# *Un/seeing* in art making and digital learning

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Aim, objective and purpose

- Evaluate the impact of un/seeing in visual arts education and digital learning.

- Unpack, analyse and evaluate phenomenological differences between the in-situ art studio and synchronous online home-studio teaching experience.

- Reimagine what visual arts education might look like in a hybridised module in ITE factoring the strengths and potential of each scenario.

# Research questions

1. What are the benefits and challenges of face-to-face in-situ art studio teaching?
2. What are the affordances and limitations of synchronous online home studio teaching?
3. How might our learning re-imagine visual arts education and its relationship with digital technologies in ITE?
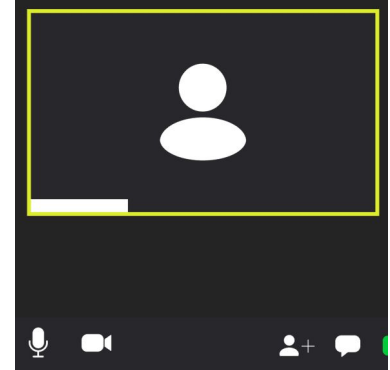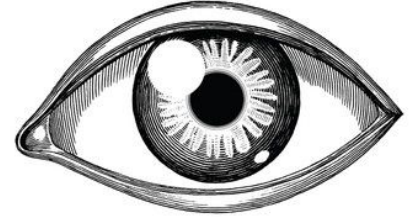
Kinds of learning in visual arts education

Active
    Agentic
        Arts-based
            Creative
                (Collaborative)
                    Discovery (guided)
                    Discursive
                        Embodied
                          Experiential
                            Kinaesthetic-tactile
                            Intuitive
                            Process-led
                            Reflective
                              Sensory (multi)
                              Social
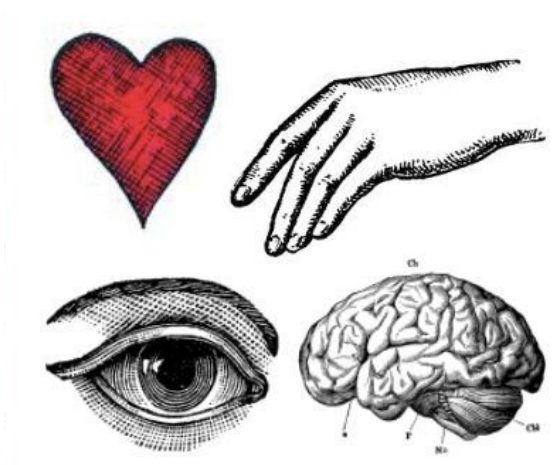
Digital technologies in distance education

Benefits of applying digital technologies in distance education
- enhanced interactivity/flexibility,
- student-centered learning experience
- timely and constructive feedback
- and collaborative learning

In virtual art education, the affordances of digital technologies, especially in synchronous settings, involve the
- promotion of multiple ways of participation
- stimulus of critical thinking skills
- facilitation of multimodal thinking.

Emergent categories	Binary Opposites explored to ascertain pros and cons of each scenario
Presence (teacher and learner)	Visible vs. invisible; Social vs. solitary; whole versus partial view
Place (on/ off campus)	Physical vs. virtual; Designated vs. generic; home versus campus
Performance (teacher)	Active vs. passive; Instructional vs. facilitative; giving vs. receiving
Proximity (teacher and learner)	Near vs. Far; Close vs. distant; Static vs. dynamic
Peer-learning (learner)	Planned vs. incidental, Teacher organised vs. student initiated
Persistence (teacher and learner)	Low level vs. high level; Motivated vs. disinterested;
Parity of access (learner)	Equal vs. unequal, Inclusive vs. exclusive
Process (learner - art making)	Open vs. closed; Prescriptive vs. experiential;
Product (learner - artwork)	Complete vs. incomplete; Excellent vs. inadequate; Individual vs. group
Pragmatism (teacher decisions)	Idealistic vs. realistic, Feasible vs. impractical; Process vs. product
Participation (learner and teacher)	Engaged vs. disengaged; Directed vs. self-directed
Pedagogy (teacher)	Discovery-based vs. instructional; Theoretical vs. experiential

Emergent findings

Studio and Online

| | Blue | Red |

- Presence (teacher)
- Presence (learner)
- Place (on/ off campus)
- Performance (teacher)
- Proximity (teacher and learner)
- Peer-learning (learner)
- Persistence (teacher)
- Persistence (learner)
- Parity of access (learner)
- Process (learner - art making)
- Product (learner - artwork)
- Pragmatism (teacher decisions)
- Participation (learner)
- Pedagogy (teacher)
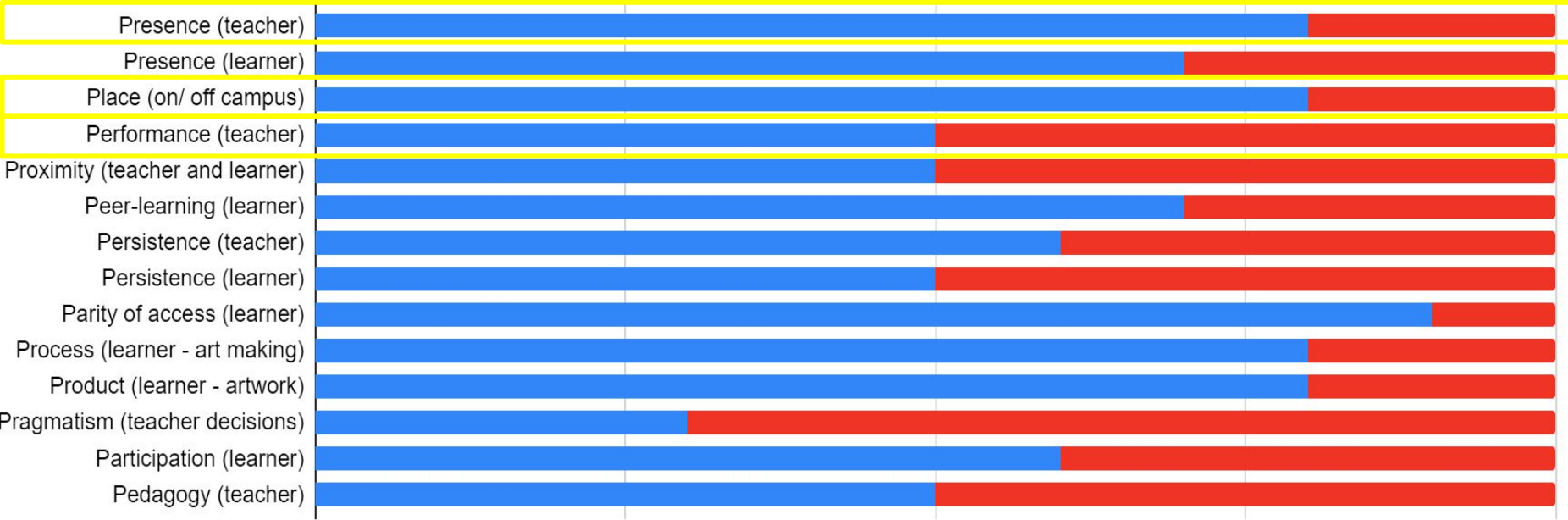
Emerging finding in relation to presence Seen/Unseen

With respect to presence, we felt more visible, connected and useful to students in the in-person context. Camera use, view and angle impacted how present we felt and how present the students felt to us. **Physical visibility and actual proximity supersedes the online intimacy.**
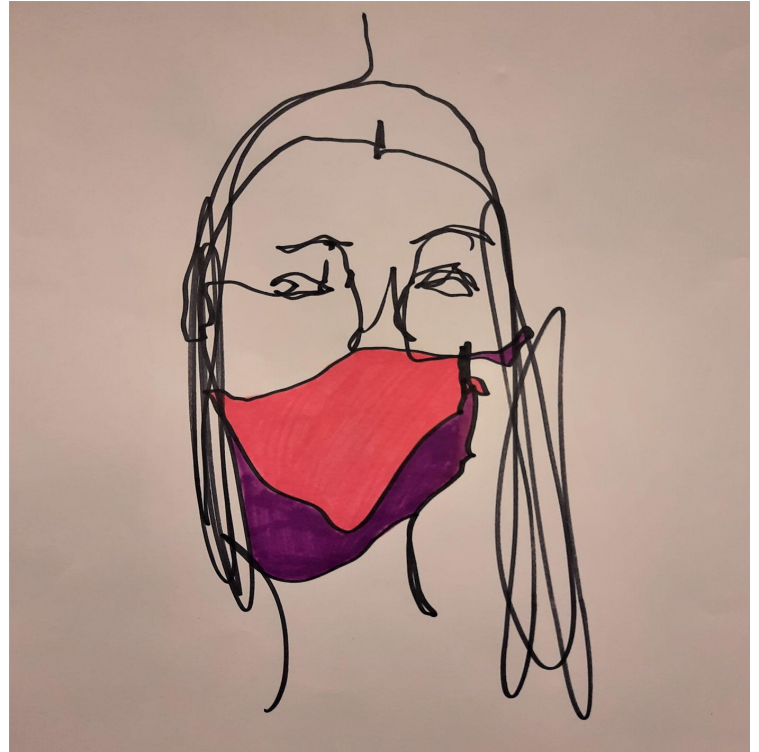
Presence online

How present the students felt to us.

Emerging finding in relation to place

With respect to place, we felt the shared on-campus designated studio-space was indispensable from a relational, embodied, immersed, vicarious and osmosis learning perspective. It is more inclusive from an equality of access standpoint. It approximates the messiness of the classroom better. Surrounding physical exhibitions of students' work are an indispensable resource and teaching tool. **The shared studio space cannot be surpassed.**

Place

Space to create freedom to move

Place on campus and USE OF ENVIRONMENT AND OUTDOOR LEARNING

Emergent finding in relation to performance

With respect to performance (teacher), we felt we tailored and modified our teaching approaches to meet the affordances and challenges of each teaching context. Teaching felt more intuitive, spontaneous and less directive in the in-person studio setting. Teacher performance was more strategic, micro-managed and linear online. That said **aspects of online practice could complement in-person teaching of visual arts.**

Intructive v's facilitative

Inequity of resources
And limitations on time online

Hi Andrea, sorry my camera is currently broken on my laptop so can't turn it on.

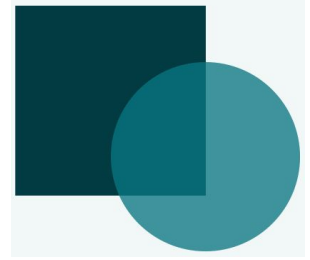Hi Andrea, I sent an email re my wifi difficulties. Again, very sorry about this.

Hi Andrea, I'm really sorry my microphone isn't working properly!!

…., the electricity on my road was off for the morning and only came back on there so I'm only joining now, apologies.

: My wifi keeps throwing me out so I don't think I can put my camera on.

Reimagining visual arts education in ITE

1. In-person studio-based and on-campus teaching and learning would remain critical from a presence, place and performance perspective
2. Bearing in mind the affordances of digital technologies in distant education in-person studio-based and on-campus teaching and learning would be complemented by
   - Synchronous or asynchronous online access to specialist experts
   - Sync and async multi-user virtual gallery experiences for looking and responding
   - Synchronous Zoom connections with schools
   - Online co-teaching with primary school teachers
   - Pre-recorded demonstrations concerning techniques, concepts and aspects of pedagogy (flipped classroom)
   - Asynchronous online teaching components concerning curriculum understanding or planning - providing more time for creating in the studio