening of the audience. GR1 and GR5, who have the most extensive and longstanding experience in various types of distance and blended teaching, find it difficult to argue whether the learning benefits/effects of distance learning are equivalent to face-to-face teaching in arts courses. The challenge is to standardise the educational material, which should not only be the basis but constitute/ensure the fullest possible learning experience for students, replacing or integrating even the most flexible and interactive forms of the learning/artistic experience.

In this context, GR4 explains:

I would like to have more specialised knowledge of technology and methods for distance learning in my subject. I want to become better informed and practise communicating with students. I will omit curriculum/information materials if I redesign the course. I need to make space for more interaction with them in ways familiar to them (e.g., in constant dialogue with them to learn what they are doing, feeling, and how they are seeing our praxis).

An issue to be resolved is the lack of interaction between participants in distance education and the need on the part of the tutors to find ways to strengthen everyone's contact with each other through the screen; how the platform can become a shared arena rather than an online 'monologue' scene. GR1 illustrates:

The arts need voracious, curious eyes, hands and bodies that move, and voices that activate the senses, so that knowledge can acquire fascination and 'passion'. [...] Let us remember in the education equation that the teacher also needs feedback to do the lesson with the same enthusiasm the next time; not to be frustrated and not to be bored. Art is the enemy of routine.

In describing the experience of teaching dance remotely, GR4 stresses that:

the hesitation was enormous. Several students declared, 'be sure that even with the window closed, we dance from behind; we do not want people to look at us because they all do not open their cameras'. Of course, in face-to-face teaching, that does not happen because they are in a group and drag each other along; somebody might sit down, and somebody else can feel tired or unwell, but they usually re-join.

Drawing on the broad experience of teaching in postgraduate programmes, GR3 reflects on the search for mechanisms/ways to motivate students in distance learning and to use the internet and new technologies to express themselves artistically, e.g., create comics out of literature.

Especially in the performing arts, it is also essential to find a solution to the parameter of 'space' and the absence of a substantial physical interaction with the other person's body. GR4 illustrates how

dance is inextricably linked to space; you cannot be in a cage, between chairs and desks; not only is it not inspiring, but it is also dangerous, and you cannot do things. So, when you are at home and have to do the lesson from there, you face those difficulties.

KEY OPPORTUNITIES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

In distance learning, students can attend classes and access the teaching material several times. Instructors also have the scope to open the range of suggested media by offering a more global approach that transcends the limitations of place and time, as is the case in face-to-face learning. In the context of blended learning, the interaction with the educational material at home further stimulates their interest in the classroom as well, as their response to all activities reveals.

With the ever-increasing demand for blended learning in the new curricula, even in traditional face-to-face education traditions, such as the Greek one, the survey participants note opportunities and changes that they have already implemented or intend to in the design of their courses. Such approaches are reinforced due to the extraordinary circumstances during the COVID-19 pandemic.

Referring to theatre education, GR2 describes: "To compensate for the lack of a tactile, more experiential relationship and the highly interactive nature of the workshops, we discovered new, hybrid ways of communication and expression, and this is great: e.g., performative/multisensory storytelling, intonations, changes in stimuli, role reversals, frequent on-camera stage exercises, transforming the familiar into a stage space. We all became better stage managers, animators, and performers! In my opinion, utilising any situation, technology, simple or more complex medium/material, is a component of a creative person and the main ingredient of artistic creation."

As GR5 explains, despite the physical difficulties, the need for music composition, especially concerts, reinforces the interaction in distance teaching music. This 'hunger' became apparent during the COVID-19 pandemic, with musicians from different countries in virtual windows tuning in and sending messages to the public.

Further, GR1 highlighted holistic and intergenerational learning opportunities, with precise interdisciplinary openings and bridges between diverse arts. This practice also became even more evident during the pandemic, where interaction in lessons and the creative process often included other family members, artists, and scientists from different backgrounds.

GR4 raises the critical issue of social inclusion and equal access. "Student participation in online courses is expanded. There are students with mobility difficulties or in a wheelchair, who in this way of teaching can participate normally and send their video."

INTERACTION: PRESENCE IN AN ONLINE ENVIRONMENT

Instructor-Student Interaction and implications for social presence and tutor presence

Most participants (4 out of 5) emphasise the role of students in the co-design of distance and especially hybrid courses. Indeed, GR2 notes that the courses "were created and developed thanks to students' active participation. Each time, their ideas, actions, and improvisations enriched the shaping of the course stone by stone."

GR1 implements, among other things, the flipped classroom teaching model by sharing videos of the next lesson with students in the asynchronous learning environment, which they are invited to watch in their own space and pace. In this way, the teaching time in the classroom is utilised with collaborative group activities that support the lesson's consolidation and help the students' interaction and harmonious cooperation with each other and the instructor. In applying the method so far in the context of blended learning or hybrid courses, active participation of the whole class, even of the disinterested parties, has been observed, with a particular enthusiasm for all activities. Furthermore, it is noted that the teamwork climate was improved with a rise in fair competition between the groups. In addition, as students come prepared for the new lesson, there is more time available for elaboration in the classroom than in conventional teaching. Consequently, all the pre-planned activities are worked out, contributing to a better understanding of the course, and improving their performance. At the same time, when consolidating the material, the instructor can more easily identify students who are experiencing difficulties and offer more personalised scaffolding for their progress.

GR4 refers to a 3D hologram, a new technology in the context of the art of dance that renews and facilitates distance teaching. However, prohibitive costs make similar methods like this unfeasible for the Greek university.

GR5 describes collaborative song production among students through the trial integration of Ableton Link technology² into various music apps available for iOS and Android platforms. In sessions organised among group members, participants jam together in a Link network, to which other musicians or bands can be invited. "Although it is very assistive technology in music production and teaching and enhances student interest and collaboration, the cost of upgrades and customisation can be prohibitive for students, and this is where the University's contribution to providing licensed use of similar software is crucial."

Fora and Blogs in online interactive learning platforms also enhance inclusivity. During distance learning, the on-the-spot assignment of creative activities/projects and the separation in breakout rooms encourage group collaboration. Thus, tendencies, dispositions, abilities or weaknesses are highlighted.

Student-student interaction and implications for social presence and cognitive presence

The absence of face-to-face acquaintance and meaningful interaction in formal distance education is a burning issue and often an urgent request for even outside university encounters (e.g., visits to museums, joint attendance of concerts or artistic events with a follow-up discussion). The interaction between the participating students and the educational material maintains stability/dynamics throughout implementing the flipped classroom model.

Separating groups into rooms and planning equally group and individual meetings is a practice that promotes collaboration and offers valuable feedback. GR4 stresses that assigning roles and responsibilities proves to be an enhancing addition. Each time some individuals offer guidance to others either in the use of technology or methodological tools and new applications for creative expression.

² https://www.ableton.com/en/link/

GR1 explains that "group actions and video recordings, shared in the community if the rules of safe dissemination and public exposure are respected, strengthen students' contact and appetite for the subject since motivation is contagious."

GR5 records that all students like the music education platform and feel comfortable using it either from a mobile device or a computer, as they are already familiar with other music-sharing platforms. Students in their evaluations usually find online activities stimulating, especially when accompanied by follow-up in-class activities. They also comment on their significant contribution to understanding the rhythmic accompaniment in question.

Student-content interaction and implications for cognitive presence and tutor presence

All lecturers willingly presented the material they used synchronously or asynchronously. GR2 has even catalogued all the students' theatre-pedagogical events on OneDrive, aiming to create a private YouTube channel. GR1 has created a data-based platform where students can directly search for projects, museums, and literature by linking them to relevant educational material, actions and other internationally (interdisciplinary) platforms. GR5 publishes demonstration music videos/instrument lessons with explanations and complementary interdisciplinary material on a closed YouTube channel.

LECTURERS' REFLECTIONS

Summarising views and goals, all lecturers consider the search for ways to achieve greater immediacy as a main regulating factor for the better realisation of online courses, as it ensures participation and active presence of students. There is space for improvement in achieving effective facilitation of teacher-student interaction and meaningful student collaboration, as well as the ability to create a positive social climate that engages students through the encouragement of motivation, engagement, and personal development. GR1 notes: "We need to find ways to voice our students, activate and synchronise their and our senses. This procedure differentiates the arts from other disciplines: lived experience and spontaneous, unconstrained artistic expression."

Another critical goal remains the appropriate digital transformation of course content in format and through methods that better convey sufficient information to achieve the defined learning outcomes.

The flipped classroom model in blended learning seems to work successfully in the arts field and evokes strong partnerships.

Quality of assessment

Most lecturers state that they allow students to decide how to present their work during the formative and final assessments. For example, students can put subtitles or backgrounds while dancing or dramatising a scene; they can integrate themselves into works of art or 'bring them to life' (tableaux vivants). Generally, particular emphasis is given to feedback on what students submit/perform as a personal creation or individual/group work.

Lecturers also refer to the course evaluation by the students, underlining the importance of this process for a more functional design of distance education. GR1 explains how she shares with her students an additional questionnaire seeking to listen to their specific needs and requests. "Many times, their feedback has helped me fix things. For example, students wrote down what they found difficult, which led me to revisit the content and the instructions offered. For example, last year, I received a complaint about the speed of my hand movement as I was demonstrating a technique on the screen. The student wrote, 'Yes, it is recorded in a video, but how many times will we stop and re-watch it?' This comment made me re-shoot the videos with slow motion and subtitles."

GR4 describes how she also prepared polls "so that students can feel that we keep in touch, and I take their opinion into account. I find that the positive evaluation increased in the lessons, particularly with the use of the padlet and the poll on how you feel."

The most common negative comments about distance learning remain the 'detachment' from some lecturers and the lack of practical, face-to-face exercises. Quizzes, knowledge questions, tests, and written or oral examinations concerning the theoretical part of these subjects are a matter of familiarity and organisation. However, all agree that it is necessary and critical to rethink the way of assessment in distance learning and look for more appropriate formats/methods for art courses, thus compensating for the lack of practical, face-to-face presentation that changes both the nature of the subject and the expected benefits.

Concluding remarks

GR1: "The arts and museums are a field where new technologies have been developed. Artists have correspondingly been and continue to be pioneers. Many artists are involved in digital photography, painting, video art, and digital performances. University lecturers and art educators at all levels should attempt to harmonise the arts' content in distance learning in whatever form it takes. One cannot fail to agree with those who prefer traditional workshops or physical museum visits to digital choices. However, it is wrong nowadays to think that we diminish the scientific nature of the arts if we teach them online or with new technologies. It is not enough anymore and does not pay justice to the multimodal character of the arts to be limited in traditional ways of learning and teaching. "

CHAPTER 4

Academics' views from Frederick University

Victoria Pavlou, Frederick University, Cyprus

INTRODUCTION

Four fellow academics participated in the interviews, three women and one man, aged 46 to 59. They had 15-33 years of teaching experience in Higher Education Institutions. They were all from different disciplines: three from education, in particular music education, theatre education and Greek literature education, and one from visual arts, and in particular visual communication. As the Department of Education of Frederick University runs several postgraduate programs in fully distance learning (DL) mode, the members of the Education Department had experience in distance teaching under normal circumstances. One taught a course for the first time during the Spring Semester of 2022, whereas the other two were more experienced; they had six and nine years of teaching experience. The colleague from the Visual Communication discipline (Department of Arts and Communication) experienced distance teaching-learning only during the Emergency Remote Teaching (ERT) that was in need because of the Covid-19 pandemic. In the text below, we use codes CY1 to CY4 to refer to the lecturers who participated in the interviews.

PARTICIPANTS' OVERALL VIEWS AND ATTITUDES

All academics were positively oriented towards DL. They felt the arts could be taught through eLearning, especially at a postgraduate level. For undergraduate courses, they would opt for a hybrid mode, if there was a demand, instead of their regular face-to-face (f2f) mode. At the same time, they pointed out points of importance or concern for them.

The Visual Communication Expert (CY1) defined what distance teaching-learning should be for his discipline: "It has to do with real-time, real people, camera and sound on and working together. For me, it's not about uploading resources on a platform for students to read. In art and design, we focus on the process, on experiential teaching and learning". He also talked about the importance of transferring content online but also of rethinking the content. For example, academic drawing of still life cannot be transferred online. He pointed out that the tutor "needs to rethink how to promote skills in drawing and maybe focus more on sketching or other activities" (CY1). Another option in DL would be the 3D holograms which were not yet available for wide-range use.

The Greek Literature Educator (CY2) discussed her view on communication and DL. She noted that

Communication takes place through representation, and the digital space is a space of representation, arts are representations, and even the way we speak is a matter of representation. I believe that the digital environment makes you deconstruct your perceptions of environments. We are moving in many educational environments, and the digital one helps you deconstruct your perceptions and views of the environments not as distinct spaces but as a continuum. This is something that someone in the arts can understand but not so easily someone in other disciplines. The issue of representation, of

in-depth communication, is an issue that puzzles us – us who are in the arts – a lot! Combining the arts and the digital experience is a dual being / so it is like we are ... travellers, who travel from one space to the other while we are and simultaneously have a perception – not simply a critical perception – of how we construct our relationship with reality or with an illustrated book! So, we have multiple identities; we are employees, we are educators who need to teach in different environments, we are scientists who think of things and the digital environment All these need to make us reconsider our ideas of what we are doing, of what we can do, of how consciously we are reflecting on our discipline.

Three of the interviewees raised the issue of "experienced" students. That is, they felt that DL worked better for mature students: the Visual Communication Expert (CY1) said that it worked better for senior undergraduate students and postgraduate students than first-year students and the Music (CY3) and Theatre (CY4)Educators emphasised that it worked well for their postgraduate students. This was because they all felt that undergraduate students needed to have f2f experiential experiences to develop their skills, knowledge, and thus their professional identity. For example,

Non-music specialist teachers may even dislike music because of past negative experiences or low perceptions of their skills (...). These (*attitudes*) are hard to be overturned when being in an online environment. The practical aspects of the course, the games we play, are important to make the course more interesting, playful and attractive. These cannot be transferred online. (...) the practical aspect of the course cannot really be delivered or assessed online. (CY3)

Personally, I wouldn't want to go back to DL with my undergraduate students. Now that we are back to f2f teaching, the outcomes are a thousand times better, more creative, more pleasant and more vital (...). The essence of theatre has to do with co-existence in real space. (CY4)

All three felt that DL could be very successful for postgraduate students when teaching under normal circumstances, as these students were already professionals in their field. Further, they had enough time to prepare their DL courses, which they considered extremely important for the quality of teaching and learning in an online mode. For them teaching a f2f class was very easy because of their extensive experience, but they needed time for a DL course. The Music and Theatre Educators had to rethink their content, especially the experiential comment. Overall, they felt very satisfied when teaching postgraduate students:

I knew beforehand what was feasible and wasn't feasible. And I also knew my audience: teachers who are already professionals. Teachers who already work in a very specific context and would like to explore music education and what it offers for their context; to have music as one more option for their activities and for their work. So, what we offer in this course is very satisfactory. Our main goal is achieved. (CY3)

My DL course was designed for DL, so the expectations about praxis were different. An MA course has mature students who are responsible for their studies and participate in the way that fits them best, even if they are not attending the meetings. (CY4)

ERT worked very well with my postgraduate students. So well that students did not want to move back to f2f meetings and asked for more online meetings. For that particular course, this was feasible as it was more about art history. (...) they had to submit 11

posters related to the videos we watched, but I didn't have to teach them any skills about how to make a poster; they already knew the practical/technical aspect. (CY1)

The Greek Literature Educator also supported the view that DL was not in dissonance with the nature of the arts. In her opinion, it was the teachers (pre-service or in-service) who might have reservations about DL as they did not have enough experience in DL: "As soon as they start experiencing DL in the format of a workshop, they realise that they still can get rich experiences of writing and reading and interaction, through a platform that encourages communication" (CY2).

KEY CHALLENGES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

Three of the four interviewees talked about challenges in the case of ERT with undergraduate students, whereas the fourth one talked about a challenge regarding her ordinary distance learning course.

The challenges in the case of ERT focused on the experiential aspect of their courses. While relieved that they managed to respond to ERT rather successfully during the difficult period caused by the health and safety restrictions due to the Covid-19 pandemic, they were not satisfied with how some activities worked.

The Visual Communication Expert (CY1) talked about the difficulties in a) judging the quality of work online because of the limitation of the camera's quality when viewing works online, b) giving students (graphic designers) the opportunity to print their projects, c) developing practical skills such as drawing (skill-based learning) and d) making first-year students understand that they were part of a learning community and needed to have their cameras on to enable smooth communication and discussion. He noted that overall, he got the feeling – from other colleagues – that first- and second-year undergraduate students were still trying to figure out their student identity (how to study, how to develop etc.) and did not adjust very well.

The Theatre Educator (CY4) highlighted that she could not promote the feeling of coexistence in a group in the same space. Undergraduate students did not have enough experiences to build on regarding what theatre meant, how to promote theatre, and how to work in a group using theatre techniques. Another challenge was that she could not understand if they were really there, as they switched on and off their cameras. She commented that a student might get easily distracted and stop participating, e.g. if they had their phone closed by, they could easily get distracted by the constant notifications that they could receive. Further, her undergraduate courses typically had less theory and more praxis, which made things more difficult.

The Music Educator (CY3) highlighted the following challenges when teaching the undergraduate course in ERT:

- a. Promoting/raising interest. Even though she asked for open cameras and participation, most students had their cameras off and did not respond to questions.
- b. Practical work. She did not have the opportunity of personal, physical contact that would enable her to encourage students that felt uncomfortable with the subject and help them develop their abilities in playing an instrument. Overall, when there was a practical activity, the tutor demonstrated it and the students had their microphones off while being asked to try to perform along with the tutor at home. The tutor could not offer feedback on their performance.

- c. Group performance. This was impossible to achieve online due to the reason that i) the zoom application picked up correctly only one sound by a given user; so, if a student was singing and clapping, one of these two sounds was fine, and the other one was deformed and ii) the different speed of the internet connection of each student made it impossible to synchronise and perform a song. So, group performance work was impossible. Group performance work was one of the three essential elements of the undergraduate course.
- d. Assessing practical aspects. As part of the assessment, each student had to sing while playing an instrument. The tutor could not have a good sound of the voice and the instrument during the meeting for assessment. The students were asked to send a video of them singing and playing as an alternative option. This was unsuccessful, according to the tutor, because, despite the instructions, the students offered low-quality videos.
- e. Experiences with instruments. Each student had only one instrument in front of them, which they used alone, without being able to collaborate. There was the option of self-creating simple instruments, but she did not opt for this as she could not find a way to enable collaboration and group performance.

The Greek Literature Educator (CY2) talked about a challenge in her DL postgraduate courses that had to do with the number of students. As the DL master's degrees started to attract more students, the number of students per group increased significantly. Therefore, it was challenging for her to enhance social participation and promote a community of learning. Other "expected" challenges related to students' digital literacy. Not all students were digitally literate; some – a small minority that still existed – knew nothing about how to function in a distance environment, e.g. how to upload an assignment. Nevertheless, they enrolled for the master's degree, and she did her best to support them. They also received sufficient support from the Distance Learning Unit of the University.

KEY OPPORTUNITIES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

The three instructors who had experiences in DL in their regular DL postgraduate courses noted a few common opportunities. These related:

- a) with opening access to different populations; teachers who lived in different geographical locations and practically would not be able to attend a postgraduate program, teachers with many other obligations who could not dedicate a fixed timetable for their studies but who could make some adjustments to participate in some meeting, etc. ("this makes the medium more democratic" Theatre Educator-CY4),
- b) with working with mature students; professionals who wanted to develop and could selfdirect their studies,
- c) being able to divide students into small groups for group work; working in small groups was more intimate and gave students a sense of control over their studies, and
- d) being able to offer some fun, exciting and interesting workshops for the students and force them to think of different ways of interacting.

Opportunities that were mentioned by individual interviewees related:

 a) to the exchange of experiences and knowledge amongst students because of their local context, e.g. they could talk about music education and culture in their local context (Music Educator, CY3)

- b) to learn from peers; students who were more digitally literate and enjoyed surfing the internet to find innovative and more interactive resources could inform others and the tutor of new digital tools and resources (Greek Literature Educator, CY2)
- c) to the ability to promote meaningful communication and have the element of personal contact (Theatre Educator, CY4).
- d) to have a meeting outside typical operation times of the university, e.g. on a Saturday morning when almost everybody was available and energetic, including the tutor (Greek Literature Educator, CY2).
- e) To have meetings where everybody was active; "DL students did not try to 'hide' behind closed cameras or avoid participation in activities like undergraduate students did. There was a conscious effort to be there, which was reflected in the students' outcomes" (Theatre Educator, CY4).

The Greek Literature Educator (CY2), who was the most experienced in DL of all, also talked about several opportunities for active and engaged learning. She embraced game-based learning, learning by doing, learning in a workshop format and experiential learning. Her courses focused on creative reading and writing. She wanted students to experience (embody) creative reading and writing, not simply to present activities to them on how to implement activities with children. Further, she aimed to build communities of learning through collaborative activities.

I feel that DL opens up more opportunities for this kind of learning as it breaks away from the tradition of a classroom that tends to promote a more traditional approach to teaching. Of course, one can also adopt these innovative methodologies within the 'typical' classroom in the university. (Greek Literature Educator, CY2)

At the same time, they all noted that these opportunities were the result of hard work; "you really need to be inventive through the camera, you win on another level (...) I tried to be 'familiar', and there was a good feeling within the group. (...) It was a very nice experience and, in my opinion, a successful one" (Theatre Educator). Also, both the Music Educator and the Greek Literature Educator had the opportunity to try things out for several years and gradually build more interesting, interactive and experiential resources and activities.

Moreover, despite the challenges noted during ERT, the interviewees talked about opportunities created because of DL and solutions to some of the challenges. For example, the Visual Communication Expert (CY1) noted that the quality of students' presentations for assessment purposes was higher when it was done through a zoom meeting. He attributed this to the fact that they had to think carefully about their presentation (what to say, how to say it, and how to distribute their time) and be more prepared and professional. Thus, the Department is now considering maintaining the same format for the forthcoming semesters. Further, he noted that within the Department, they were able to implement a hybrid teaching mode and, following the health and safety restrictions, undergraduate students (graphic designers) could visit the university for half of the meetings. Thus, they responded to some challenges, e.g. students got the opportunity to print their work. No other problems were reported for his more theoretical courses addressed to fourth-year undergraduate and MA postgraduate students. These students were more mature, and everything went smoothly from day one.

My screen became my class. Of course, there was no physical contact ... this is not possible through the screen, the touch, the smell, the human elements Still, the screen can replace for some time the physical contact. (...) we continued online with my postgraduate students, even after it was possible to come to the university, as they asked for it. (CY1)

The Music Educator (CY3) was able to find a solution to the problems encountered when she tried to play an instrument and sing for the first time during ERT. And in the second semester, when she had to teach again under the ERT mode, she was more prepared; she developed her own resources, her own educational videos with music activities with children.

INTERACTION: PRESENCE IN AN ONLINE ENVIRONMENT

As interviewees were asked to describe in detail one particular online course and explain its structure, they focused on the teacher presence in designing the learning environment. At the same time, they talked about interaction with students without distinguishing whether they referred to tutor-student interaction or student-student interaction. For example, the Visual Communication Expert (CY1) talked a lot about the role of discussions and how he promoted discussions during online meetings, while the Greek Literature Educator (CY2) talked a lot about establishing a learning community.

In general, all felt that interaction was important and employed different strategies to encourage interaction and have a good relationship with students. These are described next.

Instructor-Student Interaction and implications for social presence and tutor presence

In certain instances, the interviewees highlighted their relationship with students. In particular, they (CY2, CY3 and CY4) focused on the need to give immediate and explicit feedback to students or immediate responses to inquiries and questions. This was done

- a) throughout the semester as there was a forum titled "I have a question" (this activity also encouraged a sense of community because everybody saw the questions and the answers, and they could ask follow-up questions),
- b) during the zoom meetings, where they encouraged questions; "I always tell them that they can interrupt me at any time either by raising their hand or by writing in the chat"), and
- c) after receiving assignments that were graded; "I always give lengthy feedback to their assignments, not simply a grade. I use a rubric, but I always add comments being short or lengthier ones, if needed".

The less experienced tutor in DL, the Theatre Educator (CY4), also mentioned the need to give very detailed instruction to students when coming to assignments. As it was the first time she ran a DL course, she was puzzled about some of the instructions she gave, that is, how clear they were to the students and whether she needed to be more precise to avoid misunderstandings.

The Greek Literature Educator (CY2) also mentioned that it was easier to develop personalised relations with students that were always present during the zoom meetings and also participated in extracurricular activities, such as attending an additional lecture by a guest lecturer, attending and helping in f2f activities at the university, participating to a conference, participating to workshops about children-youth literature, etc.

Student-student interaction and implications for social presence and cognitive presence

The three interviewees from the Education Department (CY2, CY3 and CY4) talked explicitly about a particular strategy for promoting social presence and a sense of a learning community among students. They referred to creating a forum in the LMS platform for students to interact. All three had two forums in their courses, asking students to interact around a given topic. Having two activities for interaction was included in the requirements for structuring a DL course, given by the Distance Learning Unit of Frederick University. They found this requirement very important, and they were pleased with the level of interaction that students had. They did not have a very active role in the forums as they wanted students to be involved. The instructions given to the students were similar; that is, the tutors were posing a question, and asking the students to respond to the question and also comment on other students' answers/ positions. Participation in forums was assessed more frequently, with a 5-7.5% contribution to the overall grade.

Other strategies used involved:

- a) having discussions during the online meetings,
- b) dividing students into small groups during online meetings (breakout rooms) to execute an activity that aimed to make them get to know each other and collaborate
- c) having asynchronous activities for bonding students, e.g. wikis.

Collaboration in graded assignments was sought only by the Greek Literature Educator (CY2). The others felt that collaboration would be difficult because students had very different backgrounds (kindergarten, primary and secondary school teachers). Also, they were puzzled about whether students would contribute equally to the final assignment.

The Visual Communication Expert (CY1) talked about student-student interaction during the synchronous meetings. He did not implement other strategies. Presence at the meetings was very important to him as discussions around the issues presented were a major component of his courses.

Student-content interaction and implications for cognitive presence and tutor presence

The interviewees discussed the resources and activities they had structured for the students. They expected students to participate in activities and interact with the resources and, thus, with the content of the courses. All of them had videos, links to particular websites and PowerPoint presentations. Further, the Music, Theatre and Greek Literature Educators (CY3, CY4 and CY2) had interactive presentations, recordings of the meetings, and readings in pdf format (the DL Unit of the University also required these).

To ensure that the students interacted with the content, they had several interim assessments and a final assessment. The CY1 lecturer's (Visual Communication Expert) interim assessment included in-class participation, an essay (research paper) and 11 posters based on the movies they watched about art movements. The CY3 lecturer's (Music Educator) interim assessment included an assignment about music and the expression of emotions, an assignment about music games and music activities, four short quizzes and participation in two forums. The CY2 lecturer's (Greek Literature Educator) interim assessment included two small individual assignments, one group assignment and participation in two forums, all about creative reading and writing and pedagogical activities. She also had self-assessment activities that were not graded. The CY4 lecturer's (Theatre Educator) interim assessment included a small individual essay, an individual 'bigger' essay and two forums; one where they had to comment on a video and another where they had to co-create a story for a play.

LECTURERS' REFLECTIONS

The interviewees seem to be quite pleased with distance learning. Mainly because three of them had experiences in DL under normal routines in the context of DL programs and one of them was teaching mature students (senior undergraduates and postgraduate students) who appeared to handle ERT well. The DL Unit of Frederick University offers specific instructions on how to develop a DL course, the format each week needs to have, the kind of resources that need to be included and the kind of activities that need to be incorporated. Further, it offers support to tutors regarding any technical aspect. E.g., the Theatre Educator (CY4) referred to this support and how pleased she was.

Some examples of interviewees' feelings of satisfaction:

The CY3 lecturer (Music Educator) noted that she got very positive feedback during discussions with students. She felt that the types of assessment fitted well the mode of delivery and the characteristics of the students. She was very pleased with how the DL course was running. At the same time, she noted that regarding ERT, she was not very pleased with the learning outcomes and was unsure of how to 'transfer' online the practical aspect of the undergraduate course.

The Greek Literature Educator was also very satisfied with how the DL students responded to the course. She also noted that there was always more room for improvement, so she was always looking for more appropriate educational resources and readings. And that she always modified activities from one semester to the other to have better results. Another issue of concern was about students at risk of dropping out; the LMS platform offered automatic messages when a student was not participating for a given time, which was very helpful. Further, she was aware that there was always a need for new activities; "you keep the ones that work, and then you change what didn't work".

The interviewees also offered advice on developing a DL course or mentioned points of concern that an academic needs to address for their disciplines when designing and implementing a DL course.

The Visual Communicator expert noted:

We must account for students' perceptions, attitudes towards online learning, and past experiences. In Cyprus, secondary school students in public schools were not allowed to have their cameras on during ERT. So, after this experience, they came to the university. And we were asking them to have their cameras on. But they were very reluctant to do so. It took them some time to understand that there was a community of learning and that they needed to collaborate. (....) It is important to have a specific timetable, and a common time to meet, even in a DL course because you feel that you are doing something collectively and not individually.

He also noted that DL courses need to be as exciting as f2f courses; to have a variety of a) teaching methods, not simply lectures, b) resources, including videos, and c) activities, including visits to

museums, doing work online, doing work simultaneously (in online meetings) alone, having discussions and dialogic work.

The CY3 lecturer (Music Educator) noted that when designing and implementing a DL course, it was important:

- a) To know the abilities of the students as well as their background to plan the aims of the course accordingly. Also, after the beginning of the course, it was important to get more specific information about the particular group to adjust activities (e.g. to simplify activities if there was no music background) or to know if she could give more advanced resources (in the case that students had a music background). In other words, to personalise teaching.
- b) To have an open book final exam to encourage students to read the resources critically and be able to implement theory into practice.
- c) To be positive towards all questions asked by the students.

The CY2 lecturer (Greek Literature Educator) recommended that a DL course needed to:

- a) Have many activities that simulate artistic procedures; "the more educational interactive activities you have, the better. They are not going to be artists; they are educators, so you need to have artistic procedures that have educational value and use".
- b) Invite students to contribute to the resources; use their energy, invite them to take initiatives and channel these to serve the course's aims.
- c) Incorporate other aesthetic elements such as music, videos/movies as a stimulus for creative reading and writing.

Further, she noted that good results depend on the tutor's effort; "you need to put in a lot of effort, your maximum effort, 100%," and on the tutor's energy during meetings; "you shouldn't be tired (...) you need to give from the start a lot of inspiration and power through the way that you are acting as a coordinator of the meeting, as a mentor. Thus, you can change students' stereotypes of what learning is in a digital environment".

Effort and a lot of time of preparation were also stressed by the Theatre Educator (CY4 lecturer). She highlighted that to design and implement a DL course one needed to search a lot and explore different possibilities; to do research on what was available, possible and to think of alternative ways of delivering content, especially the experiential part of the course. She paid particular attention to how to offer meaningful experiences, that allowed for personal expression and interaction among students.

CHAPTER 5

Academics' views from the Adam Mickiewicz University

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INTRODUCTION

This section introduces the six interviewees and their fields of expertise (four women and two men) from Adam Mickiewicz University in Poznan, Poland. Three interviewees (PL_1, PL_2, PL_3) are lecturers in music education, but each is in a different area. One of them (PL_1) is a lecturer on Eurhythmics, Dance, and Dance Therapy. She is a musician, eurhythmics teacher, songwriter for children, and "plastique animé" dancer. In her research interests, she takes up music upbringing at various education stages: preschools, primary schools, and for the elderly. Currently, she teaches music, eurhythmics, eurhythmics in speech therapy, and music therapy (lectures and practical classes). She uses music education through movement combining various fields, e.g., using movement to read music, interpretation, and communication. The second lecturer's (PL_2) area of expertise is music education as music theory and history. Currently, she mainly teaches theoretical classes introducing the world of music, while practical classes include hearing training. A third interviewee from music education (PL_3) is a conducting lecturer (practical courses). He teaches conducting, concert groups and prepares students to work with sound equipment. He has a personal interest in programming and likes to be updated with IT news. The next two interviewees are from another discipline of art – theatre education. One of them (PL_4) is a lecturer of drama. His scientific interests are related to youth, psychology: psycho-pedagogical diagnostics, and behavioural development disorders. His activities use drama as practical classes to prevent exclusion in the context of cultural diversity. Privately, he is also interested in various theatrical forms. The fifth interviewee (PL_5) is a lecturer of theatrical workshops and art therapy classes. She teaches the use of theatrical forms and techniques and the primary areas of art therapy in work with children in preschool and primary school. Her main research interest is children's learning process in bilingual and multilingual environments (using creative methods and art). The last interviewee (PL_6) is from fine arts education, and she is a sculptor and a lecturer on sculptures. She teaches sculpture, techniques, and forms of artistic expression in work with children in preschool and early school education. Her sculpture works are exhibited in Poland and abroad (Germany, Belarus, etc.).

PARTICIPANTS' OVERALL VIEWS AND ATTITUDES

All the interviewees emphasised that they received technical support and online training sessions from the IT services at Adam Mickiewicz University, Poznan, Poland. The music teacher noted (PL_2): "The university immediately started support. I was on this team in my faculty. We collected information from employees and students related to their needs and reacted to it immediately." Half of them used the prepared online training sessions for the university staff (PL_2, PL_5, and PL_6), e.g. theatre teacher mentioned (PL_5): "Although the university cared for us, in the beginning, there was chaos. Distance learning was sudden and new for us. The university created regulations, prepared training, and took care of employees and students' technical and psychopedagogical needs, etc.". At the same time, all of the lecturers looked on their own for technical solutions specifically for online courses for their disciplines. One of the Drama teachers said (PL_4): "Everyone had different needs, so searching and testing tools on their own made more sense. And everyone had to adjust the tools to their classes, content, and possibilities. Rethink the course and

its content." All lecturers used their equipment, technical facilities, and home space to teach (because they had the opportunity, they did not use the university equipment).

Before the COVID-19 pandemic, none of the respondents had experience conducting online classes: e-learning, blended learning, etc. For everyone, it was a sudden experience that challenged the transfer of artistic content to the online world (all noted that preparing for online classes required twice as much time as traditional classes). Still, in conclusion, everyone found the experience positive, e.g. the music teacher (PL_3): "It seems that now (with prior learning experiences, during the COVID-19 pandemic and the beginnings of knowledge after distance learning) it is worth rethinking what we will do if this happens again, we are forced to work online". The respondents described the difficulties they faced in translating the content and conducting the classes not as a "problem" but as "challenges" because they learned a lot during e-learning. In addition to the perceived positive and negative consequences of the online courses, all interviewees stated that they would like to continue to use their materials and the Teams platform to supplement the course content (using eLearning as a blended approach). After this experience, the lecturers believe that:

In the beginning, I had to rethink how I would conduct the classes to reflect the nature of the workshop. Forced by this situation, I learned many new tools and forms of teaching classes, and we all experimented. Now I am even more open to new things, and I can pass the prepared materials (mine and my students - with their consent) to subsequent years.

Undoubtedly, it was long hours of work, preparation for these classes, and materials (on the one hand creating, and on the other hand recording it, step by step), sometimes I devoted a few days to make these videos short and attractive for students (...). However, I still use these videos, you know, sometimes a student has an individual teaching mode or does not understand something and can always return to it. (Interviewee PL_6).

All interviewees emphasised that they had managed to transfer the course content to online classes as far as possible. However, in their opinions, the nature of art required direct contact (both in music, dance, theatre, and fine arts). Art was not simply a work of art or a tool but also a form of communication and observation of the world, which was very difficult to translate into the online form. At the same time, everyone saw the future in a combination of face-to-face and online learning (blended learning). As the teaching content has not changed, the form of communication and the amount of information provided has changed (in their opinion, during classes online, more diverse material can be provided).

Although all six interviewees mentioned several challenges they experienced, especially about the practical aspects of the arts, none felt a dissonance between the nature of the art and e-learning. All interviewees believed this was not a dissonance but a different form of activity, transmission, and reception. After this experience, all interviewees agreed that online content could be an excellent base for improving and enriching classes. They expressed their wish and the will to use blended learning in the future. The way of conducting online courses required changes in methods, techniques, and teaching styles. Finding an idea for an interesting approach - was the most significant challenge for all of them.

On the one hand, for all teachers, the online form was a limitation. Still, on the other hand, it allowed for the discovery of previously unknown aspects of the classes or challenging to work out in a stationary form (e.g., it made students familiar with their voice/facial expressions/gestures/visual reception by preparing recordings – sometimes to send one work were recorded several times). Another lecturer noted that "consultations for students should remain online, it is a convenience for the lecturer but also students, especially commuters" (PL_1).

KEY CHALLENGES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

The interviewees spoke of various challenges, especially during the first semester of online courses. Everyone emphasised that the situation was urgent and dynamic (they received numerous e-mails with information and instructions daily). In the beginning, there were technical challenges (Teams and Moodle were used at the University) – although all were aware of online tools at the university, none of the interviewees had used these tools before: "At the beginning, there was much fear, actually much uncertainty, caused by whether I could handle it technically at all, because maybe the younger ones are more aware of it, although I try to keep up to date with all such developments" (PL_2).

In conclusion, the interviewees believed these were new tools for lecturers and students, but they all managed to cope with this situation. There were challenges: no internet, low data transfer, non-working equipment, broken tools (e.g., no sound), broken laptops, no eye contact, difficulties in the fluency of classes, and difficulties in group work (especially at the beginning), but in general, they always looked for solutions. If someone needed to, they could use the university equipment. This applied to both teachers and students. PL_3: "I'm interested in programming - I was aware of the imperfect tools we have at the moment - especially at the beginning, it was so sudden - but I also always try to figure it out, to look for solutions." PL_6: "It was a completely new reality for me - because sculpture is a difficult matter in itself – and here in the online version... I told myself that I had to learn to use these tools more creatively."

However, challenges were not only related to online technologies. Other issues were more logistical and explicitly connected to teaching a particular discipline. All interviewees noted they spent much time preparing for the classes (at least twice as much as in the face-to-face courses). Besides, all the lecturers said that they worked at the computer every day, they were more often and much longer available for students, e.g. Dance teacher said (PL_1): "In addition, I made appointments with students after classes, at times convenient for us, if someone wanted to expand the content of the classes, talk about music." And another music education teacher (PL_3): "At the university, I have classes scheduled for two days, and here I was available five days a week. I decided that I would be available to students as needed, and they would take advantage of it by asking different questions about the class or just wanting to talk".

In the case of the space for conducting classes - at the Adam Mickiewicz University in Poznan, Poland, a rule was introduced that if someone could not teach classes from home, they could come to work (of course, by following the appropriate restrictions that were placed during the Covid-19 pandemic. All interviewees conducted classes from home because they were able to do so.

Another issue was the lack of obligation to switch on the cameras due to the different housing conditions of students. This made conducting classes in big groups difficult, but it gave the students the comfort of staying anonymous. Students switched on their cameras only during classes with a few people. PL_2 noted, "They were small groups of up to 6 people, and we could afford it because there was no problem with the connection". Students performed various tasks during and after classes in all art courses at home. Students were free, as all interviewees noted, to use what they had at hand and home in terms of space and materials. Next, some quotes by the interviewees regarding the use of space and materials at home and the interaction (or not) through open cameras.

PL_1: "I noticed students were more active and engaged and switched on cameras when my daughter accompanied me during various musical exercises."

PL_4: "During my classes, many students found it very difficult to turn on the camera, for example, when carrying out tasks. This is a key element in drama classes involving working with the body, body observation, facial expressions, and gestures. However, they were much more willing to record exercises and upload videos. In tasks - it wasn't live back then, so they had more control over what they show."

PL_6 "I moved my sculpture studio to my house and garden. I risked a lot, but I managed. I recorded videos that students watched before classes and then created their sculptures during classes. Someone turned on the camera, and we followed their movements. I corrected it if necessary in real-time. (...) I was afraid that someone, e.g., a bowl with plaster, would spill into the room and there would be some damage, but I tried to direct this process so that it did not happen. The students probably needed such support and were perfectly motivated to repeat these activities with me."

During the classes, the psychological comfort of students was essential for all the teachers – it was more important than during the classes under normal circumstances. During the pandemic, the university organized free online psychological and educational support for students. The lecturer of the theatrical workshop and art therapy noticed that (PL_5): "I had the impression that the students were resting and relaxing while performing their tasks – especially from art therapy. For the first time, I had the feeling that they used and felt the art therapy process and not only learned how to carry it out with children. At the end of the class, they confirmed these assumptions in their feedback."

The lecturer of sculpture noticed that (PL_6): "I have observation related with psychological comfort during online courses, i.e., indirect contact with people has its huge advantages because it allows more freedom - you can switch off the camera if you feel uncomfortable or someone is shy, has psychological problems, and it seems that it is the online form that supports such an opportunity to disconnect - at the same time being in touch with the lecturer all the time – I think that this attendance was higher than during traditional classes, where I stand face to face with everyone in the studio."

Another logistical issue was associated with lecture planning at Adam Mickiewicz University, Poznan, Poland. There was one day for each year of study for lectures (for several groups), and on the other days, it was possible to plan practical lessons. This solution at the University was also applied in the next academic year.

KEY OPPORTUNITIES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

The lecturers emphasized that despite all the difficulties, the experience was positive or very optimistic, e.g., PL_6: "I am very pleased with these classes. If it were not for this situation, I would not have thought about such possibilities – which I have after this experience. I can say that I have rediscovered sculpture".

Teaching arts courses online required much more effort, time, creativity, and concern for students, as noted by all interviewees. But they also gained new skills and competencies. They discovered new methods and techniques of work, developed new teaching materials, got acquainted with the activities of new media in practice, and still use them in classes, e.g. Music education teacher said (PL_2): "Online classes were sometimes more beneficial for the student because when everyone has their microphones switched off, I play the interval, and the student who is asked to say what he/she hears and repeats the interval with the microphone on - but the rest of the students could be at home also sing and check if it's this or not." The lecturer also mentioned (PL_2): "During online classes, people began to be more punctual." And in theatrical

classes (PL_5): "My students were very creative. At the Faculty, we relied on instruments, art materials, music, etc., that I brought, but I couldn't bring them to their homes. I told them to create instruments with the materials they had at home! Well, they created / when someone had a garden, they used the gifts of nature. Another student at her father's wooden workshop made a theatrical doll, etc. Sometimes the whole family was involved in the task, e.g., dance therapy, etc."

The pandemic helped all interviewees update the classes' content and adapt them to the present day. In the beginning, students received materials to read, and the lessons were interactive, with presentations and applications. The students could perform the tasks simultaneously with the teacher and then had time to create their assignments (all of the lectures mentioned the time to complete the tasks was specified - a minimum of a few days, most often up to one day before the following classes (PL_1, PL_2, PL_5, PL_6). The lecturers were more involved in the preparation of the course. They had to think about conveying the given content to be visible and understandable, e.g. The dance teacher noticed (PL_1): "Despite the difficulties in making music together, singing, rhythm, synchronizing sounds, etc. (which I could only do alone or with my child, and during individual tasks), I managed to create spaces for which I had never had time in classroom classes - I showed the artists on the Internet music and materials that I consider valuable, and I have taught them to use them." The drama teacher said (PL_4): "I do not plan to continue the classes online, although there are some elements that I will definitely keep, e.g., all the materials I created, instructional videos and online communication."

INTERACTION: PRESENCE IN AN ONLINE ENVIRONMENT

Instructor-Student Interaction and implications for social presence and tutor presence

All lecturers mentioned that at the beginning, they had to think about how to transfer these interactions to the online world. During classes under normal circumstances, how they interacted with the students was not a problem. During online courses, they had to think about this interaction and be greater involved. All interviewees believed that online learning increased the work involved in designing courses and constructing the lesson schedule.

The music teacher emphasised (PL_3): "In the room, the students saw me. Here, I had to figure out with the cameras how to make them see all of me and convey the content simultaneously – the conductor's whole-body works, not just the head and hands. So, I was transmitting from two cameras (GoPro) so that they could see my movements." (...) "In the case of concert groups... well, here I had to change the priorities of the class content, with the consent of the Dean, we couldn't get on stage with the band and start singing at the same time, but we focused more on other things, e.g., working with sound equipment, reading and notation tones electronically." And the fine arts teacher said (PL_6): "I had to find at least an idea of how to transfer sculpture to the online world. The sculpture is a matter that requires space, it requires the use of appropriate tools... I recorded short videos about layouts describing working methods (...) Students had to create a tiny clay workshop at home. Then, we discussed the creative process during a lesson and worked together."

All interviewees taught synchronously, with the provision of materials in the course group, according to the timetable (once a week throughout the semester). Everyone mentioned that for students who did not understand something during the classes, they made arrangements with them individually. PL_2 emphasised that "the hours of work with students, it would be twice as many – but they needed it. In the first semester of the pandemic, everyone could choose the form of contact with students, but how else to conduct art courses if not in contact with students? It was obligatory the following year". Also, the dance teacher noted (PL_1): "Students needed

contact with other people. I saw it when my daughter showed up during the classes (she was doing physical and musical exercises when I was playing the piano) – they switched on their cameras and made contact with her."

Some lecturers mentioned (PL_1, PL_3, PL_4, PL_5) that initiating and maintaining students' interest during online classes was very difficult. When nobody except the teacher switched on the camera in big groups, it was necessary to ensure someone was on the other side. In smaller groups, the lecturers did not have this problem (PL_2, PL_3, PL_6); the students switched on the cameras themselves.

The involvement of the lecturer was much higher, but the activity of students (especially in large groups) was very low. The lecturers could not aware of what the students did during the classes. On the other hand, post-class tasks quickly verified whether the students really participated in the classes or whether they were just connected. In the online teaching context, students were more susceptible to distractions. Students further lose out in the case of failing Internet connectivity and poor computer equipment.

All interviewees conducted classes on MS Teams and shared materials with students there. One lecturer (PL_1) used Moodle - only for the final assessment. They used all the features, voice chat, group, and private chat, to interact with students during their Teams classes. The lecturers emphasized that Teams had its limitations; it sometimes stuttered, and some features did not always work. But, it was the best free tool for that moment.

Despite the disadvantages, lecturers still use Teams, among others supplement communication with students, provide materials, and submit final papers. One of the Music teachers (PL_3) noted that "When we slowly returned to normal classes, the students started to uninstall Teams from their phones, and they did not get any notifications. And I tell them: I will not talk to you on Facebook, etc. That's why we have Teams - our safe internal platform, and I want this communication and file uploads to continue on this platform".

The lecturers remembered many different moments from their classes: being positive, funny, and not entirely pleasant (e.g., someone had the microphone switched on and spoke negatively about the lecturer/classes). When looking for solutions and selecting activities, they were guided by what the students most often responded to positively.

All interviewees agreed that online learning was an enormous challenge, the effects of which were beginning to emerge, e.g. PL_3: "Not long ago, students had their diplomas, and now we can see where we made mistakes – both of us, lecturers and the students - e.g., the problem of graduate students of conductors, they couldn't look at the choir, they looked at the floor as if they to wean off from face-to-face contact during distance learning. Face and hands were utterly expressionless, but the students said that during this time, they saw only themselves in these recordings."

In conclusion, all interviewees believed they maintained quality teacher-student interactions (PL_3, PL_4, PL_5), which they thought were better than before the pandemic. They even felt they extended these interactions during distance teaching (PL_1, PL_2, PL_6). None of the lecturers had students with disabilities or required an individual study program. Students received individual and group feedback from each of the lecturers. Students also reacted to the content of classes, teaching methods, and tools and provided feedback after completing tasks or at the end of the course. Students and teachers used the emoticons available on Teams. At the same time, all the lecturers noted challenges, e.g. sometimes they missed the "emotional exposure", which was part of the nature of art (especially during drama classes). They emphasized that - despite
everything - face-to-face interpersonal interactions, observation of other people, and "energy exchange" were irreplaceable.

Student-student interaction and implications for social presence and cognitive presence

All interviewees agreed that student-student interactions differed among the groups continuing or starting online studies. Groups that continued their learning online were more integrated and knew they could ask a teacher for help. They willingly cooperated, supported, and helped each other. They kept in touch with the lecturers after the classes and were eager to come for extra consultations. Teachers did not see significant differences in interactions between regular classes and online learning for these groups. In their opinion, they remained at the same level.

However, the involvement of students during and after classes changed. In the case of some subjects, e.g., theatre and art therapy (PL_5) or sculpture (PL_6), students had to prepare materials for classes on their own (during stationary classes, materials were provided by teachers). In addition, they also strengthened their technical competencies –they recorded videos, took photos and presentations, and used new applications, e.g.: JamBoard, Mentimeter, Kahoot, Genial.ly, Canva, etc. They also supported each other in acquiring technical competencies (instructing each other during a lesson).

The lecturers mentioned they appreciated student-student good quality interactions, especially in the classes: concert groups (PL_3), drama classes (PL_4), and the theatre workshop (PL_5), where many tasks were in the group. On the other hand, in the opinion of the interviewees, students who started their studies and consequently their learning online had a more complicated situation; they were confused. They needed more pedagogical and psychological support and needed support on how to integrate into the 'class'. They did not know each other and formed one group. This group consisted of small – prospering groups of 5-6 students during the classes. Student-student interactions during the lesson were appropriate, but it was felt that they did not know each other at all. This made it difficult to carry out varied group tasks (they only wanted to cooperate with those they had met) and constructively stuck to the forum (they were afraid of the opinions of others). Groups that started their studies before the COVID-19 pandemic, in the opinion of lecturers, were able to adapt better to the new situation in the online space, e.g. PL 5: "Groups that continued learning kept in touch with each other. They shared information quickly and efficiently and called each other, e.g. when someone was missing from the lesson, they knew what was going on with friends. New students met in small groups at the faculty when they picked up the ID student cards and exchanged contacts. Previously, they only knew each other from the online world."

Student-content interaction and implications for cognitive presence and tutor presence

In the context of student-content interactions, the interviewees did not change the learning outcomes. The students followed the same programs, but the courses were conducted differently (online), sometimes forcing teachers to change the course schedule. Some lecturers adopted diagrams to organize the content, so students knew what followed, e.g. PL_5: "At the beginning of the class, I introduced the students to the schedule of meetings, dates, and rules of when, where, and how I would be adding the materials. Everything was in order, the students knew what awaited them, and we stuck to these rules from the beginning to the end of the course" or PL_6: "I recorded short videos - it was a great value for me. A student who did not understand something during class could always return to it, even several times."

Students received many self-prepared materials from the lecturers and indications of valuable sources from the Internet. They received many more of them – as an extra for each course. Compulsory material was carried out with all students. If someone wanted to expand the content or discuss a topic, the lecturers invited them to additional consultations. It was the same strategy for all interviewees. Students also noted to all lecturers that they had much more independent work at home due to online art classes. Not all exercises could be done during the lesson (e.g., dancing, singing, art therapy activities), and apart from completing the task, it had to be recorded, edited, uploaded, kept on schedule, etc. However, it was nothing new for students who studied systematically.

The music teachers also noticed that students sometimes used new technologies – unconsciously to their detriment in the context of acquiring skills, e.g. during ear training classes (PL_2), conductors, concert groups (PL_3), when asked about a given sound, students had a receiver in their ear and covered ears (so it was not visible). The internet piano was turned on in the handset, and they could easily guess sounds. They also had to uncover their ears during the recordings as soon as teachers saw this situation.

LECTURERS' REFLECTIONS

Interviewees indicated they were relatively satisfied with what they had accomplished while teaching online in such a sudden and dynamic time. They were aware of the mistakes made and educational successes, e.g. The music teacher (PL_2): "My course is an introduction to study further, to other courses. The most important for me is that I can see that they are doing well".

Some people saw the effects of their work right away. For example, an art therapy teacher (PL_5) felt that this subject helped students in that challenging time, and in the end, she also got such feedback from students. However, she also noticed, "At the beginning, we could work in smaller groups at the faculty, keeping a distance and restrictions. We all had the impression that seeing a group of 10 people at once in one place is a lot. Our perceptions and feeling have changed" (PL_5). Other effects of their work were noticed after a year or two when they met students in a regular class, e.g., during their diplomas or the continuation of courses, e.g. The music teacher said (PL_3): "Now we can see whether our work has brought the expected effects, or even though we thought we were doing something well, the final effect is not satisfactory."

Lecturers were aware that in a similar situation, they would cope now that they felt more prepared, although they believed their own needs related to appropriate equipment, competencies, etc. PL_4: "As soon as possible, we returned to full-time teaching in a normal class, but this experience taught us a lot."

They were not ready to transfer their artistic courses to the virtual world. However, they saw its potential in the form of blended learning and would continue to use what they had created for their online classes. Moving the classes to the online world forced the teachers to change their thinking, find creative solutions, and often rethink the whole concept of the courses. They learned to use tools and applications they would not have looked at before. Old things found in the house got a "second life." It allowed them to discover many new ways of self-development and relive their passions again. Moreover, all lecturers emphasised that they had kept their "home offices" and still use these for work.

Assessment for the online classes had many aspects. Some lecturers noticed that they assessed students' work differently than before the pandemic. During online courses, they had to consider their own and their students' abilities, mainly regarding technical issues. For example, the sound quality was essential in music education, and sometimes it was distorted during the online courses.

The issue of evaluating students' work, even after returning to classroom activities, was problematic, e.g., how to assess something that students could not practice in online classes (e.g., maintaining eye contact with the choir). Another teacher said: "We have already fully returned to the classroom meetings. I observe that the students feel at ease in the studio, they continue to create, but the exams are still ahead of us" (PL_6).

All lecturers made a self-assessment of the course. Generally, they were happy and satisfied. Not everything worked out – some of the changes were introduced in the next year of online learning because they were constantly self-evaluating their activities. Staff visits continued during online courses at Adam Mickiewicz University Poznan, Poland. The lecturers learned about their workshops and what they could improve in them.

CHAPTER 6

Academics' views from the University of Barcelona

Aurelio Castro Varela University of Barcelona, Spain

INTRODUCTION

This section introduces the five interviewees – four women and one man, aged between 40 and 52 – and their fields of expertise.

Interviewee 1 (ES1) is a lecturer in Primary Teaching Education and Psycho-didactics at the University of the Basque Country (UPV/EHU). She has also been a lecturer in Early Childhood Education and Special Education. Her academic field is arts education. Since 2018, she has taught one Master's degree subject in a blended format.

Interviewee 2 (ES2) is a professor of Didactics of Musical, Plastic and Corporal Expression at the University of Valencia. Except for the pandemic, her undergraduate courses are usually taught face-to-face. She is also a professor of an online Master's degree in Cultural Studies and Visual Arts.

Interviewee 3 (ES3) is a lecturer at the University of Barcelona. Incidentally, he was supposed to start his tenure-track contract on 20 March 2020: the very same day that Spain went into hard lockdown. He has a PhD in Art History and another PhD in Educational Technology. In the latter, he researched how music lecturers taught future preschool and primary education teachers using technology in higher education. His last position was full-time professor and researcher in Music Teaching at the International University of La Rioja (a private, fully online institution).

Interviewee 4 (ES4) is an adjunct member at the Universitat Oberta de Catalunya (UOC), a fully elearning university, and at the Universitat de Barcelona (UB), a public university with face-to-face teaching. She teaches subjects related to the etching technique and the development of artistic projects. ES4 defines her teaching and artistic practice from an "expanded" and interdisciplinary perspective. She explained her experience in both institutions, comparing the challenges and opportunities that emerged from each of them and giving a detailed account of the online format that the UB had to adopt during the 2020-21 course due to the pandemic.

Finally, Interviewee 4 (ES5) is an assistant professor of Visual and Plastic Education at the University of Girona. During the Covid-19 pandemic, she was teaching in the Faculty of Education at the University of Barcelona, in the degrees of Pedagogy, Social Education, and Primary Education. Her interests include arts-based research theories, creative and artistic methods for education, and transdisciplinarity. She is also interested in arts for social transformation and in the role of the arts and education at the social and community level.

PARTICIPANTS' OVERALL VIEWS AND ATTITUDES

ES1 has always been interested in introducing technologies for arts education. Still, she finds several tensions in their use: the addictions that they generate, the displacement of people's roles, and the risk of overuse. During the Spanish lockdown, the participant refused to teach online as

she thought the situation was shocking. Instead, she offered to tutor those students who needed it. Regarding the relation between online learning and arts, ES1 believes that "it makes it easier for the students to work individually". However, collective learning is necessary for sharing thoughts, making specific activities and embodying the learning experience, and e-learning does not always provide enough resources to think together. In this respect, it's important to highlight that her pedagogical approach is socio-constructionist, thereby focusing on relations and processes during the learning experience and knowledge production with others.

ES2 sees e-learning as a negative imperative and prefers face-to-face learning due to the lack of visual and physical contact and non-verbal communication elements in the former:

"I feel unable to understand how students feel". Moreover, "activating or not the camera is a barrier". She also thinks online learning hinders participation and attention: "It is hard both for students and for teachers to spend so much time paying attention to a screen. Online classes that last more than one hour are insufferable". However, in the end, e-learning can also be an opportunity for a more inclusive education: "It works very well for complex lives, for lives with other schedules. For example, for people who must manage a family, a job and a student life. And if a student doesn't understand something, they can go back and see it again". Beyond this, she agrees with ES4 (see below) that it's difficult to translate certain artistic practices into online practices: "I can't do everything in the same way. For example, I don't know how to translate action art or artistic installations into a virtual format".

According to ES3, class time needs to be quality time, which also means that online classes must be short to be really useful and meaningful: "A two-hour online class does not work. In the university where I worked previously, fully online, bachelor's degree classes were 45' long. But to be fair, you could do it with just 30'. In a class where the instructor gives a unidirectional speech for two hours, both students and instructor end up tired". He also thinks that it is better to have good practices with a few digital tools rather than being drowned in them:

In the rise of online teaching, during the hard lockdown, the number of resources suddenly offered by our institution overwhelmed us. However, we need time to assimilate the use of a tool. I will not be able to teach a proper lesson just because I have a bunch of resources. I'd rather be thoroughly instructed in a few of them, one at a time.

For ES5, arts education and virtuality are not only compatible but also offer "endless possibilities": "It is a situation that had never happened to most of us before, but it's just [about] changing the mindset". Currently, she does not use many digital tools when teaching because she wants "to do things, rather than taking them to a virtual digital environment". Thus, ES5 admits being biased toward face-to-face modality but would like to take advantage of the virtual tools and strategies she used during the pandemic.

ES4 compares her experiences at the University of Barcelona, with face-to-face classes except for the pandemic, and at the Open University of Catalonia, fully online. The main difference between them is that in the UOC, all the resources are designed considering the online teaching format, whereas at the UB, they were not. Such difference entails that the teaching at the UOC is asynchronous, while in the UB, the online lessons were synchronic during the pandemic period. Additionally, the UOC teaching format allows the students to enjoy greater flexibility and adaptability for dealing with other professional and family responsibilities or for living in disconnected areas or even in a detention regime. ES4 also attaches vital importance to previously available teaching resources and materials when designing an online course. In her view, the lack

of preparation and structure (especially during the pandemic) and the attempt to "translate literally" face-to-face arts courses into an e-learning format weakens online teaching. The more autonomous the virtual format is for students, the larger quantity of explanations and resources that are required.

KEY CHALLENGES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

ES1 highlights that engaging students during online learning is a difficult task. More specifically, forums or videoconferences are tools that don't work quite well because the students at home are usually distracted by something else. They must be more responsible and self-manage their time/space to make it work. Also, there is a need of using better platforms. ES1 recognises that Moodle is an old platform that doesn't facilitate online teaching. She thinks that online learning requires other ways to plan the subjects and specific training for teachers to improve their practices and the relationship with technologies and digital platforms.

According to ES2, the key challenges are related to several issues: a) supporting mutual learning between students in online formats because "teaching lost a lot for the presentation of the results" b) technological limitations: "the resources that we had at the university were not useful because I couldn't upload the videos in the university's platform due to their weight!" c) supporting students' participation and attention in online learning d) structuring the online platform and helping students navigating into it e) designing activities that are truly collaborative f) implementing an affective dimension in teaching, since she misses "being capable of recognising students' specificities", and g) *translating* in-person teaching practices to online modalities.

Concerning his discipline, ES3 explains the troubles of dealing with synchronicity in online learning: "When we meet through the screen, there are always a few seconds of delay. This is a big issue when we work with music because it is about *tempo*". However, teaching it in an asynchronous manner might not be "realistic": "I have worked in projects to create a platform to deal with that. We managed to reduce inactivity, but we ended up giving up. It is so difficult because you also lose the gazes, the gestures, the breathing...". He also thinks that the online teaching mindset is not only about instruction but also needs the availability and support of the whole institution. On the other hand, the interaction with the students tends to become less meaningful because of technical constraints (such as low bandwidth or the lack of hardware and/or software) that teachers can't solve easily. Additionally, a class or subject in online teaching entails designing several plans due to possible contingencies, as well as calculating the amount of homework students can be asked for.

For ES5, the main challenge has to do with students' forms of resistance: not turning the camera on, little participation ("I sometimes felt like a radio speaker"), and the difficulty in knowing where and how they are. Very often, she felt that speaking in front of a screen was a "significant barrier" for many students.

During the pandemic, ES4 had to adjust her subject at the University of Barcelona to e-learning. Despite the lockdown, the group had the university's etching studio available once a month for practical and supervised sessions, which was a relief. At first, she had to teach at the same time face-to-face classes (with half of the students in the classroom) and online classes (with the other half at home). In this situation, the help of workshop technicians and the use of audio-visual materials and resources were essential to maintain the teaching quality during her lessons. But

the uncertainty when designing the classes (to not know when the situation will change, for how long the online format will be maintained, if they will have access to the workshops or not, etc.) added even more difficulties. And, as already mentioned by other teachers, she considers that certain subjects do not fit e-learning. In this respect, the living conditions of the students affected the online possibilities of a screen-printing subject crucially: "It's not the same to be in a shared flat, that to be at your grandmother's house, taking care of her and working and doing screen printing in the bathroom while she sleeps".

KEY OPPORTUNITIES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

While experimenting with online learning, ES1 realised that virtual spaces were very useful for gathering students' reflections and theorizing artistic projects. However, in her view, arts education should not be just online but at least blended. As a matter of fact, blended teaching enables students to develop a personal learning process at home and a socialisation of such learning in the classroom. It also helps to respect manifold needs and different ways of learning, preserving activities that need to be face-to-face because of their embodied nature.

During the lockdown, ES2 prepared many videos for her online classes. For that period, using the video was an opportunity to provide additional materials and allow students to enter spaces and practices that otherwise would not be accessible: "I made videos where I was modelling or carving wood. I realised that it was very enriching because I had not done this before. They had seen the work of sculptors and artists, but they had not seen in person how this work was done".

ES3 considers video tutorials useful resources in blended learning because students can train with instruments before class. Additionally, virtual teaching has the advantage of being capable of gathering many students from several groups: "You can give a lecture to 300 or 400 people more easily than with a conventional set-up. If it is just for a theoretical session, there is no problem at all". He adds that a digital portfolio is also a versatile resource and a means of "self-reflection", "rather than an evidence folder:" "It is crucial in music, like in other arts, because you can show not only text but also video and sound recordings."

For ES5, a key challenge during lockdown became, in the end, a key opportunity. Facing the paradox of how to carry out students' internships when it was not possible to visit schools, the students decided to organise internships among themselves, creating thus a care and support group.

In light of her experience, ES4 thinks that a teaching platform is something alive and changing, thereby leading to fostering collective and very productive learning processes. At the UB, she uses the faculty website to ask the students to share their work. This platform has increased the professionalisation and quality of the presentations since the students are aware of making something public. At the UOC, e-learning resources are organised through labs accessed by the students depending on their needs. These labs (creative programming, design, documentation, sound art, sound lab, modelling, lighting and animation, etc.) replace face-to-face workshops. Moreover, in the UOC, each student has their own WordPress blog to publish their work. As in the UB, this improves the professionalisation and quality of their works. Also, using a blog to submit the works and receive feedback is easier and more contemporary than other digital platforms (such as the omnipresent Moodle).

INTERACTION: PRESENCE IN AN ONLINE ENVIRONMENT

Instructor-Student Interaction and implications for social presence and tutor presence

ES1 carries out individual tutoring sessions to better help and interact with the students. The evaluation of the subject is also crucial for her. She not only uses the surveys provided by the university but also spends time of the last sessions to speak of the course with the students. It helps her to listen to them and make changes for improving the subject.

"We have had to be creative and make games that help them lose inhibitions and switch on the camera. Or attend them in very small groups", ES2 explains. For instance, she invites students to perform "art challenges" at home and to share their attempts of solutions a bit later. In this respect, it is essential to provide clearly structured materials and guidelines to help students navigate. Online courses tend to hinder the instructor-student interaction, especially in understanding how students feel or act. Therefore, personalizing personalising this relationship as much as possible remains crucial: "I gave [students] the freedom to request to work with me whenever they needed it".

According to ES3, sharing should be a way of caring. During Emergency Remote Teaching, emphatic communication strategies and kind attitudes from teachers towards students (and vice versa) made it easier. Also, it is important to set well-timed rules for promoting students' engagement: "I recommend constant feedback. The students should know that if they have handed something in, you have heard it, saw it and assessed it in less than a week. A mail requires an answer in less than 48 hours". Besides the continuous feedback, each task deserves a specific assessment: "If it is something they have done at home and uploaded to the Virtual Campus, I give them almost immediate online feedback."

In line with ES3's strategies, ES5 sought to create everyday spaces for both caring and sharing each time she met the students: "How are you? Which difficulties do you have? They appreciated it because they were overwhelmed by the situation and felt that nobody was listening to them". To give the students chances to intervene, along with self-assessment reports, also increased their engagement. Other proposals that she implemented to improve the interactions with the group were virtual talks given by other teachers, carrying out a graphic story, exchanging visual postcards, creating an Instagram account, and using Padlet and Miro (a virtual maps application).

ES4 values class discussions and direct interaction between students and the teacher. As a result, she prefers synchronous to asynchronous teaching. The number of students also affects the instructor-student interaction in e-learning: the fewer students, the more personalised interaction. She considers that at the end of the course, the interaction with the students is more fluent than at the beginning and that a collective retrospective evaluation of the subject is possible even in an online format. For raising technical queries, students prefer face-to-face sessions, while conceptual or theoretical content questions are normally asked through online media (mostly email). During the pandemic, most students used the email as a "direct message chat" for specific questions about technical procedures, which the interviewee sought to answer as soon as she could.

Student-student interaction and implications for social presence and cognitive presence

Rather than through institutional platforms, ES1 thinks that interactions among students take place mostly in WhastApp groups. In fact, it is especially challenging to get the same kind of interactions in a Moodle forum. In her opinion, face-to-face sessions are needed to achieve meaningful student-student relationships. For ES2, the dialogue with peers and mutual relations among students is missing in online learning. Collaborative works are thought of as a strategy to enhance it. She puts the following example:

They had to write a children's story using one artist as a reference, i.e., the aesthetics or visual language of that artist. Of course, this was the greatest difficulty for them because it was not about reproducing the works of those artists, but about choosing some element, whether conceptual, technical, or aesthetic. Each member of the team made one of the pages of the story. They did a consensual script, agreeing very well on formal aspects so that in the end the story would not be a pastiche but a coherent composition from the first to the last page.

However, forcing participation in online formats, especially in online debates, seems a fallacy to ES2: "What people want is to answer just for achieving the positive point of 'I have participated'". Despite this, she keeps the idea of collaborative works in e-learning "even if it is more difficult".

Technical doubts, according to ES3, do give rise to real exchanges among peers in the Virtual Campus, where a Q&A or FAQ forum might be opened to share different solutions. As mentioned by ES1, face-to-face classes promote a faster and stronger bonding with other students, and in blended learning, that bonding can be moved later to online settings. ES5 admits several difficulties, too, when the interactions had to be carried out exclusively online: "The students said that 'there are people I've never seen in my life' or that 'I'm doing a task with people I don't know at all'. This generated a lot of restlessness, frustration, and demotivation".

In tune with all these reflections, ES4 points out that using digital resources (such as online chats or forums) produces a different type of discussions than those ones taking place in the classroom. Spontaneous contributions or direct resonances disappear, while discussions are prolonged over time and lose a situated context. In any case, she organises group mentoring sessions to promote discussion and feedback about the students' projects. This contact among students helps to "generate community". In the end, collective works are important because "you have to make up for physical contact and relationships".

Student-content interaction and implications for cognitive presence and tutor presence

ES1 plans blended learning so that students can relate to the content in different ways. Online activities are asynchronous and ask students to follow specific actions (reading a book, watching a video, working on a task), which set the ground for carrying out later a face-to-face session. She uses Moodle to upload additional learning materials.

During the pandemic, ES2 combined synchronous or asynchronous activities and got used to producing and editing audio-visual materials. But in her view, it is not coherent to make a video that is just a verbal explanation of a Powerpoint. She sought to adjust the medium and format to the content and values of the discipline, as well as attuning the videos to the language and visual habitus of the students: "They expect that the video that you upload has at least the quality of a Youtube video, otherwise they will stop watching you and go to watch a YouTuber's video".

ES3 shares with ES2 the importance of knowing how to use contemporary digital resources to engage students. More particularly, he imitates how "qualitative" youtubers show or talk about experiences for "hooking" his students. ES3 also proposes transmedia projects as collective assignments, where "every student has a role and a task that they have to put together as a group". Co-evaluation and peer assessments have great importance in these projects. In addition to them, short weekly activities serve to keep the students connected to the subject contents and among them. And teaching about and with open source software allows the students to download the apps and use them at home: "I show and link many tools at the Virtual Campus but prefer to explore in depth only 5 or 6. I often tell the students that they just need to delve into a few, the ones they feel more comfortable with."

ES5 compares online synchronous debates to "a phone call that students feel as a kind of invasion of their privacy, like an assault". This is not the case with asynchronous activities, which are less immediate and allow them to take their time to intervene. From her socio-constructionist perspective, which also draws from new materialist theories and becoming ontologies, she's used to finding resistance when asking students to be proactive and purposeful. But following an online conference by making a graphic story, or using Instagram to discuss specific content, partly served to melt that apathy.

ES4 underlines that the subjects linked to digital technology (in her case, Art, Technology and Printing) work very well in e-learning formats because there is no need to "amputate the technique". Students develop projects linked to different techniques and technologies autonomously and according to their artistic interests, using programming, 3D printing, engraving, etc. In fact, some students choose e-learning because their artistic practice is related to digital technology and media.

On the contrary, the *translation* of the screen-printing course into an e-learning modality produced a lack of motivation in some of the students. The virtual format demanded greater autonomy, an investment of time after the classes, and material resources, all of which affected the quality of the results. ES4 considers, too, that Moodle is outdated for most of the students. She uses it at the UB as a "big container," but not as a dynamic platform to propose activities.

LECTURERS' REFLECTIONS

During the Covid-19 pandemic, some lecturers experienced great difficulties when having to adjust their subjects to an online format. Like many colleagues, ES4 felt a lack of support and resources from the University of Barcelona, a public face-to-face university. That said, in her view there are some disciplines that cannot be *translated* as such but need to be rethought from an expanded and transmedia perspective. "It is not only about learning a technique", she points out, "but about the learning that emerges from the way of thinking related to that technique". ES1 agrees that the nature of any subject changes depending on if it is taught through a face-to-face or blended format. Thus, it is important to design a virtual course from the outset, thinking of the most appropriate tools for achieving the subject goals, instead of following the same methods that in face-to-face courses.

The lockdown led ES1 to think that "nobody can learn alone at home". Facing this isolation, ES2 recalls the use of "challenges" as a strategy to enhance students' engagement: "I recorded challenges that I was doing at home and invited the students also to join me". This method worked "very well" but, again, she missed technical support from the University of Valencia to be able to

create audio-visual materials beyond traditional formats. Despite this scarcity, especially widespread in public face-to-face universities, ES5 considers that blended courses after the lockdown went worse than the online classes from March to June of 2020. Although by then she had to literally improvise virtual classes, the blended modality that came later felt like organising two different courses since the students' rhythms and engagement changed almost completely between face-to-face and virtual sessions.

According to ES3, having a tutor as a complement to the instructor helps to promote and maintain students' engagement in e-learning. Additionally, he often sees himself recommending ergonomic and body postures to his students, which shows that virtual teaching has also something to do with "physical" knowledge. Precisely, are not corporeal issues usually forgotten in online learning?

CHAPTER 7

What do the results tell us?

Mateusz Marciniak, Michalina Kasprzak and Sylwia Jaskulska Adam Mickiewicz University, Poznan

To describe the academic's views on arts education with the usage of online distance and/or blended learning, we collected data from 25 participants from Malta, Greece, Cyprus, Spain and Poland. Table 1 presents detailed information about interviewees based on demographic characteristics. The groups of interviewees are relatively balanced in terms of gender (fifteen females and ten males). The interviewees represent varied fields (disciplines) of arts education: fine/visual arts (7), music (5), theatre/drama (5), dance (3), literature (2) and art therapy. All interviewees used online teaching methods during the COVID-19 outbreak, but educators from 3 universities also had experience before the pandemic (9 people). All of the interviewed academics mentioned that during the COVID-19 pandemic, they have received technical support from their institutions. However, some of them considered it not sufficient.

			Country		
	Malta	Greece	Cyprus	Spain	Poland
	N= 5	N= 5	N= 4	N= 5	N= 6
Gender	Female = 3 Male = 2	Female = 3 Male = 2	Female = 3 Male = 1	Female = 4 Male = 1	Female = 4 Male = 2
Age range	44-65	50-65	46-59	40-52	32-58
Disciplines	Dance, music education, theatre studies, visual arts	Visual arts, music, dance, theatre, literature	music education, theatre education, literature education, art communication	Fine arts, visual arts, music, visual (plastic), artistic projects	Music education, drama, theatre, art therapy, sculpture (visual arts), dance
Distance learning	Mainly during COVID	Experiences before and during the COVID-19 = 3 Experiences only during COVID-19 = 2	Experiences before and during the COVID-19 = 2 Experiences only during COVID-19 = 2	Experiences before and during the COVID-19 = 4 Experiences only during COVID-19 = 2	Experiences before and during the COVID-19 = 0 Experiences only during COVID-19 = 6
Technical support	Received technical support from the university Positive	It was not mentioned directly in the interview Positive	It was not mentioned directly in the interview Positive	Received technical support from the university Positive	Received technical support from the university Positive

Table 1. Basic information about interviewees by country

KEY CHALLENGES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

The interviews allowed the identification of several challenges mentioned by the representatives of all countries and the vast majority of the instructors. The main challenges identified during the interviews' content analysis can be divided into four categories:

1. Transferring the courses' content into online forms

This was one of the most often mentioned challenges; academics described that direct transfer of the course content into online forms was only sometimes possible. It applied especially to the content of the courses, which included physical contact (e.g. eye contact and interactions in the case of the theatre). However, all the instructors found it possible to conduct the courses online and transfer the course content from traditional teaching into online teaching. The way to describe this challenge could be, "it was not fully possible to transfer all the content into online mode, but we managed somehow to conduct the classes". The main challenges of content' transfer by country:

- less presentation of results during teaching (SP);

- troubles of dealing with synchronicity in online learning and teaching in an asynchronous manner not entirely "realistic" (e.g. without gestures, disturbed vocalisation etc.) (ES);

- uncertainty about designing the classes (no knowledge of when the situation will change, how long the online format will be maintained –when will students have access to the stationary workshops etc.) (CY, GR, PL);

- working in "panic mode" (emergency online teaching) made teachers spend much more time in everyday activities (MT)

- some lowering of expectations or demands toward the courses by the participants (PL).

2. The maintenance of the online classes with ICT tools

The interviewees from all the countries mentioned some difficulties in maintaining online classes smoothly. The referred difficulties were connected with the ICT tools' functionality, rather than with the teachers' competences. According to interviewees, the main problem with conducting online arts courses was not the problem of know-how of the teachers but the problem of limitations of ICT tools

- for example, they do not allow for fluent contact and/or it is challenging to manage the group of student's with ICT tools offered at University. Some examples of challenges from this category:

- the necessity to structure the content on the platforms to make it understandable (SP);

- scattered schedule of the classes during the week, much more time necessary for the preparation for the classes (PL);

- designing several plans due to possible contingencies, as well as calculating well the amount of homework that students can be asked (SP);

- enhancing social participation and promoting a community of learning (CY); it was difficult (especially for first-year students) to understand that they were part of a learning community and needed to have their cameras on to enable smooth communication and discussion (CY, MT, PL);

- assessment of the quality of work online because of the limitation of the ICTs quality when viewing works online, e.g. the music, drawing etc. (CY);

- developing practical skills of students (skill-based learning), such as drawings, dance, drama, and playing instruments - lack of possibility to demonstrate physical exercises, to correct the way of practising the tasks, e.g. playing the instrument, performing music, making expressions (CY, MT, PL);

- difficulties with the group work: synchronising the performance of a group of students or during assessment (CY);

- making space (shared arena) for more interaction between students in ways familiar to them (GR, PL);

- searching for mechanisms/ways to motivate students in DL and to use ICT to express themselves artistically, e.g., create comics out of literature (GR).

3. Technical/practical challenges

Most of the teachers mentioned some sort of difficulties in access to good quality space and equipment - lack of professional studios to conduct the classes by teachers and space for students to participate in it. Some examples of challenges from this category:

- need to use better platforms (not sufficient University platforms for online teaching, e.g. weight of files), specific training for teachers to improve their practices and the relationship with technologies and digital platforms (SP);

- doubts about all students' digital literacy – know-how about usage and access to platforms (CY);

- ICT challenges (e.g. equipment, applications, low data transfer, broken tools) (MT);

- lack of space for the execution of works by students at their own homes, which lowers the comfort and safety of course participants e.g. dance studio (MT), as well as the teachers difficulties with transforming their homes into art studios (PL).

4. Control over the level of participation of the students (course participants)

It was difficult for academics to engage students in the learning process. Teachers often were uncertain about the participation of the students (if and to what extent they participate in the classes). Some teachers mentioned feelings of alienation while talking to the "black screen" of the used ICT solution (application). At the same time, some of the teachers showed that indirect form of contact between teachers and students was a challenge. Some examples of challenges from this category:

- increased level of students responsibility and self-managing the time/space (SP);

- the lack of obligatory usage of cameras by students, and not turning the camera on can be also considered as students' forms of resistance" (SP);

- the living conditions of the students affected crucially the online possibilities of a screenprinting subject (SP);

- promoting/raising students' interest (CY);

- students' feedback for the teachers who need it to do the lesson with the same enthusiasm; not to be frustrated, not to be bored (GR).

KEY OPPORTUNITIES FOR THE LECTURERS TO DESIGN AND IMPLEMENT ONLINE LEARNING IN THEIR DISCIPLINES

The interviews allowed us to identify several groups of opportunities mentioned by the representatives of all countries and by the vast majority of the instructors. The main opportunities identified with interviews content analysis fall into five categories:

1. Usage of ICT technologies within online learning

The interviewees claim that there is no dissonance between art and media – using media for arts education brings many opportunities (e.g. sparing time for travelling, and communication opportunities). They notice that ICT tools can improve the teaching process. However, they consider art education as a field that can gain from media use. Still, they indicate that it should be done in a blended learning form (stationary classes supported by online elements, not fully online courses). Examples of opportunities from this category:

- virtual spaces are considered useful for gathering students' reflections and theorising artistic projects (SP);

- being capable of gathering numerous students (from several groups, locations, and degrees) within the same course more easily than with traditional teaching (SP, CY);

- less time and space limitations (especially in case of non-simultaneous presence), possibility to have meetings outside typical operation times of the university (e.g. classes at weekends, tutorials late in the evenings (CY, MT) and available for participants when they are/feel ready for it, also with possible multiple access and much more time for analysing the materials (GR, MT, PL);

- making content more available and open to a broader audience – e.g. students prepared websites of university, prepared their blogs and vlogs (SP), it was more common to send "messages" to the public and to increase cooperation with scientists, art educators and artists from other countries, as well showing workouts on the Internet for a broader audience (GR, MT, PL);

- social inclusion and equal/open access to the course content and its effects (art) (GR).

2. Positive experiences from emergency online art education

The pandemic outbreak forced art educators from each partner country to implement elements of online teaching. This experience made them work out new ways of teaching art in the non-stationary form due to restrictions in direct contact. Most interviewees consider this experience in terms of challenges instead of threats. It is described as demanding but giving a lot of positive outcomes. The demands were due to the necessity to find new solutions (new ways of teaching courses and transfer of content) within a short period. It caused tension (rapid and dynamic changes) and made some teachers feel overworked (due to new obligations). In retrospect, this experience is validated positively – the interviewees indicate that both (teachers and students) gained a lot during this period, which covers: mainly the usage of new technologies for art education, learning in new circumstances and developing problem-solving ability. Some examples of opportunities from this category:

- an increase in students' participatory, responsibility and professionalization of the studying process – students became more mature and were more responsible for the studying process (self-managing studies and sense of control over their studies) (CY, GR, MT);

- students' self-organization – students exchanged experiences and knowledge among themselves (they organized internships, created care and support groups, and learned from one another, (SP, CY, GR);

- the feeling of success, the necessity to be more inventive while having online classes and taking them to another (higher) level (CY), much more effort, time, creativity, and concern for students from the instructors (MT, PL), teachers had to update the classes' content and adapt them to the present day (PL);

- some teachers put themselves at ease (to bring psychological comfort, e.g. in the case of teachers/students with emotional problems, it might be easier to have online (a non-simultaneous form of classes);

- promoting meaningful communication and more intimate contact (CY).

3. New approach to the arts education courses

Academics indicate that they have also changed their attitudes towards the taught courses. They indicate a new way of thinking about their classes and art disciplines. It applies to the traditional way of thinking about teaching the subject and course content (an element of the philosophy of art education). The interviewees re-evaluated course structure, teaching methods and techniques, and rules of assessment to achieve the course aims and teaching outcomes in new circumstances. Examples of opportunities from this category:

- offering a more global and transcends approach – increase of visibility of effects of art and teaching (GR);

- revising teaching methods all were familiarised with and more experimental approach (MT);

- teaching platforms became something alive and changing, leading to fostering collective and very productive learning processes (SP);

- an increased need to communicate more clearly with students the learning outcomes had planned for her classes (MT);

- new, hybrid ways of communication and expression (e.g., performative/multisensory storytelling, on-camera stage exercises, transforming the students' place into a stage space (GR);

- rediscovering the arts disciplines by instructors (PL).

4. Broadening the toolkit for arts education

The academics who conducted the art education courses online for the first time noticed that they undertook much more time and energy to prepare and conduct the classes. They spent much more time on the preparation phase (planning, rethinking the course content and how they will conduct the units, which they previously conducted only in static mode). It also applies to the way of conducting the classes (order of presentations, introduction of course elements), managing the group, and leading the workshops in understandable and attractive way. The academics worked out new materials (e.g. movies, presentations), as well as the new forms of contact with students (e.g. individual online consultations). Academics consider it as worth keeping after returning for "normal" teaching, which includes:

- providing materials (e.g. video tutorials) which are valuable resources in BL, as they offer students training with instruments before the stationary classes (SP);

- trying things out for several years and gradually building more engaging, interactive and experiential resources and activities (CY);

- discovering new methods and techniques of work, developing new teaching materials (PL), and more interactive tasks. – new tools used by the teachers (e.g. tablets, apps) (MT).

5. Improvements in some areas of art education

Academics consider some arts disciplines as gaining new (higher) quality with online teaching forms compared to traditional teaching. Some elements of visual arts and music education were considered as improved. The fine arts teachers (e.g. sculpture) mentioned that with online streaming, it is possible to give every student exactly the same possibility to observe activities (e.g. to see and hear exactly the same content, providing high-quality ICT equipment). Some examples of opportunities from this category:

- an increase in students' interest in art and course content – due to the possibility to familiarise with it at home with materials (CY, GR);

- beginning to notice the watch and the concept of punctuality (with opening the meetings and being "on time" (PL);

- performing tasks simultaneously with the teacher and then having time to create works with plenty of time after classes (GR, PL).

INTERACTIONS

The interviewees described many student interactions at the University (with the teacher, other students and course content). The analysis of the content of the interviews brought us to several conclusions in this field.

1. Dominating and leading role of teachers in shaping interactions with students

All the teachers mentioned a high level of engagement in shaping the relations and interactions with students, with noticing higher engagement of teachers than students. The main elements mentioned by the teachers were stress and communication difficulties (or chaos) at the beginning of the pandemic outbreak. The necessity to switch to indirect contact made teachers rethink and reshape the process of teaching, which also involved new strategies and patterns in communication with students. Teachers felt that interaction was crucial and used different strategies to encourage interaction and have a good relationship with students. Those strategies covered:

- setting clear rules for students' involvement – precise timelines for progress and assessment and clear instructions for assignments (SP, CY);

- constant feedback for the students during the assessment of their work and engagement (SP, CY, MT);

- taking care of student's psychological needs and emotional state, e.g. individual tutoring sessions to help and interact with the students (SP);

- sessions entitled "I have a question" (building a sense of community with usage of the forum in a FAQ , where students count engage with answering the question or follow-up (CY);

- encouraging students to interact during classes and online meetings – pre-planned activities are worked out, contributing to a better understanding of the course content and improving students' performance. Spared time could be taken for discussions and/or letting students ask questions, to interrupt (e.g. by raising their hand or by writing in the chat) (CY, MT, PL);

- stimulating students' engagement by using ICT tools and their functionality, e.g. group work with the usage of "breakout rooms" at MS Teams/Zoom, interactions on chats of the meeting or fast-questionnaires, usage of applications like Mentimeter (CY, PL).

2. Facing the decreased level of student engagement and lowered group energy

Interviewees indicated that having classes in an online space did not generate the same positive "energy" as the physical space. They described teachers-student physical (real) interactions as an important and substantial part of the course, which was challenging to maintain in online teaching. The teachers often sought this positive energy and implemented solutions to stimulate interactions between them and students and among students at the same time. Some strategies to face this issue (to make the interactions more livid) were:

- usage of teamwork (in small groups), treating active participation in discussions as a major component of the course (CY, PL)

- developing personalised relations with students, e.g. during zoom meetings and participation in extra curricula activities like guest lecturers (CY);

- improvement of teamwork climate with the usage of gamification - rise in fair competition between the groups (GR);

- Introducing new technology in the context of art education, e.g. 3D holograms for distancing, song production with Ableton Link technology (GR);

- engagement of people from a teachers' background in teaching activities, e.g. teachers' family members as models for the dance classes, which increased the students' attention and stimulated interactions (PL).

3. Promoting social presence and a sense of learning community in student-student interactions

Students' interactions were often difficult to describe, as the teachers did not always get information about students' interactions out of the classes, thus, they formulated opinions on the basis of randomized observations. Teachers observed the formation of smaller groups and teams consisting of the course participants, sometimes external communication on forums, phones or the Internet. Students also used emoticons in reaction to others' contact or turning on cameras. Some illustrations for the described tendencies:

- location of students interactions mostly on applications external to the university (e.g. WhastApp groups), rather than platforms offered by the University (e.g. moodle platforms (SP);

- creating a forum for students in the LMS platform, without teachers' moderation or having asynchronous activities for bonding students, e.g. wikis (CY);

- encouraging students to use chats, cameras and microphones during classes, discussions and teamwork – sometimes it was difficult due to lack of obligatory regulations for those devices as well as their low-quality level or lack of know-how knowledge (MT, PL).

4. The increased meaning of student-content interactions

Most interviewees described the students' interactions with the course content as very important and meaningful. The student's responsibility for the learning process increased during the pandemic outbreak. Academics often took feedback from the students to increase content quality and modify it to students' needs, e.g. by withdrawing poor quality tasks and content from the agenda of classes. The interaction between the participating students and the educational materials maintains stability/dynamics. At most Universities, the content was transformed from traditional to online teaching. The courses were divided into units - with synchronous and asynchronous materials and assignments. Main tendencies in this field:

- clear instructions became crucial for the interaction with material as the contact with teachers is limited (GR, PL);

- interaction between the participating students and the educational material maintains stability/dynamics throughout the implementation of the flipped classroom model (SP);

- students developed critical thinking skills, such as being explorative and engaging with the content materials presented (MT).

SUMMARY

The content analysis of interviews revealed dissonance in academics' perception of online learning. Most of the academics describe their experiences with emergency online learning from an ambivalent perspective. It brought a lot of challenges, which at the same time could be considered as opportunities – it depends on the way of describing and making an interpretation of the situation. The online teaching of arts brings a lot of challenges and opportunities for art educators and most of them consider it rather as a supplement for stationary teaching, than its desirable substitution.

The respondents noticed that they had to learn to use various tools fluently in a short time, but at the same time the materials prepared and the knowledge about the possibility of combining traditional teaching and online could be used in practice (even in the stationary form of classes).

PART III

Part III consists of three chapters. The first two chapters identify relevant research in the fields of distance learning or blended learning prior the Covid-19 pandemic and after the Covid-19 pandemic. They highlight opportunities and challenges for learning-teaching in an online environment for the subjects of visual arts education, music education, theatre education, dance education and creative arts. As expected, there were more pieces of research in the fields of arts education after the Covid-19 pandemic (nineteen studies were identified and listed) than before the Covid-19 pandemic (nine studies were identified and listed). All partners contributed to the identification of these studies.

Chapter 3 of Part III responds to all activities of Project Result 1 and, using the data collected during the different stages, proposes a transformative pedagogical framework to be adopted by the CARE/SS project for planning, organising and delivering quality arts education courses and training using a distance learning mode or a blended learning mode. The proposed framework was discussed during the train-the-trainers activity of the CARE/SS project, and its proposal was well received by all partners. Further, some modifications to the Learning Tool of the proposed framework to align better with the particularities of the arts disciplines were made.

CHAPTER 1

Opportunities and challenges for distance learning or blended arts learning *prior* to the Covid-19 pandemic in the context of teacher training

Victoria Pavlou and Filio Alexandrou Frederick University, Cyprus With the contribution of all partners' teams

INTRODUCTION

This chapter cites a collection of articles that present research prior to the Covid-19 pandemic. It aims to highlight what is known regarding opportunities and challenges in teaching in a distance learning environment (online learning) for teachers or teachers-to-be that aims to build their confidence in arts education. All partners have contributed to identifying relevant research and key characteristics of the research, including the methodology used (e.g. qualitative, quantitative etc.), the sample, the level of education, the art education disciplines researched and whether the teaching environment was a distance or a blended mode. The abstracts or introductory paragraphs of these pieces of research are cited as they offer readers a comprehensive overview of the research carried out. On some occasions, interesting points are highlighted by the team member who identified a particular piece of research.

At the end of the chapter, some key points are summarised. Comparisons among the studies are difficult to make as they use different methodologies for collecting data, and different teaching approaches and are about different disciplines within the arts. The presentation of the articles that follows is based on the arts disciplines, starting with visual arts education, followed by creative arts, theatre education, music education and dance education.

1) Quinn, R. D. (2011). E-learning in art education: collaborative meaning making through digital		
art production. Art Education, 64(4), 18-24.		
Article proposed by	the Frederick University team.	
Methodology	Case study	
Sample	Early childhood education undergraduate students (19)	
Level of education	Higher Education	
Education setting	Formal	
Art disciplines	Art education	
Teaching mode	Face-to-face for the control group	
	Distance learning for the experimental group	

VISUAL ARTS EDUCATION

Introductory paragraph:

E-learning has seen incredible growth in the first decade of the 21st century. This growth is particularly noticeable in institutions of higher education. Even though distance learning has long been the method by which remote students have obtained course credit through

correspondence study (Coggins, 1989), e-learning is popular even among traditional oncampus students. E-learning is becoming a more viable alternative to traditional face-toface art education instruction, too, partially because of greater accessibility to more powerful computing technologies and higher bandwidth capabilities for a broader crosssection of the public. (Quinn, 2011, p. 18).

Interesting points:

Quinn's study (2011) focused on a class of nineteen early childhood education undergraduates who took an art method course. Participants were given the opportunity to collaborate in an online art production experience "that allowed them to interact in an asynchronous and constructivist e-learning environment" (Quinn, 2011, p. 21). One-third of the students took the opportunity to work online, while the rest participated in face-to-face classes. Online students were given ample time to create digital artworks, distribute them, allow online classmates to edit them and redistribute them while traditional students worked on specific dates in class to collaboratively create their artworks. This is one of the few studies that allowed comparisons between methods for achieving the same student outcomes. Quinn (2011) highlights that using interactive computer technology in a collaborative approach allowed for more playfulness, autonomy and a sense of freedom as exhibited in the artworks and students' reflections than in the face-to-face sessions. Further, students suggested that in an online setting the teacher presence was very important; the teacher educator should provide clear instruction on how to use the computer technology and set a number of parameters or minimum constraints to frame the theme, thus enabling them to 'stay on track' with their explorations while having a sense of progression.

Article proposed by	the Frederick University team.
Methodology	Case study - Participants responded to five open-ended questions in
	writing
Sample	First-year Bachelor students of Primary Education
Level of education	Higher Education
Education setting	Formal
Art disciplines	Visual Arts Education
Teaching mode	Online

2) Alter, F. (2014). The experience of teaching tertiary visual arts education in a purely online learning environment. *Australian Art Education*, *36*(1), 48-64.

Abstract

One of the major new developments in higher education is the growth of virtual universities and eLearning. While this development has definite practical benefits, such as, freedom from constraints of time and geography, there are also disparities that arise between real-world and virtual technology-led teaching. Tertiary Visual Arts educators face significant challenges in this new learning environment because removing face-to-face interaction has implications for creating spaces where pre-service teachers can develop their Visual Arts practice and knowledge of pedagogies. This paper describes the

experiences of a tertiary Visual Arts education academic and presents findings from a small-scale study that investigated the attitudes of a group of tertiary students, enrolled in a primary undergraduate unit, towards e-learning. (Alter, 2014, p. 48)

Interesting points: Alter (2014) notes that pre-service generalist teachers do not necessarily have a special interest in art and thus teacher educators cannot rely on their intrinsic motivation to learn in a DL environment. After teaching an online course (with limited or no synchronous activities) for first-year Bachelor of Primary Education students, Alter (2014) asked for students' perceptions of distance education more generally and then specifically for learning in visual arts education. The participants seemed to believe that on-campus students had benefits in regard to

...having questions answered in real time; being in the moment and therefore having the ability to bounce idea around; gaining a sense of identity as a student and physical belonging to the class group; having a first-hand experience when engaging with objects such as paintings; support with research and library access; having individual time with a lecturer at the end of classes; feeling comfortable asking lots of questions (verbally) and gaining motivation through direct interactions and sharing of learning experiences. (Alter, 2014, p. 58).

Students most often voiced concerns related to establishing relationships with peers and lecturers and most often expressed positive feelings related to interaction with multimedia materials and having enough practical tasks to explore at their own pace. The outcomes of the study highlight a) the need to promote self-reflection and self-monitoring to achieve more positive online learning outcomes and b) more cooperative and interactive tasks as well as alternative assessment models that could give students more control of their learning.

Article proposed by	The Aristotle University of Thessaloniki (AUTH) team
Methodology	Design based research (DBR)/ study
Sample	Art teachers and art students (9-12 grades)
Level of education	Primary and secondary education
Education setting	Formal
Art disciplines	Art education, Social Media
Teaching mode	Blended learning/ Social network/ Online

3) Castro, J. C. (2012) Learning and Teaching Art Through Social Media., *Studies in Art Education*, 53(2), 152–169. <u>http://www.jstor.org/stable/24467884</u>

Abstract:

Social media practices are increasingly woven into the everyday lives of teens and adults, becoming a significant part of how they relate, know, and learn. In this article, I present findings from a design-based research study that explored how the dynamics of learning and teaching art shift through social media. Learning and teaching through social media has been described as a form of participatory culture, and I expand this further by drawing upon complexity thinking to better understand the reciprocal dynamics of learning and teaching. Learning art through social media can be characterized as encounters with difference, both in ideas and contexts. Subsequently, the dynamics of attention shifts and distributes across

collectives. From this, I infer a conceptualization of the art teacher as an identity that is not fixed but one that shifts throughout social media. (Castro, 2012, p. 152).

 Hui, J., Zhou, Y., Oubibi, M., Di, W., Zhang, L., & Zhang, S. (2022). Research on art teaching practice supported by Virtual Reality (VR) technology in the primary schools. <i>Sustainability</i>, 14(3), 12-46. <u>https://www.mdpi.com/2071-1050/14/3/1246</u> 		
Article proposed by		
A tick proposed by		
Niethodology	Lase study	
Sample	3 rd grade primary school students and a primary school teacher	
Level of education	Primary education	
Education setting	Formal	
Art disciplines	Virtual Reality technology, Art teaching	
Teaching mode	Social network/ Online	

Abstract

Nowadays, teaching and learning methods are constantly changing with the development and popularization of information technology. Many teaching activities are exploring the integration of virtual technology. However, the specific effects of VR are challenging to verify. In this paper, "teaching in VR environment" and "traditional teaching" were designed to carry out a series of teaching comparison practices between two groups of a primary school. By analyzing the experimental data of the experimental group and the control group, the research found that it is easier to enter mental flow in virtual reality, and the introduction of virtual reality technology is positively correlated with learning engagement. What is more, compared with traditional teaching and learning methods, virtual reality technology and related software can help individuals give full play to their creativity. (Hui et al. 2022, p. 12).

Note: the research was published during the pandemic but it does not consider issues related to the pandemic.

CREATIVE ARTS

1) Burke, K. (2020). Virtu	al praxis: Constraints, approaches, and innovations of online creative
arts teacher edu	cators. Teaching and Teacher Education, 95, 103-143.
https://www.academi	a.edu/43641865/Virtual_praxis_Constraints_approaches_and_innovat
ions_of_online_creativ	ve_arts_teacher_educators
Article proposed by	The University of Malta (UM) team
Methodology	Qualitative (Interviews)
Sample	Academics in teacher education programmes
Level of education	Higher Education
Education setting	Formal
Art disciplines	Creative Arts
Teaching mode	Online

Abstract:

Higher education, and in particular, initial teacher education, has been significantly transformed through the introduction of e-learning. However, online teacher education presents particular challenges in the creative arts, which has traditionally developed student understanding through embodied and collaborative learning experiences. In this qualitative study, in-depth interviews were conducted with eight online arts educators in teacher education programs to understand their perspectives and pedagogy in online arts coursework. Using Engeström's Activity Theory as an analytical lens, the findings highlight how these academics navigated challenges and opportunities to facilitate authentic, praxis-focused arts experiences to prepare pre-service teachers for the classroom. (Burke, 2020, p. 103)

2) Cutcher, A., & Cook, P. (2016). One must also be an artist: Online delivery of teacher education. *International Journal of Education & the Arts*, 17(13). <u>http://www.ijea.org/v17n13/</u>

Article proposed by	the Frederick University team.
Methodology	Qualitative (Interviews)
Sample	Academics in teacher education programmes
Level of education	Higher Education
Education setting	Formal
Art disciplines	Creative arts (dance, drama, music, visual arts) for generalists
	Visual arts for art specialists.
Teaching mode	Blended

Abstract

The shift in teacher education from face-to-face delivery to Distance Education mode means that the current landscape for the preparation of specialist and generalist Arts teachers is both complex and challenging, particularly since there is almost no guiding literature in the field of teacher education that attends specifically to this curriculum area. This paper takes as its case, one regional Australian School of Education that has translated face-to-face delivery into distance education modes in both secondary and primary arts education, through a suite of interactive programs and pedagogical engagements. Some of the approaches include re-designing curriculum, the provision of rich resources and relevant formative assessment, and perhaps most importantly, the establishment of caring, attentive relationships. The construction of communities of inquiry and in the case of the Arts, a community of practice, is essential to the success of these approaches. (Cutcher & Cook, 2016, p. 1)

Interesting points:

The authors highlight that within the distance learning environment it is important that preservice generalist arts teachers interact/network with other students and teachers (social presence) and engage with materials (cognitive presence). They also highlight the role of the educator (teaching presence); the need to re-identify and re-negotiate teacher educators' role in an online environment. The assessment of two creative arts units for generalist teachers within a blended

delivery mode, affirmed the importance of social, cognitive and teaching presence, revealed challenges in giving immediate and spontaneous feedback to students when being online and highlighted the importance of synchronous exchanges between tutors and students.

THEATRE EDUCATION

1) Norris, J., & Saudelli, M. G. (2018). Heating up online learning: Insights from a collaboration employing arts based research/pedagogy for an adult education, online, community outreach undergraduate course. *Social Sciences*, 7(7), 104. <u>https://www.mdpi.com/2076-0760/7/7/104</u>

Article proposed by	The University of Malta (UM) team
Methodology	Applied theatre inspired by action research
Sample	Community outreach
Level of education	Higher Education
Education setting	Formal
Art disciplines	Participatory arts and drama
Teaching mode	Online

Abstract

This article examines a three-stage collaboration in the design and implementation of a community outreach online course for an adult education program at a Canadian university. The collaboration used a participatory arts-based pedagogy approach that is designed to evoke thought rather than prescribe meanings. This manuscript has been structured to parallel a script format with Act I reporting how a group of university drama students employed the 'playbuilding' research/pedagogical methodology to devise a series of tableaus and video vignettes that examined concepts of community development that would be used in the design of an online community outreach and adult literacy elective course. Act II argues for and provides the devised script as evidence (data) of student learning. Act III discussed how an adult education instructor designed the new course, incorporating the vignettes as a central component and what was observed from delivering the online course over several iterations. Embedded in the discussion were: the processes involved in both instructional environments; and an examination of the impact of the dramatic pedagogical approach in the digital environment, particularly in relation to transformation, meaning making, and community outreach. The insights, however, are not coded in an etic analytical style. Rather, the authors used an emic approach with themes embedded within the narrative structure. Given its collaborative nature, the coauthors employ a polyvocal format through which their individual voices are made explicit. (Norris & Saudelli, 2018, p. 104).

MUSIC EDUCATION

 Johnson, C. (2017). Teaching music online: Changing pedagogical approach when moving to the online environment. *London Review of Education*. https://files.eric.ed.gov/fulltext/EJ1163219.pdf

Article proposed by	The Aristotle University of Thessaloniki (AUTH) team
Methodology	Case study
Sample	Staff members
Level of education	Higher Education
Education setting	Formal
Art disciplines	Online music pedagogy
Teaching mode	Online

Abstract

As this study evidences, faculty identified various ways of teaching music online. However, the common thread of creating opportunities for students to learn through interactive and social exchanges was found by faculty to be the most promising method of engaging students in their learning. As music programmes move toward including contemporary learning environments, the positioning of pedagogical paradigms and identification of online instructional strategies that seek to integrate social-constructivist activities (for example, collaborative learning tasks and development of community interaction) become necessary. With these approaches, a strong online teaching presence in music can develop that benefits all stakeholders. A shift in pedagogical approach may be required for those in the music faculty who are unfamiliar with developing social-constructivist task design. Consequently, openness towards more online collaborative learning tasks in traditionally apprenticeship-dominated pedagogical approaches may require additional institutional support that focus on developing and sustaining an innovative pedagogical mindset. (Johnson, 2017, p. 1)

DANCE EDUCATION

 Raheb, K. E., Stergiou, M., Katifori, A., & Ioannidis, Y. (2019). Dance interactive learning systems: A study on interaction workflow and teaching approaches. *ACM Computing Surveys* (*CSUR*), 52(3), 1-37. <u>https://www.madgik.di.uoa.gr/publications/dance-interactive-learningsystems-study-interaction-workflow-and-teaching-approaches</u>

Article proposed by	The Aristotle University of Thessaloniki (AUTH) team
Methodology	Survey & Framework proposal/ creation of digital tools
Sample	Training systems
Level of education	Higher Education
Education setting	Formal
Art disciplines	Digital dance learning
Teaching mode	Online

Abstract

Motion Capture and whole-body interaction technologies have been experimentally proven to contribute to the enhancement of dance learning and to the investigation of bodily knowledge, innovating at the same time the practice of dance. Designing and implementing a dance interactive learning system with the aim to achieve effective, enjoyable, and meaningful educational experiences is, however, a highly demanding interdisciplinary and complex problem. In this work, we examine the interactive dance training systems that are described in the recent bibliography, proposing a framework of the most important design parameters, which we present along with particular examples of implementations. We discuss the way that the different phases of a common workflow are designed and implemented in these systems, examining aspects such as the visualization of feedback to the learner, the movement qualities involved, the technological approaches used, as well as the general context of use and learning approaches. Our aim is to identify common patterns and areas that require further research and development toward creating more effective and meaningful digital dance learning tools. (Raheb et al., 2019, p. 1)

KEY POINTS

At this point, we address the following questions:

What were the challenges and opportunities noted in the above pieces of research?

Were there any similarities?

Were there significant differences?

Did they tackle different aspects of what might constitute good practices?

Arts education involves interpersonal and kinaesthetic learning, connecting mind and body, and enabling knowing through doing. Research into teacher educators' perceptions (Baker et al., 2016; Burke, 2021) shows that some teacher educators believe that the nature of arts education is in dissonance with distance learning and that there are insufficient opportunities to develop arts teaching and learning skills. The findings suggest that arts learning needs to be significantly re-imagined for the online learner (Burke, 2021) and that further research is needed to understand why some teacher educators feel that DL is a negative compromise (Baker et al., 2016). The studies mentioned above highlight both challenges and opportunities. Key points per art discipline are noted below in relation to the articles that full access was possible.

Visual Arts Education (4 studies)

According to Quinn's (2011) study, learners had the choice and opportunity to work online or not. One-third of them chose to work and collaborate in an online-digital space. This allowed them to interact in a nonparallel and constructivist e-learning environment. Additionally, the students who chose to work online were given plenty of time to create their art pieces and edit them by simply passing/sharing them between them. The use of technological means and the collaborative approach adopted for creating artworks gave students the freedom to experiment, to have a sense of personal control and the opportunity to play around. The main benefits were the freedom from restraints, good use of their time and the ability to work from any location. In contrast, the rest of the students had to work and cooperate on a set schedule in the classroom. Furthermore, students believed and stated that in an online environment, the role and presence of the teacher are crucial and that clear instruction are highly needed for the whole online experience to be efficient and run as smoothly as possible. In Alter's (2014) study regarding online bachelor students, the benefits from the growth of virtual universities and eLearning are highlighted, specifically the ability to work from any location at any time. However, this has some disadvantages also. By removing face-to-face interactions, things became complicated and created some restraints, especially in the field of Arts. Online participants voiced their opinion regarding some benefits that on-campus students had, like having immediate feedback, sharing in real-time ideas, becoming part of a group and a bonding with others. Of course another benefit was having the opportunity to touch objects and have a live experience overall. Further benefits included library access, having one-to-one discussions with the professor after class, being able to interact much more and feel comfortable in asking questions. They also voiced worries about not developing relationships with the other students and professors, so they characterised as a positive aspect the opportunities given to interact through digital materials but also the space and time to work on their own.

Castro (2012) talks in his study about the spread use of social media (visual stimulus-pictures), the possibilities/advantages and how it can become a medium for learning and teaching by shifting roles, for example, from just a viewer to also a producer. Continuously, he states the importance of a collaborative attempt to interact in a different environment forming a collective spirit and the focus on designing an adequate curriculum.

According to Hui et al. (2022), the experimental data and interview results showed that Virtual Reality technology favours everyone in the classroom, levelling up the teaching and learning experience. Learners can engage in their learning process and unleash their creativity; it is also easier for them to concentrate faster in the process.

Creative Arts (2 studies)

In Burke's (2020) study, the challenge of creatively approaching the "problem of praxis" is discussed. Participants think pre-service teachers should experience the "original" arts practice to then enact it in their future classrooms. However, the problem is that opportunities for practical learning were notably limited online. So, there was a challenge in finding ways to give that experience to the participants and form personal connections between them and the lecturers. Maintaining the engagement was a real struggle but a vital necessity.

The use of online learning tools, such as online tutorials, forums, and multi-modal learning content were universally adopted to approach the students, form communities of learning and create opportunities for praxis. So, a solution was to approach the problem of praxis creatively and even use everyday small devices like mobile phones.

It was shown though that, few online students choose to engage with content and application activities unless these were connected to assessment. In relation to this, it was found that, assessing arts learning experiences was remarkably successful in achieving both practical learning and student engagement. Overall students were characterised as productive only when there was a mandated assessment activity.

Cutcher and Cook (2016) study secondary and primary arts education students. Their findings illustrate how important engagement with peers and professors was for the students and how much they missed and craved the face-to-face interaction. Challenges were also found in giving on-the-spot feedback to students and having a general multilevel interaction and exchange with all parties. There is a need to redesign the curriculums to establish thoughtful relationships and

re-identify the teacher's role in an online environment. Educators need a support system – a peer network and they also need to develop specific strategies.

Theatre (1 study)

Norris and Saudelli's (2018) study is about a three-stage collaboration to build an online educational course for adults and put it in practise. The students were in control and encouraged to participate; they were the producers of the knowledge, which had a positive outcome in the general learning experience. Students had to create a series of tableaus and video vignettes that examined concepts of community development, to be later used in designing an online community outreach.

Learners had creative input over the process and the option to refuse to take part in this collaborative work due to its nature. Students had to take into consideration the approaches in both online and traditional environments and discuss all the processes. It was given weight in finding opportunities for collaboration between departments, learners and professors and taking advantage of the potential in a digital space. Key to the whole process was the dramatic pedagogical approach.

Music (1 study)

According to Johnson (2017), creating opportunities for students to learn through interacting was shown to be the most effective and hopeful method to engage students in their learning. An innovative-alternative pedagogical mindset is necessary, a shift in the pedagogical approach is needed and being open towards more online collaborative learning tasks. Once again, the need for support from the institutions is highlighted.

Dance (1 study)

As Raheb et al. (2019) note in their study, capturing motion and the whole-body movement and interaction technologies have experimentally shown to improve the whole dancing experience and furthermore help innovate the art.

The development of an effective digital dance learning tool is a challenge. An interactive learning system that would be enjoyable and at the same time, promote truly rounded educational experiences, is a real challenge. Issues were also discussed, like visualising the feedback for the student.

CHAPTER 2

Opportunities and challenges for distance learning or blended arts learning *after* to the Covid-19 pandemic in the context of teacher training

Victoria Pavlou and Filio Alexandrou Frederick University, Cyprus With the contribution of all partners' teams

INTRODUCTION

This chapter cites a collection of articles that present research during and after the Covid-19 pandemic. It aims to highlight the experiences from emergency online arts education in COVID-19 circumstances. The structure of the chapter is analogue to the chapter 1.. All partners have contributed to identifying relevant research and key characteristics of the research, including the methodology used (e.g. qualitative, quantitative etc.), the sample, the level of education, the art education disciplines researched and whether the teaching environment was a distance or a blended mode. The abstracts or introductory paragraphs of these pieces of research are cited as they offer readers a comprehensive overview of the research carried out. On some occasions, interesting points are highlighted by the team member who identified a particular piece of research.

At the end of the chapter, some key points are summarised. Comparisons among the studies are difficult to make as they use different methodologies for collecting data, and different teaching approaches and are about different disciplines within the arts. The presentation of the articles that follows is based on the arts disciplines, starting with visual arts education, followed by creative arts, theatre education, music education and dance education.

pandemic: teaching reflections from a first-time online instructor. <i>SAGE Open, 12</i> (1), 21582440221079827. <u>https://journals.sagepub.com/doi/full/10.1177/21582440221079827</u>		
Article proposed by	The University of Malta (UM) team	
Methodology	Autoethnographic study of a first-time online instructor	
Sample	Higher education professor	
Level of education	Higher Education	
Education setting	Formal	
Art disciplines	Art and Design Classes	
Teaching mode	Online	

1) Alsuwaida, N. (2022). Online courses in art and design during the Coronavirus (COVID-19)

VISUAL ARTS EDUCATION

Abstract:

Online courses became the primary means of delivering instruction for higher education classes during the coronavirus (COVID-19) pandemic. Although institutions provide training and support to faculty members teaching online for the first time, for some

faculty, including those in art and design, the online course design process seems vague and arduous. This article explores the challenges experienced by one such faculty member teaching her first online art and design course during the pandemic. With an autoethnographic approach to examine her online courses, the author reflects on the challenges and successes when designing and delivering a traditional face-to-face course in an online environment. Particular attention has been paid to the tools used to encourage student-student and student-teacher interactions. Recommendations are also provided for practical ways in which other art and design instructors can create online classrooms that promote student engagement and interaction. (Alsuwaida, 2022, p. 1)

Interesting points:

The use of the online environment and the various digital tools led to both opportunities and challenges. It supported interactions among students and with the teacher, facilitated them in scheduling activities, sharing resources, ideas and inspiration, and permitted them to collaborate on shared tasks, among others. Challenges encountered related to conflicting characteristics and communication skills, fixed versus growth mindsets (though a growth mindset of the teacher may help mitigate problems), and problems relating to time management.

 Marshalsey, L. (2021). Talking to Art and Design Students at Home: Evaluating the Differences in Student Engagement Online. <i>International Journal of Art & Design Education</i>, 40(4), 702-713. <u>https://onlinelibrary.wiley.com/doi/abs/10.1111/jade.12382</u> 			
Article proposed by	The University of Malta (UM) team		
Methodology	Online survey		
Sample	Undergraduates and Postgraduates		
Level of education	Higher Education		
Education setting	Formal		
Art disciplines	Art and Design Classes		
Teaching mode	Online		

Abstract:

In 2020, because of a pandemic and the subsequent necessary and immediate pivot to online and distance education, physical art and design studio learning dispersed and instantly became (and, it can be argued, irreversibly) remote via a range of university-approved digital platforms. This article examines a study conducted after distance education had been universally implemented in one college of art in Australia. The data analysis highlighted inconsistency across art and design student engagement. Generally, students who were situated in the later years of their degree programmes fared better than first year students new to the processes, practices and socialisation of studio learning. This article evaluates the differences in student engagement online and proposes strategies for reflective teaching when interacting with students remotely. (Marshalsey, 2021, p. 702). Charters, M., & Murphy, C. (2021). Taking art school online in response to COVID 19: From rapid response to realising potential. *International Journal of Art & Design Education*, 40(4), 723-735. <u>https://onlinelibrary-wileycom.ejournals.um.edu.mt/doi/epdf/10.1111/jade.12384</u>

Article proposed by	The University of Malta (UM) team
Methodology	Qualitative research of one case - survey followed by focus group
	interviews
Sample	Academics (including fine arts, design, architecture, professional
	services)
Level of education	Higher Education
Education setting	Formal
Art disciplines	Art, Design and Architecture
Teaching mode	Online

Interesting points:

The focus group interview led to 3 major themes:

(i) experience of change (with reticent academics compelled to engage in TETL. The participants noted changes in terms of increased workloads and expectations of staff and students as to what arts and design educational offers should be.

(ii) challenges encountered and losses incurred - including the loss of the physical space, material and social aspects of the studio; and the loss of incidental and serendipity opportunities for interactions which are hard to design for in the online space.

(iii) benefits afforded through the shift to remote learning and teaching - surprise of the unexpected affordances to their learning and teaching and the students' experiences, the increased flexibility for staff and students, student engagement with resources, in online classes and with peers.

There is a recognition of the need for staff and students to develop their digital skills and capabilities.

There is an appreciation of the links to new spaces and opportunities for staff and students to share and document work in online environments; and how connections can be maintained and developed in post-pandemic times.

In response to the COVID-19 pandemic, higher education worldwide underwent a rapid shift, moving learning and teaching to the online environment. This shift in pedagogy and practice fundamentally challenged a number of disciplines and disciplinary norms, none more so than studio-based art and design institutions. As a result, academic staff and those in professional service roles were required to rapidly engage with digital technologies with which they were unfamiliar, adjusting their pedagogic approach and innovating within the online environment. This article presents a small-scale study investigating the impact of this rapid change on a small specialist studio-based higher education institution which prioritises physical making and inperson teaching within its educational provision. The study focused on how the shift influenced the perceptions and practices of teaching and professional support staff in their use of learning

technologies and what newly adopted approaches to technology-enhanced art and design education may continue in post-COVID-19 teaching environment. (Charters & Murphy, 2021, p. 734-735).

changing landscape, Art Education https://doi.org/10.1080/10632913.2021.1931599		
Article proposed by	The University of Barcelona (UB) team	
Methodology	Position paper	
Sample	N/A	

Abstract:

Level of education

Education setting

Art disciplines

Teaching mode

All

N/A

Art education

Distance learning

The field of art education has been impacted by the COVID-19 pandemic in complex ways. Art educators have been challenged with teaching visual arts skills, practices, and concepts, to students in virtual classrooms using non-conventional means. Their principal goal has been to provide quality education in the visual arts for all students. They recognize that having a visual arts education impacts the quality of life of everyone and their ability to understand and communicate in our complex world. In their efforts to provide meaningful and effective education, art educators have had to manage new instructional delivery systems and to ensure the health and safety and social emotional learning of their students and themselves in their educational spaces. They responded by using social media, video conferencing, and other digital technology to deliver instruction. The National Art Education Association provided a wealth of digital resources to support virtual instruction during this time. These resources enabled art educators to successfully address the educational needs of their students. The long-term impact of the pandemic will require research to understand the nature of the impact of the pandemic on education and how educational policy needs to be adjusted to reflect the new post-pandemic educational landscape. (Sabol, 2021, p. 1)

5) Faviou, v. (2022). Drawing norm pedagogy to policy. Termagning new possibilities for online		
art learning for	generalist teachers. Arts Education Policy Review	
https://doi.org/10.108	80/10632913.2022.2087813	
Article proposed by	The Frederick University team.	
Methodology	Qualitative research, case studies	
Sample	Pre-service teachers, generalist teachers	
Level of education	Higher Education	
Education setting	Formal	
Art disciplines	Art education, Museum education	
Teaching mode	Distance learning	
Abstract

Distance-learning studies have seen an incredible growth in the last 20 years. The majority of these were at postgraduate level. Fewer were undergraduate and even fewer were in initial teacher education training. Within these, there are even fewer examples of art education courses as it was frequently argued that the experiential aspect of these courses could not be translated into a remote learning-teaching environment. Nevertheless, Higher Education is moving rapidly toward an expansion of distance learning. The article discusses characteristics of online learning in the field of art education for elementary school teachers. It focuses on lessons learnt during the Covid-19 Emergency Remote Teaching in the context of preservice elementary generalist teachers and how the pandemic has accelerated the "digitalization" turn. It discusses opportunities for experiential, collaborative and active learning that are transformative enough to overturn stereotypes and promote perceptions of self-efficacy in art learning. Further, it affirms necessary aspects of presence in an online environment social, cognitive and teacher presence – to achieve successful student outcomes for non-art specialists. Drawing from pedagogy, the implications of the study offer policy recommendations to Higher Educational Institutions on how to support both teacher educators and pre-service teachers in the context of art learning. (Pavlou, 2022, p. 1)

6)	Pavlou, V.	(2022).	. Museum	education in a	an online	envi	ronm	ent	for pre-	service teache	rs;
	challenges	and	potential,	International	Journal	of	Art	&	Design	Education,41	(1)
	https://onli	inelibra	ry.wiley.cc	m/doi/epdf/10).1111/jaa	le.124	<u>404</u>				

Article proposed by	The Frederick University team
Methodology	Qualitative research, case study
Sample	Pre-service teachers, generalist teachers
Level of education	Higher Education
Education setting	Formal
Art disciplines	Museum education
Teaching mode	Distance learning

Abstract

It was widely expected that the academic year 2020-2021 would be a different experience for all involved in educational processes. Everybody had to read just and reimagine their practice in order to respond to the new reality of teaching university courses online due to the COVID-19 pandemic. This article focuses on the challenges and opportunities that were created because of the pandemic for experiential and collaborative learning during a museum education course addressed to student teachers in the context of initial teacher training. It focuses on a series of activities and reflective practices that took place in order to promote student engagement and active learning in the online environment within which the course was materialized, such as object-based learning and museum visits. It discusses opportunities for an embodied living inquiry as a space for learning and researching. These experiences have implications for museum education through online training and contribute to the digital transformation of teacher training courses in Higher Educational Institutions. (Pavlou, 2022, p. 1)

7) Pavlou, V. (2021). Transforming preservice generalist teachers' confidence in their art making skills during the covid-19 pandemic, IMAG, 12: 27-33.

Article proposed by	The Frederick University team
Methodology	Qualitative research, case study
Sample	Pre-service teachers, generalist teachers
Level of education	Higher Education
Education setting	Formal
Art disciplines	Art education
Teaching mode	Distance learning

Introduction

The essay addresses ideas about supporting preservice generalist teachers in developing their confidence in their art making skills in an imposed distance-learning environment because of the covid-19 pandemic. My undergraduate students were first-time online learners in a bachelor's degree in Primary Education in Cyprus. Past research indicates that preservice generalists might have limited perceptions of art and low confidence in their art abilities (Garvis & Pendergast 2011, Leonard & Odutola 2016). Therefore, it was crucial for me to reimagine the experiential component of their art education compulsory course to promote student engagement and active learning. (Pavlou, 2021, p. 27)

Learning in Medical Education, <i>Iran J Pathol. 16</i> (3): 343–345. 10.30699/ijp.2021.521015.2548, <u>https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8298048/</u>			
Article proposed by The University of Barcelona (UB) team)			
Methodology	Visual thinking strategies		
Sample	Medicine students		
Level of education	Higher education		
Education setting	Formal		
Art disciplines	Art based		

Distance learning

8) Yakhforoshha, A. (2021) The Bright Side of COVID-19: Integrated Art-based and Virtual

Introduction:

Teaching mode

In many crisis situations like the COVID-19 pandemic, medical education has not been spared. Extensive efforts will be exerted to develop competencies in health care, which are professionalized as well as sufficiently flexible. In order to develop this adaptive expertise, trainees should be engaged in the learning process. Several programs offer artbased teaching as an innovative and ragogy tool for making more realistic and experiential learning environments and thereby, helping students develop various competences such as critical thinking, creativity, reflection, observational skills, etc. (1, 2).

On the other hand, in the COVID-19 era, instructors who teach fundamental hands-on courses will need to use technology to transfer education to a virtual learning environment. Therefore, Iran's Virtual University of Medical Sciences (VUMS) has provided National Learning Management System (NAVID) for all medical universities in Iran. Therefore, Qazvin University of Medical Sciences has adequate infrastructures for virtual learning.

In response to a call for practical pathology teaching to reflect the clinical context, there has been a shift to engage medical students in learning opportunities. We created a visual art-based pathology course with a combination of synchronous and asynchronous activities. In terms of asynchronous activities, we used NAVID for provision of educational contents, assignment, student evaluations and a discussion room. (Yakhforoshha, 2021, p. 343)

9) Gerstenblatt, P. (2021). What COVID-19 has brought us to: Art, activism, and changes in social work education. *Qual Soc Work, 20*(1-2): 595–603 https://doi.org/10.1177/1473325020973440 <u>https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8287082/</u>

Article proposed by	The University of Barcelona (UB) team
Methodology	Artistic self-narrative
Sample	University teacher
Level of education	Higher education
Education setting	Informal
Art disciplines	Art based research
Teaching mode	N/A

Abstract

This essay is a reflection about the COVID-19 pandemic from the vantage point of being on a sabbatical. As a result of the virus and global shut down, people are experiencing widespread suffering and economic devastation. The author, a professor, artist, and qualitative researcher advocates for a return to the profession's community-based roots and an activist pedagogy. Additionally, as an artist/teacher/scholar, the author discusses the potential and importance of art and storytelling in social work education with examples of the author's art created during the pandemic. (Gerstenblatt, 2021, p. 595).

10) Kraehe, A.M.(2020). Dreading, pivoting, and arting: The future of art curriculum in a postpandemic world. *Art Education, 73*(4), 4-7. doi:10.1080/00043125.2020.1774320. <u>https://www.tandfonline.com/doi/full/10.1080/00043125.2020.1774320</u>

Article proposed by	The Aristotle University of Thessaloniki (AUTH) team
Methodology	Case study
Sample	Secondary education students and teachers
Level of education	Secondary
Education setting	Formal
Art disciplines	Arts education
Teaching mode	Blended

Interesting points:

Kraehe speaks about her own experiences with teaching in collaboration with her colleague and their experiences with the transition to online teaching, where they saw an opportunity to offer students a curriculum that would help both students and teachers cope with their various dislocations through their art assignments in class.

THEATRE EDUCATION

1) Gürbüz, N. (2021). Teacher's and Students' Opinions on the Use of Drama Method in Distance Education and Drama Activity Proposals Shanlax. *International Journal of Education*, *9*(1), 126–133. <u>https://files.eric.ed.gov/fulltext/EJ1297665.pdf</u>

Article proposed by	The Adam Mickiewicz University (AMU) team
Methodology	Semi-structured interview
Sample	Primary education students and teacher
Level of education	Primary education
Education setting	Formal
Art disciplines	Drama
Teaching mode	Online

Abstract:

The need for distance education due to the Covid-19 pandemic has led researchers to seek to increase the quality of distance education. It is obvious that the usage levels of different teaching methods in education should be changed. With the use of drama in education, it is aimed that children who participate in the learning process by having fun become selfactualized, creative, honest, open to communication and independent individuals. In this study, it was investigated whether the drama method, which is one of the effective teaching methods, can be applied in distance education, and drama activity proposals were created. In the study, three different drama activities were presented, which were prepared in accordance with the outcomes for the primary school 1st grade Life Science lesson and suitable for distance education, after the teaching with these activities, the opinions of the classroom teacher and students about the process were collected with a semi-structured interview form. According to the opinions received, it was concluded that technological problems can be a major obstacle to the application of the drama method in distance education, some students may have motivation problems. Better results can be obtained by increasing the frequency of using the drama method, this method can be used in almost every unit of the Life Science lesson, if the curriculum was revised according to distance education, appropriate drama activities should be included, the drama activities presented in this study were sufficient in terms of unit gains and implementation, and students found the lesson taught with this method enjoyable. The results obtained were evaluated in the light of the literature. (Gürbüz, 2021, p. 126).

Interesting points:

Students found it very enjoyable to use the drama method in distance education. Because it has been observed that they are more active than the lessons taught without using this method.

) Davis, S. & Gwenneth Phillips, L. (2020). Teaching during COVID 19 times – The experiences					
of drama and perform	of drama and performing arts teachers and the human dimensions of learning Drama.				
Australia Journal, 44(2	Australia Journal, 44(2)				
https://www.tandfonl	https://www.tandfonline.com/doi/abs/10.1080/14452294.2021.1943838				
Article proposed by	The Adam Mickiewicz University (AMU) team				
Methodology	Qualitive, case study, action research				
Sample	Secondary education students and teacher				
Level of education	Secondary education				
Education setting	Formal				
Art disciplines	Drama				
Teaching mode	Professional networks				

Abstract:

As countries moved to halt the spread of the COVID 19 pandemic in 2020 access to physical sites of learning was restricted, so teachers across diverse educational contexts were required to rapidly embrace different modes and combinations of delivery. With a desire to profile the voices of teacher experience, a number of educational researchers initiated a research project to examine the experiences of teachers during COVID-19 times. The stories of performing arts teachers revealed some shared areas of similar concern with other teachers namely a rapid increase in using different technologies and online tools and an extensive increase in workload. Teachers expressed concern for those students who became 'invisible', and for the 'invisible' aspects of the classroom and learning that were difficult to replicate online. The research highlighted the importance of the 'human dimensions' of learning in these art forms and the important role played by professional networks. (Davis & Gwenneth Phillips, 2020, p. 1).

drama. <i>Research in Drama Education: The Journal of Applied Theatre and Performance, 25</i> (4), 645-651. <u>https://www.tandfonline.com/doi/full/10.1080/13569783.2020.181681</u>			
Article proposed by The Adam Mickiewicz University (AMU) team			
Methodology	Qualitive (Interviews)		
Sample	Teachers completing a postgraduate diploma, teacher-trainee university students, university students		
Level of education	Higher education		
Education setting	Formal		
Art disciplines	Drama		
Teaching mode	Online		

Abstract:

During the COVID-19 pandemic lockdown both authors were experimenting with facilitating longer complex process dramas on online platforms. We offered participants the opportunity to reflect on the situation we were facing as individuals, as a society and as humanity. We worked with different levels of university students in two different languages and in two different countries. In this article, we briefly present what we did, then we analyse our work and generalise conclusions, focusing on the following special aspects of doing process drama online: planning, facilitation, ways of telling a story, framing, distancing, protection, conventions and Teacher-in-Role. (Cziboly & Bethlenfalvy, 2020, p. 645).

4) Tam, P. C. (2020). Response to COVID-19 'Now I send you the rays of the sun': A drama project to rebuild post-COVID-19 resilience for teachers and children in Hong Kong. *Research in Drama Education: The Journal of Applied Theatre and Performance, 25*(4), 631-637. <u>https://www.tandfonline.com/doi/full/10.1080/13569783.2020.1816816</u>

Article proposed by	The Adam Mickiewicz University (AMU) team
Methodology	Pilot workshop
Sample	Primary education teachers
Level of education	Primary education
Education setting	Formal
Art disciplines	Drama
Teaching mode	Online

Abstract:

This response to COVID-19 introduces a Hong Kong drama education project that aims to support teachers' and children's return to school after the easing of COVID-19 pandemic. A pilot workshop has been conducted to explore and evaluate the approach of the project and to identify the needs of the teachers under the pandemic. Preliminary observations show that the integrated use of play, process drama and integrated arts education can enhance the teachers' resilience in a crisis situation. Apart from providing them with timely, practical and multi-pronged pedagogical support, the workshop methodology also promotes their personal wellbeing. (Tam, 2020, p. 631).

Interesting points:

The level of stress caused by the new demands of e-learning is unprecedented and overwhelming for the teachers. It is interesting to note that besides providing pedagogical support to the teachers, they found the workshop therapeutic in equipping them with a sense of relief, joy and hope in facing the challenges.

5)	Pratama, U. N., & Surahman, E. (2020). Investigating Student Responses of Online Learning
	during the Covid-19 Pandemic in Performing Art Education. In 2020 6th International
	Conference on Education and Technology (ICET) (pp. 64-69). IEEE.
	https://ieeexplore.ieee.org/ielx7/9276413/9276552/09276575.pdf

Article proposed by	The University of Barcelona (UB) team
Methodology	Survey

Sample	Higher education students
Level of education	Higher education
Education setting	Formal
Art disciplines	Performing Arts
Teaching mode	Distance learning

Abstract

The Covid-19 pandemic has had a massive impact on human life, including arts learning in higher education. The problems that arise cause the learning community in the classroom to be limited. Face-to-face teaching is suddenly replaced by online learning. This study aims to determine an Edmodo-based online class's feasibility by conducting a user response survey, namely students. The questionnaire was given to all active students majoring in Performing Arts Education from three batches, totaling 125. Data analysis was performed using descriptive statistics in the form of tabulation and data visualization, used ANOVA for comparing the responses of male students with female students. The results show that the online class as an alternative to class meetings was declared good by the students. The respondents' preference in terms of the choice frequency and the mean score on each aspect of the assessment indicator shows a High level. There is no significant difference between the responses of male and female students. The data from this research can further be used as a productive study for the application of distance learning in the field of Performing Arts Education. (Pratama & Surahman, 2020, p. 64)

MUSIC EDUCATION

 Rucsanda, M. D., Belibou, A., & Cazan, A. M. (2021). Students' Attitudes Toward Online Music Education During the COVID 19 Lockdown. *Frontiers in psychology, 12*. <u>https://www.frontiersin.org/articles/10.3389/fpsyg.2021.753785/full</u>

Article proposed by	The Frederick University team	
Methodology	Cross-sectional survey. Participants responded to a questionnaire.	
Sample	Undergraduate and Post-graduate students	
Level of education	Higher education	
Education setting	Formal	
Art disciplines	Music education	
Teaching mode	Online	

Abstract

Given the current pandemic context generated by COVID 19, important changes in the way specific subjects to music education are taught emerged, affecting not only the particularities of learning and teaching in individual courses, but also the other courses regarding group learning or theoretical subjects. In this time, emergency remote teaching and learning requires cross-collaboration between instructional, content, and technological teams. Our research examines the students' attitudes toward online education, also presenting proposals for optimization and efficiency. The research was undertaken after an experience of a University semester in a lockdown context, and it

aimed at undergraduate and master's degree students from music faculties in Romania. An important result was the mediating role of perceived utility of e-learning methods, perceived utility mediated the associations between compatibility of online methods and satisfaction toward the use of e-learning methods. The perceived compatibility of e-Learning methods with online music education led to a higher perceived utility which, in turn, predicted a higher satisfaction toward e-Learning. Although this period accentuated the fear of interaction with others, the anxiety related to the unknown, the intolerance of uncertainty did not predict the satisfaction toward the use of e-learning platforms. In conclusion, more educational initiatives are needed to promote remote teaching methods in music education. In the absence of similar research in our country, we considered that future research on this topic is needed. (Ruscana et al., 2021, p.1)

Interesting points:

Cross-sectional survey. Participants responded to a questionnaire. 220 Undergraduate and Postgraduate students (music faculties)/ Higher Education /Formal Online E-learning platforms.

The results of the study suggest that in the case of either individual or group practical subject matters, problems have arisen such as: 1. Video and audio quality because of the platforms or the quality of personal devices, 2. Lack of physical proximity and eye contact, 3. Internet connection, 4. Environmental conditions conducive to study, 5. Lack of personal musical instruments, 6. Impossibility of synchronous performance because of technical conditions, which led to a forced adaptation/replacement of specific activities (e.g., chamber music, orchestra, choir, opera classes).

Public concerts were replaced by individual audio and video recordings made by students in their own homes, which were later overlapped and mastered in one performance. The lack of in-person interactions between musician-audience or learner-teacher and the absence of students' performative experience, were major aspects that could not be transferred to the virtual environment.

However, these practices of individual recording, subsequent overlapping of recordings and their simultaneous rendering have brought benefits such as the opportunity to participate from everywhere, the students' possibility to show their personalities and to work more on their individual parts, to perform without stage fright. As far as theoretical music subjects were considered, the results of this study suggest that online education through e-learning platforms can be seen as an opportunity for increased musical exchange and cultural interaction. (Ruscana et al., 2021, p.7)

 King, F. (2021). Music composition and creative processes: Arts education online during the Melbourne lockdown. Victorian Journal of Music Education, 3-6 <u>https://search.informit.org/doi/abs/10.3316/informit.165995473375622</u> 			
Article proposed by	The University of Malta (UM) team		
Methodology Reflections on compositions			
Sample Undergraduates			
Level of education Higher education			

Education setting	Formal
Art disciplines	Music education
Teaching mode	Online

Abstract:

This article explores the impact of the 2020 Melbourne lockdown on the creative experiences of pre-service teachers in an arts education course. It focuses specifically on the music compositions of three students. The face-to-face course was delivered in online mode due to the lockdown restrictions in Victoria imposed by the government in response to the COVID19 pandemic. The 10-week course was the only arts component of an undergraduate teaching degree at a major Melbourne university. Three music compositions and creative process narrations of the pre-service teachers are described from a teacher-educator viewpoint. A reflective lens is applied to render impressions of the works and processes. The commentary provides a springboard for discussion about four key impacts of lockdown on pre-service teacher creative works: circumstance, experience, motivation and creative process narration. The discussion could inform creative process teaching online and support the inclusion of creative work in online courses in the arts in non-pandemic times. (King, 2021, p. 3)

CREATIVE READING AND WRITING

1) Gilbert, F., Daly, G., & Riley, P. (2021). Letting it all spill out: the benefits of venting for creative writing teachers and students. *Writing in Education*, *84*. ISSN 1361-8539 <u>https://research.gold.ac.uk/id/eprint/30510/</u>

Article proposed by	The Frederick University team	
Methodology	Case study, discourse analysis	
Sample	Higher education teachers	
Level of education Higher education		
Education setting	Formal	
Art disciplines	Creative writing	
Teaching mode	Online	

Abstract:

The need to provide solutions to pandemic deterritorialized teaching took effect almost overnight in early spring 2020. There was an immediate amplification of digital literacy requirements. The need for multi-modal fluency and connectivity intensified throughout the pandemic and its effects were felt nowhere near as profoundly as in education. Overnight new learning systems had to be designed and implemented. New technology needed to rapidly be acquired and shared. Teachers had to redesign teaching curricula so that content would be fit for the new modes of delivery that was emerging. Students and teachers were inundated with 'new' as innovation became a key force underpinning the production and consumption of pedagogy. The challenges were many, and how we approached the challenges became vital to our survival and success within a period of monumental distress. This research looks at three models that were used to assist teachers in managing expectations during the pandemic. (Gilbert, Daly & Riley, 2021, p. 1)

Interesting points:

The three interconnected strategies for self-reflection (venting, circumplexing and devising learning pits) are useful tools for both teachers and students.

2)	Jimenez, M. (2022). Social-Expressivist Strategies for Teaching Creative Nonfiction during
	Pandemic. European Online Journal of Natural and Social Sciences: Proceedings, 11(1 (s)), pp-
	67. https://european-science.com/eojnss_proc/article/view/6413

Article proposed by	The Frederick University team		
Methodology	Qualitative study that employed a phenomenological approach,		
	discourse analysis of 6 interviews		
Sample	Teachers in public senior high schools from K to 12		
Level of education	rel of education Kindergarden, Primary education, Secondary education		
Education setting	ing Formal		
Art disciplines Creative writing, creative non-fiction			
Teaching mode	aching mode Online		

Abstract:

The purpose of this paper was to explore the directions for teaching creative nonfiction during pandemic in Philippine K-12 setting. The paper also investigates the teacher-writers' perspectives on teaching creative nonfiction. The participants of the study were published teacher-writers teaching creative writing and creative nonfiction in the senior public high schools from the six school divisions of the Department of Education in the National Capital Region. Participants acknowledged the strength of social expressivist strategies for navigating the challenges of the pandemic to teaching creative nonfiction. Using a phenomenological approach to qualitative research, findings revealed that the most popular strategies used by teacher-writers under the social expressivist approach were the integration of performance tasks, e-zine, blogging, social media platforms, and other modern digital platforms. The teacher-writers also agreed on capitalizing on and emphasizing the genre's fluidity in the curriculum, leveraging the pedagogical use of personal experiences, and promoting Filipino local writers. (Jimenez, 2022, p.1).

Interesting points:

Importance of online performance tasks (such as role-playing, using e-zines, presenting online dialogues, vlogging, and TED-like speeches), social media and digital platforms, and social expressivism as practices to deconstruct the idea of writing as an isolated activity and build meaningful writing communities.

KEY POINTS

Many more pieces of research are available regarding distance learning/ online learning in the area of arts education after the pandemic in comparison to those that were available prior to the pandemic. This is because the academic community came together to share experiences in order to offer more data about successful distance learning pedagogies. Next, key points of the research cited in the previous sections are highlighted. Here, we address the following questions:

What were the challenges and opportunities noted in the above pieces of research?

Were there any similarities?

Were there significant differences?

Did they tackle different aspects of what might constitute good practices?

The studies mentioned above highlight both challenges and opportunities. Key points per art discipline are noted below in relation to the articles that full access was possible.

Visual arts (10 studies)

According to Alsuwaida (2022), for some faculties, speaking for art and design ones too, designing an online course is found to be something unclear and difficult. Digital tools played an important role in the engagement process between the students and the teachers, giving the opportunity for interaction, collaboration, sharing of ideas and resources and more. At the same time though for some, it was a challenge.

Alsuwaida (2022) underlines that building a powerful community does not happen overnight; teachers should create and offer opportunities for students to come together, and engagement is vital. Students noted that they benefited from group work, discussions, and debates. They were more critical and thoughtful when problem-solving was needed. Learning was engaging, they were involved in their learning process and this helped them to gain skills. The professor's presence and role were strong. The rules and guidelines helped the students to complete their tasks successfully and effectively. By being (the tutor) supportive and encouraging, giving feedback, participating, and communicating with the students, meeting their goals became possible.

Alsuwaida (2022) also notes some important challenges and problems such as, character differences/attitudes, communication issues, fixed mindsets, and time management. Additionally, teachers had to find out and decide which medium of communication was the best for everyone in terms of use and availability. Communication was one of the biggest issues-challenges because some students felt secluded and lost since, for most of them, it was their first experience with a full online course. Professors had to guide them and show them how to use some digital tools, encourage them to interact with the materials and voice their concerns and thoughts. Students needed to be motivated, presented with interesting material, and offered creative ways to express themselves. Designing an online course is challenging, the sessions are shorter, and more tasks need to be completed.

Marshalsey (2021) refers to the student anonymity in a virtual environment, as being a factor for some students, to prefer eLearning. Also, it was noticed that senior students adapted and did better than first year students.

According to Pavlou (2021) supporting preservice generalist teachers to gain confidence in their art making skills in a mandatory eLearning environment, it is crucial to support preservice generalist teachers to gain confidence in their art making skills in a mandatory eLearning environmentis crucial. Also, Pavlou (2022) talks about the focus in memory skills and storytelling during the online activities, the alternative possibilities while teaching remotely, like virtual tours, virtual interaction with objects etc., and the importance of once again, collaborative work. Furthermore, Pavlou in a different study of 2022, summarises the possibilities and common challenges of online learning (most of them mentioned above), concluding that HEIs policy reforms are needed.

Theatre (5 studies)

According to Nurten Gürbüz (2021), students of a postgraduate drama education diploma stayed active thanks to the use of the drama method during the distance course. Though technological issues may be an obstacle for the drama method to put in practice and work, some students experience motivation problems.

Davis et al. (2020) mention in their study that, due to the constant use of various technologies and digital tools, there has been an increase in workload too. Teachers voiced their concerns about the "ghost students" and all the practices/procedures that can't be replicated in an online classroom, highlighting the value of human interaction.

Further, Cziboly and Bethlenfalvy (n.d) say that it was challenging, and it was needed to reflect upon the situation, confront every arising issue and adapt rapidly to a new reality, while working with different levels of university students from different countries and in different languages.

Po-Chi Tam's (2020) study describes the attempt to ease the level of stress caused by the sudden shift to an eLearning environment. The aim, as stated, was to support and equip teachers and students, for when they'll eventually return to school and amplify the teachers' flexibility in a crisis.

According to Nendra's (2020) study, regarding an Edmodo-based online class, male and female users' responses to a related survey, showed that the online class as an alternative solution, was in general very good.

Music (2 studies)

Starting with the challenges and issues and going later to the positive points, as presented in Rucsanda, et al.'s (2021) study, the following are noted:

Firstly, video and audio quality were not the best due to the different platforms/tools and the kind of personal device of each student. Secondly, the physical part, such as eye contact, was missing. Thirdly, the speed of the internet connection was not the same for everyone, causing delays. Continuing with the lack of personal musical instruments and the difficulty to perform simultaneously, forcing to finding alternative solutions and adapting to the situation. The absence of person-to-person interactions or musician with audience interaction, "stole" from any performative experience.

Nonetheless, the practice of individual recording and all the alternative solutions had some positive aspects such as, the ability to participate from any location, the opportunity to express their personalities and to work on their individual pieces and finally perform without experiencing the so called "stage fright".

The fear of the unknown was present, and it caused stress, it required experience, motivation and creativity to deliver an online course that would satisfy.

Creative reading and writing (2 studies)

According to Gilbert et al. (2021), the emergency remote teaching because of the Covid-19 pandemic was a call for immediate solutions and measures. The challenges were many and there was a need to develop some strategies.

Teachers had to rethink and redesign the curriculums, create a safe space for the students, promote empathy, awareness of the creating process and of the result and offer opportunities for playfulness.

Furthermore, Jimenez (2022) in her study, refers to the preferred approach of the teachers and writers which was the integration of performance learning activities like, e-zine, blogging, social media platforms, and other modern digital platforms. The key point was, to keep a "genre's fluidity" in the curriculum meaning, not limit students' writing and expression.

GENERAL POINTS OF COMPARISON: CONCLUDING REMARKS

In both situations, pre-covid-19 and post-covid-19, the similarities are far more than the differences, regarding the opportunities and the difficulties encountered for learning-teaching in an online learning environment.

In conclusion, the presence, and the role of the professor is highlighted a lot, the flexibility of time and location and the opportunity of amplifying creativity. More to the challenges side, it is noticeable the need of redesigning curricula, the development of a support system, offering guidance to the less experienced learners, and also offering opportunities for human interaction and tools to keep the motivation and interest in high levels.

The covid-19 pandemic was a situation that could not be avoided. Everything and everyone had to adapt to the new reality and also start thinking and planning for future crisis situations, in contrast with the pre-covid-19 period, where a blended learning was still available as an option and more thought and time were put into the designing of an online course.

CHAPTER 3

The proposed pedagogical framework

Nikleia Eteokleous and Victoria Pavlou Frederick University, Cyprus

INTRODUCTION

This chapter proposes a pedagogical framework that could be adopted specifically for arts education based on the literature review and research presented and discussed in previous parts of this report. As noted in the literature and the research undertaken for CARE/SS, key challenges for tutors are connected with meaningful ways to interact with arts in an online environment. Interaction does not include only possible iterative opportunities for the learners to interact with the tutor and amongst themselves but also opportunities to interact with the content of the arts disciplines, which should be based on personal experience, embodying and learning by doing.

Before moving to the description of the framework, some key definitions are given. Throughout this report's proceeding parts and chapters, different terminologies were used as authors/ researchers adopted these in their studies. Here we outline a few main terms we used and will continue to use in the CARE/SS project; distance learning and online learning.

Distance Learning (DL) in the CARE/SS project is used to denote learning that takes place while educators and learners are not physically present in the same location or at the same time (synchronous and asynchronous learning) (King et al., 2001) and via the use of some technology and thus it is interchangeably used with online learning; one may argue *online learning* is a more recent version of distance learning (Moore et a., 2011), which provides opportunities for connectivity, flexibility and ability to promote varied interactions. Successful distance learning pedagogies include strategies that encourage social engagement and meaningful interaction (Huss et al., 2015; Laurrilard, 2013; Cutcher & Cook, 2016.

Blended Learning (BL) is ambiguously defined in the literature and there is no unified view (Graham, 2013). The term *blended learning* is used synonymously to refer to *hybrid learning* (e.g., Vernadakis, Antoniou, Giannousi, Zetou, & Kioumourtzoglou, 2011). Blended Learning has been given various characterizations related to the integration of the offline and online learning spaces/ resources/ materials, etc. In Osguthorpe and Graham's (2003) work, Blended Learning is being referred to as providing the best of two worlds' - one should be "using the web for what it does best and using class time for what it does best" (p. 227). Along the same lines, Watson (2008) refers to Blended Learning as the "new, robust instructional approach that takes advantage of the best elements of both settings" (Watson, 2008, p. 4).

THE PROPOSED PEDAGOGICAL FRAMEWORK: THE CONVERSATIONAL FRAMEWORK

Arts Education emphasizes hands-on experience and experiential learning. Practice, interaction, engagement and feedback from peers and instructors are considered crucial elements in Arts Education, as noted in the research presented in Part II of this report and the proceeding chapters

of Part III. Therefore, the proposed pedagogical framework for the following stages of the CARE/SS project is Laurillard's Conversational Framework (2013). The particular framework provides the grounds to develop a learning environment that encourages student participation and engagement, leading to student-student interaction and students-instructor interaction. Specifically, as aforementioned (see Part II, chapter 2), one of the characteristics of this model is the way teacher-student interact, taking into consideration technology integration and the absence of constant face-to-face teaching and learning. Laurillard made these interactions obvious by categorising them into: narrative, interactive and communicative/interactive.

The Framework is student-oriented since it has been developed to guide and explore the best way to support the learners' needs and learning. One more crucial element besides interaction and communication in Arts Education is feedback. Laurillard's framework provides a means to capture repetitive, communicative, adaptive, thoughtful and goal-oriented actions with feedback necessary to support the entire learning process.



Figure 1. The Learning Designer Tool by Diana Laurillard

Moreover, the Conversation Framework provides a very well-structured model, with specific steps to be followed when the learning designer tool is used to design the learning environment at the macro level. The step-by-step process given by the learning designer tool supports the development of learning sessions and modules with an orientation to pedagogical strategies (See Figures 1 and 2). The tool guides the instructor in developing its lesson/module/ session. It clearly helps the instructor to differentiate between the six types of learning activities (read/watch/ listen, collaborate, discuss, investigate, practice, produce), putting emphasis on what is important given the peculiarities and characteristics of each discipline.

Learning De	signer Start Browser	Designer		🗙 en 🕨 👤 nikleia
Timeline Analysis				
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Торіс	Торіс	Aims	Aims	
Learning time	Dura hours Dura minutes			A pie chart will appear
Designed time	0 hours 0 minutes	Outcomes		when you add time in your activities
Size of class	Size			
Description	Description			
		te		
+ Add TLA Expand	d notes		🗅 New design 🚯 Import design	🔹 Export this design 🛛 🖻 Share 📄 Save 🔻
		8	6	
Title		Title		Title
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Read Watch Listen V 🥝	Mins 🖀 Size 🕹 🐼 🗖 🗞 🕇	Read Watch Listen V	Mins 📽 Size 🕹 🐼 🗂 🗞 🕇 🛛	Read Watch Listen 🗸 🥝 Mins 🐸 Size 🕹 🐼 📋
Description		Description		Description
		17	1	

Figure 2. The template of the Learning Designer Tool by Diana Laurillard – screen shot of the online tool

As aforementioned that there are no models developed for specific disciplines (engineering, education, health, sciences, arts); thus there are no models focused only on Arts Education. The framework will be employed and tested during the current European-funded project, and it is expected that adjustments and justifications will be recommended to be effectively applied within the Arts Education discipline. Based on the literature (i.e. Quinn, 2011, Zainuddin, 2010) in Arts Education, the educational material provided to students plays a significant role, i.e. being rich in video and audio demonstrations as well as the type of activities. It seems that the Conversational Framework (Laurillard, 2013) can help the instructors address the issues and concerns raised regarding educational material, social interaction, communication and collaboration and feedback.

The proposed framework was discussed, and the partners experimented with the learning designer tools. After various fruitful discussions and insights by all of the partners, numerous adjustments are suggested to take place. Specifically, the partners agreed that they would not use the online designer tool (through the wiki); however the template will be downloaded in a word processing application (i.e. M.S Word) and be used as an offline template. In order for the template to be used offline, various additions and changes were made to address the adjustments

suggested by the partners (see below). The partners are aware that since the template will be used offline, the tool of the pie chart that represents the various activities will not be used.

The learning designer tool is adjusted as explained below to address the needs of the partners in the field of Arts Education. The partners recommended the following additions for the model to be further aligned with the Arts Education field. Specifically, the following elements are added to the learning designer tool to be used by the partners to develop their courses. See *Appendix C* for the updated learning designer template to be used by the partners to design the blended learning sessions, along with directions for completion.

In the description section, the instructors are expected to mention the materials and tools to be used. Also, in the same section, it is essential to mention that the planning takes place for a week or a unit. Along the same lines, in each TLA (Teaching and Learning Activities), the instructors are expected to mention the number of students that participate in each activity, how the students will work for the particular activity (i.e. by themselves on a personal level, in small groups, a combination of the two aforementioned) as well as how much time the students will spend if they work on an individual basis and in groups within the same activity.

The Learning Scenario Model includes six types of TLAs (Teaching and Learning Activities). These are the following:

- 1) read/watch/listen,
- 2) collaborate,
- 3) discuss,
- 4) investigate,
- 5) practice, and
- 6) produce.

The partners suggested that there is a need for another three categories to be added to have an increased alignment with the needs and demands of the Arts Education field.

- 7) Reflection
- 8) Others
- 9) Evaluation/ assessment

Specifically, the 7th Category suggested is Reflection. The partners feel that it is essential for the Arts field for learners to be able to reflect in an artistic way. The 8th Category should be named Others and is expected to include various actions necessary for the Arts Education field, such as: performances, field trips, visits (on-site and/or online), guest speakers, and screening. The 9th and final TLA added is entitled Evaluation/Assessment.

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Concluding Remarks

Concluding Remarks

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The Covid-19 pandemic and the crisis that followed exposed the inadequacies in many educational systems. At the same time, it offered opportunities for addressing these with innovation.

It exposed the need for Higher Education Institutions (HEIs) and policymakers to reexamine their established educational models as well as their policy models to make more innovative use of blended and online provision for traditional student population so that HE systems could be robust to interruptions and equitable for learners (OECD, 2021). Prior to the Covid-19 pandemic distance learning (DL) was mostly offered to nontraditional learners, learners that had to balance family life, work obligations and studies' requirements. (Pavlou, 2022, p. 2)

At a policy level, the European Commission's Digital Education Action Plan (2021-2027)³ stresses the need "to ensure that all teachers and trainers have the confidence and competences to use technology effectively and creatively to engage and motivate their learners as well as to ensure that all learners develop their digital competences for learning, living and working in an ever more digitalised world" (European Commission, 2022, p. 18). Higher Education makes a huge contribution to research and advances in digital technology and digital pedagogies. Digitalization in education started in the 1980s, and since then, we have been immersed in a still-growing digital transition. Overall, distance learning degrees have seen incredible growth in the last 20 years, but the access to arts education in Higher Education Institutions has not really widened. This is largely attributed to the centrality that the experiential component has in the disciplines of arts education (visual arts, music, theatre, drama or other), which is difficult to transfer in an online environment.

There are no models or frameworks developed for learning-teaching in a blended or online environment for specific disciplines (engineering, education, health, sciences, arts). Thus, there are no models focused on Arts Education. The Conversational Framework Model (Laurillard, 2013) will be employed and tested during the following Project Results of CARE/SS, and it is expected that adjustments and justifications will be recommended to be effectively applied within the Arts Education discipline. Based on the literature in Arts Education (as shown in Part III, chapters 1 and 2), the educational material provided to students plays a significant role, i.e. being rich in video and audio demonstrations as well as the type of activities. It seems that the Conversational Framework Model (Laurrilard, 2013) can help the instructors address the issues and concerns raised regarding educational material, social interaction, communication, experiential and practical learning, collaboration and feedback.

The Conversational Framework Model will be tested for distance learning and blended learning courses and training. There has been an extensive literature review regarding blended learning, its practices, design, delivery and implementation. Recently blended learning has been

³ <u>https://education.ec.europa.eu/focus-topics/digital-education/about/digital-education-action-plan</u>

characterized as the future 'major instructional movement' (Yen & Lee, 2011) or the 'new normal' (Dziuban, Graham, Moskal, Norberg, & Sicilia, 2018).

Given the experience gained during the Covid-19 pandemic, and the emergency remote teaching employed, as well as taking into consideration the characteristics of Arts Education, it seems that blended learning reveals to shed light and addresses some of the concerns and challenges faced by arts educators.

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APPENDICES

APPENDIX A

Interview Schedule

Introductory note:

The interviewee is informed that the purpose of the interview is to explore his/her experiences and perceptions towards online teaching (distance learning or blended learning). The interviewee is also informed there is no right or wrong answer, simply their perceptions and experiences which we want to understand and document as part of a European Funded project titled "Critical ARts Education for Sustainable Societies". Participation is voluntary; the participant is free to accept to participate, or to refuse or stop participation at any time without giving any reason and without any penalty.

We thank the interviewee for agreeing to participate and ask permission to record the interview.

Demographics:

Gender:

Years of teaching experience in Higher Educational Institutions Years of other relevant experience E.g. as a practicing artist or as an arts teacher in other context Age

Research questions

1. Please tell me a little bit about yourself as a lecturer (field(s) of expertise, experience, interests)

2. Please tell me about your experience with online teaching.
 [Probably they will talk about ERT (Emergency Remote Teaching) and also about Distance
 Learning under normal circumstances - if they have experiences with DL or blended learning]
 Was ERT a positive or a negative experience for you? Did you have any support?

3. Think about one online course in particular. Please tell me about the course (content, students, context)

[We will ask this question if they have experiences under normal circumstances – if not then we need to consider if this is a good candidate for the interview – we may continue the interview and focus on ERT)

4. Why did you decide to teach it as an online course? Were you required to do this? Have you taught a F2F version of the same (or similar) course in the past? (follow-up: how would you compare the two in terms of success, reaching objective, student satisfaction?)

Do you think that by offering this program, there was a widening participation/ more inclusive participation of people with special needs/ with disabilities?

5. When designing the course, what did you have in mind? Please describe the process in as detailed a manner as possible.

Pedagogical model?

Did you have any issues with 'translating' the arts content/context online?

Or did you 'rethink' the content of your discipline in the online context? What kind of experiences (familiarity) do you have with new media in your discipline Do you feel that you need to use 'unique' technologies? Or support for creative use of available technologies?

6. Please take me through the course site, explaining each element. Why did you decide to use it? What purpose does it serve?

Praxis-based learning? The experiential aspect of arts?

7. If you teach the course again next year, what/why will you change? - How successful did you feel the course was? – Did you have any negative experiences from the course because of the mode of teaching? (do you feel that elearning is actually in dissonance with the nature of the arts?)

What kind of feedback did you receive by the students, if any? Orally or through the 'system'? Was it different from F2F courses? Did you self-evaluated the course?

8. What advice would you give a lecturer designing an online course for the first time?

9. IF relevant to your case: What was the role of the students in the course design?

10. Would you like to add anything else you feel is important?

Checklist - things to ask about if the lecturer does not mention them on his/her own

[] Assignments (instructions, ways for students to ask for clarification and/or help, feedback from lecturer)

[] Collaborative assignments? Why or why not?

- [] Portfolio?
- [] Types of feedback & assessment

Lecturer's beliefs about the importance of

[] student-student and

[] student-instructor interactions

- [] in general and
- [] in online courses specifically.

[] F2F meetings (if blended) OR synchronous meetings – How many? When? What are they

used for – Community construction? Giving instructions?

[] Is there personalization of the t-s relationship? How?

[] Social relationships among students – are they actively encouraged? How?

[] How can students get pedagogical and/or technical assistance?

[] Online discussions – Who initiates them? In what way? Are they compulsory? What is their purpose?

[] Lecturer participation in online discussions – How much? For what purpose?

- [] Lecturer's pedagogical approach Cognitivist? Constructivist? Other? Undefined?
- [] Have you received any feedback specifically from students on your course? If so, please describe.
- [] Institutional support kind, frequency, etc.
- [] Institution's policy

APPENDIX B

Categories for analyzing the interview data

Demographics:

Gender	
Years of teaching experience in Higher Educational Institutions	
Years of other relevant experience	
E.g. as a practicing artist or as an arts teacher in other context	
Age	

The following main categories are proposed (please have in mind that there are probably overlaps among categories):

A. Views/ attitudes of participants

Do they see eLearning as a positive experience or as a negative imperative? Or are there somewhere between?

Do they feel that there is a dissonance between the nature of the Arts and eLearning?

Did they feel that they need to 'rethink' the subject?

B. Key challenges for the instructors to design online learning in his/her discipline

e.g. Praxis, somatic experience and engagement, uniqueness of the arts, technology challenges or opportunities, etc.

C. Key opportunities for the instructors to design online learning in his/her discipline

D. INTERACTION → Presence

D1. Instructor-Student Interaction \rightarrow social presence / tutor presence

Importance

Tools and Strategies Enhancing Instructor-Student Interaction, e.g. Technology / digital tools employed, pedagogical strategies.

Online Courses Hinder Instructor-Student Interaction

Intentional Personalization of Instructor-Student Relationship

D2. Student-Student Interaction \rightarrow social presence \rightarrow cognitive presence

Importance

Tools and Strategies Enhancing Student-Student Interaction e.g. Technology / digital tools employed, pedagogical strategies.

Reasons against or for Using Student-Student Interaction

D3. Student-content Interaction ightarrow cognitive presence / tutor presence

How? Synchronous or asynchronous activities

E. Instructor Reflections

Needs and success stories Quality of Assessment

G. Unclassified comments

APPENDIX C

The Adjusted Learning Designer Tool Template

Name(s) of the Instructor(s): University: Note: Directions are given in Italics

Learning Design for: Provide the name of your session

A. Context

Topic: Provide the subject of session. The session might be a course, lesson, unit or week.
Total learning time: Provide the target length of session
Designed learning time: No need to complete this
Size of class: Provide the number of students you have in class
Description: Provide information in regards to the context of your design. At the description section, the instructors are expected to mention the materials and tools to be used. Also, at the same section, it is important to mention that the planning takes place for a course, lesson, unit or week.

Mode of delivery: Please provide if the mode of delivery is one of the following: *Wholly online, Blended, Classroom-based, Location-based, Other*

Aims

Explain the main aim of the session.

Outcomes

Write your learning outcomes with terms from Bloom's taxonomy of Learning Outcomes

- Knowledge (i.e. define, draw, find out/ discover, identify, label, list, measure, name, pronounce, recall, recite, recognize, reproduce, select, specify, state)
- Comprehension (i.e. clarify, classify, contrast, describe reasons for, estimate, explain, formulate, identify, identify causes of, illustrate, question, select, summarise)
- Application (i.e. apply, assemble, calculate, choose, compute, construct, demonstrate, find, hypothesise, infer, investigate, modify, operate, predict, compare, produce, select, solve, translate, use, write)
- Analysis (i.e. analyse, break down, compare (and contrast), critique, differentiate between, distinguish between, list of component parts of, predict, relate, select, subdivide)
- Synthesis (i.e. argue, combine, compile, compose, conclude, derive, design, explain the reasons for, generalize, generate, organize, revise, summarise)
- Evaluation (i.e. criticize, defend, evaluate, give arguments for and against, give feedback, judge, justify, reflect, support)
- Affective Learning Outcomes (i.e. appreciate, show awareness of, be responsive to)
- Psychomotor Skills (i.e. draw, exercise, jump, make, perform, play, run, swim, throw)
- Uncategorized

B. Teaching-Learning activities (TLAs)

Describe the teaching-learning activity

Note: the instructor can add as many TLAs as he/she wants within the session and structure

Type of the activity

Note: the instructor can add as many learning types of activities as he/she wants within each TLA and structure them according to the steps given below

Provide the type of the learning activity. There are six types of learning activities

- 1. Read/watch/listen,
- 2. Collaborate,
- 3. Discuss,
- 4. Investigate,
- 5. Practice
- 6. Produce.

Three more activity types are suggested and added:

- 7. Reflection,
- 8. Others (i.e. performances, field trips, visits (on site and/or online), quest speakers, screening),
- 9. Evaluation/Assessment.

Description of the type of activity: Provide instructions for students in regards to the activity

Time: How long it will take?

Information about students: Provide the number of students attending current activity, how the students will work for the particular activity (i.e. by themselves on a personal level, in small groups, combination of the two aforementioned) as well as how much time the students will spend if they work on a personal basis and in groups within the same activity.

Does the teacher need to be there: Yes/No

Online or Face to Face: Choose one

Asynchronous or Synchronous: Choose one

Resources: Please provide any online resources or add at the appendix any other information needed

Appendix (if needed)

Provide any other information needed to support the design of the session