

Research Article

Painting education during pandemic process

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Abstract

The research is of qualitative character and is a case study. Participants are teachers with at least 10 years of seniority who teach online painting training in Izmir. 6 art teachers voluntarily participated in the study. Semi-structured Interview Form was used as data collection tool. The semi-structured interview questions were 10, and 2 were submitted to expert opinions and corrections were made. An example interview question; "Since it is important to exhibit student works, what do you think about the pandemic process of the exhibition reaching its purpose and being efficient? Why is that?". Content analysis technique was used in the analysis of the data, and the themes and sub-themes created as a result of the analysis were presented in the report in tables. As a result of the research; There are opinions stating that they use distance education tools, that they have sufficient and insufficient opinion about the adequacy of the technological tools used, that painting art education can and cannot be done online. They stated that there is an inability to give feedback about the difficulties experienced, the absence of an applied environment, the limited access of every student to technological tools, and interventions may occur from where the student lives in the education. They stated that they overcame the problems with virtual environments with sharing groups. They stated that their students' participation in education was generally high. They made suggestions such as making videos and improving the discipline in order to increase efficiency. They stated that they used whatsapp and uploading to the system. They stated that the students did not participate much in the creation of the online exhibition and they could not get much efficiency. They stated that the applied painting course is mostly taught theoretically through distance education. As a result of the interviews, the online painting lesson is not at a level to meet the expectations, there are deficiencies, there are problems in the application part of the students, although there are theoretical learning while taking online painting lessons, therefore, the online art lesson education cannot replace face-to-face education, There is a common opinion of the majority as it is processed.

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Introduction

As it is known, Covid-19 has changed the way of education, one of the most important needs, as it has changed the whole life style of societies. During the pandemic process, education is now carried out online, and some problems are encountered regarding the teaching of the lesson due to the differences in the teaching of the Painting lesson, which is one of the applied lessons rather than the theoretical lessons. As A. Faramelli and J. Graham said, "Providing practical arts education through distance education has always been a challenge for both the teacher and the student. Text-based subject disciplines present fewer problems than online art classes because art classes require students to create and present visual materials for assessment and interpretation" (Stewart, 2006).

In the Covid-19 period, remarkable connections, strategies and developments occurred in the field of visual arts, especially within the framework of teacher and school education. Art field teachers and artists have begun to learn what can be done about art education from both practical and pedagogical perspectives in this difficult process. It is

extremely valuable that Visual Arts teachers try to manage the crisis in such a period and in the context of curriculum in this crisis (Coleman & MacDonald, 2020: 1-2).

As a result, the covid-19 epidemic has made it obligatory for all educators, especially teachers, to use technology-based tools. The use of many technology-supported tools, especially Whatsapp, Google Drive and e-mail, has increased in the fields of monitoring student work, communication and archiving, and many people who have not used / could not use them before have started to use these tools (Pratama & Surahman, 2020: 64).

“... For higher education students and staff, in institutes where the consequences of the global pandemic are predicted to be catastrophic in the psychosocial context, the arts and humanities in particular require articulation into the classes of programs for a radically supportive approach” (Faramelli, Graham, 2020). Therefore, the difficulties encountered in painting class, etc. The need to do research on these issues has arisen.

Research Problem

What are the views of art teachers about the online course of painting during the pandemic process?

Method

Research Model

During the pandemic period, the difficulties encountered in online painting lessons, the methods to overcome these difficulties and the suggestions were investigated by interviewing with Painting Teachers who teach painting at primary, secondary and universities. Interview forms related to the research were prepared and general screening model was used.

How the art lesson is handled during the pandemic process, the methods and techniques used, the adequacy of the technological tools and equipment, the complete online course, the difficulties experienced in the lesson and the ways to overcome these difficulties, the participation of the students, the suggestions, the evaluation of the student work, the student products meeting the expectations Opinions and information were received from the participants about the exhibition situations.

Participants

Purposeful sampling method was used in determining the participants. Participants have at least 5 years of experience and attention has been paid to the fact that they are teachers who do painting lessons online. The demographic characteristics of the participants of the study are given in Table 1.

Table 1.

Characteristics of Participants

Number	Age	Gender	Seniority	Code
P1	42	F	9	P1-F-42
P2	43	F	20	P2-F-43
P3	45	F	25	P3-F-45
P4	42	M	8	P4-M-42
P5	54	F	35	P5-F-54

Data Collection Tool

Semi-formatted interview form was a tool. Expert opinions were received and corrections were made. The sample question, which consists of 10 questions, is as follows.

“How do you teach the Painting lesson during the pandemic process? What are the methods and techniques you use? ”

Findings

Theme 1. Method Used

“How do you teach the Painting lesson during the pandemic process? What are the methods and techniques you use? ” Content analysis regarding the answers they gave to the question is given in Table 2.

Table 2.*Content Analysis of Teachers' Views Regarding the Methods Used in Painting Education During the Pandemic Period*

Theme 1: Method	Quotes
Sub Theme 1. No Application	"During the pandemic process, we did not practice painting much on curriculum issues." (P1-F-42) "... the techniques in practice can be diversified in line with the opportunities that the student can acquire at home." (P3-F-45)
Sub Theme 2. Theoretical	"It was processed theoretically and examples and explanations were made online" (P1-F-42)
Sub Theme 3. Research Based	"... by sharing the results of the research with me..." P5-F-54

There are opinions about the Methods Used in Painting Education in the Pandemic Period, inability to practice in the online painting lesson, theoretical processing of the lessons and research-based learning. Participants stated that they were not able to practice painting in curriculum subjects much, the lesson was theoretically processed and examples and explanations were made online. They stated that the research results were shared with their teachers (Table 2).

Peter Plagens, one of the art columnists, compared the applications in the painting class with the applications made with distance education in the workshop environment and stated that the application of distance education is not healthy:

"In the early days, online art education meant watching a professional artist painting or drawing, sometimes using his own camera. So in a way; Taking part in the workshop with artists such as Norman Rockwell, Alice Neel or Edgar Degas, following their work and taking notes, and making use of the notes they take afterwards can be thought of as practicing whenever they want. It would not be wrong to say that Bob Ross, who did great works, inspired the artists who tried to renew himself with the brush in his hand and the paints beside him. However, these works were nothing more than artists who wanted to renew and improve themselves, in a sense, "imitating" Bob Ross's painting. So it lacked creativity. The work done was not evaluated through the eyes of an educator. In fact, these are what should be given in the art workshops in accredited schools, attached to a regular curriculum framework. "

Theme 2. Technological Tool Proficiency

The content analysis of the answers to the question "Are the technological tools used in the online painting lesson sufficient? Explain."

Table 3.*Content Analysis of Teachers' Views on the Competence of Technological Tools Used in Online Painting Lesson*

Theme 2: Technological Tool Proficiency	Quotes
Sub Theme 1. Limitation	"Students' access to technological tools is insufficient because they are limited" (P1-F-42) "No, it wasn't enough. Because the Visual Arts course is an applied course, although it can be taught theoretically, it is one of the lessons that will be incomplete without practice." (P5-F-54)
Sub Theme 2. Inability to access the internet	"... Inadequate due to students' access to the internet and not having a computer or phone." (P1-F-42) "Unfortunately, we can deliver the application with the least used auxiliary materials. And education remains lame. It lags. Of course, if your internet is not interrupted or every student has a computer and internet at home. " (P5-F-54)

In terms of the adequacy of the technological tools used in the online painting lesson, they mentioned that the students have limited access to technological tools, and the students are inadequate due to the lack of access to the internet and a computer or telephone (Table 3).

Stating that technological tools are not sufficient for art, Peter Plagens said "... Why does every individual around me continue to work that does not have a third dimension, is not scaled, only the texture and color of the computer screen and the material and material feeling determined according to any instinct? Be sure to have clearer ideas about the differences between being in a museum physically and being able to examine the exhibited collections in real life and in real time with the computer viewing them "(Plagens, 2020).

Theme 3. The Complete State of Painting Education Online

"Can painting training be done online completely? What are your thoughts?" Content analysis regarding the answers they gave to the question is given in Table 4.

Table 4.

Content Analysis of Teachers' Opinions on the Full Online Availability of Painting Education

Theme 3: The Complete State of Painting Education Online	Quotes
Sub Theme 1. Finding it can be done	"Online education is an education platform in many fields recently. I think it would be beneficial to use this platform in the lessons that include practice." (P1-F-42)
	"It can be done, but it can be done efficiently if provided that both parties have the same opportunities. (P4-M-42)

In addition to the fact that the painting lesson is different from other theoretical lessons, the participants stated that the online education is an important education platform in many fields in recent years, and that it will be useful to use this platform in lessons containing practice (Table 4).

Theme 4. Difficulties Encountered

"What are the difficulties in online painting education?" Content analysis regarding the answers they gave to the question is given in Table 5.

Table 5.

Content Analysis for Teachers' Views on Difficulties in Online Painting Education

Theme 4: Difficulties Encountered	Quotes
Sub Theme 1. Material Supply	"Getting supplies can be a problem during the pandemic process." (P1-F-42)
	"There is no material needed in their house." (P5-F-54)
Sub Theme 2. The effect of the indoor environment	"The domestic environment may have a negative effect on learning." (P1-F-42)
	"There is no that magical environment which there is in the atelier environment." (P5-F-54)
Sub Theme 3. Ethical Value / Not Supporting Affective Field Development	"... I can say that it has become a very individual action and they are unhappy when they do not share what they are doing with their friends." P4-M-42

There are opinions that there are difficulties in the online painting class such as material supply, the effect of the indoor environment, and not supporting the development of the student's ethical value / affective field. Participants expressed their opinions by stating that acquiring materials may be a problem during the pandemic process, that the home environment may have a negative effect on learning, that the online painting lesson turned into a very individual action and they are unhappy when they do not share what they do with their friends (Table 5).

Mrs. Buckman states that while she teaches basic painting and drawing, most of the students she works with have problems in accessing "real" artworks in museums or galleries, and for this reason there is a lack of one-to-one experience with the products. Buckman said that the main problem of organizing an online art workshop activity is "in the work of students; "Not being able to observe the way they put the brush on the canvas, the way they mark the page, how they react instinctively to the image, texture and color".

He shows how to use essential art materials online, how to use light and shadow, and how to use certain techniques such as crosshatch. He says what's missing is improvised criticism or controversy from "studio encounters or" real-time "questions (Plagens, 2020).

Theme 5: Ways to Overcome Difficulties

"How do you overcome the difficulties you have in the Online Painting course?" Content analysis regarding the answers they gave to the question is given in Table 6.

Table 6.

Content Analysis of Teachers' Views on Ways to Overcome the Difficulties Encountered in the Online Painting Course

Theme 5: Ways to overcome difficulties	Quotes
Sub Theme 1. Elimination of theoretical background	"...by considering the theoretical background as an opportunity to compensate for my shortcomings in the theoretical dimension..." (P2-F-43)
Sub Theme 2. Creating a visual archive in digital environment	"... i am trying to evaluate it by creating a visual archive in digital environment..." P4-M-42

How to overcome the difficulties encountered is another matter of curiosity. In the interviews, they stated that the participants tried to overcome the difficulties by using the methods of eliminating the lack of theoretical infrastructure for online education and creating visual archives in digital environment. They stated that they tried to evaluate the theoretical infrastructure, which they felt lacking in face-to-face education, as an opportunity to compensate for their deficiencies in the theoretical dimension, by creating a visual archive in the digital environment with their student productions (Table 6).

"... Teachers strive to provide pupil enthusiasm for improving works by showing students different objects by accessing the internet at home. These procedures provide students with the rest time they need in theoretical lessons as well as an opportunity to work to create an original project." (Lee, 2020)

To address the challenges of an online painting education in the UK, The students upload the images of the developmental stages of their work to the system and allow teachers to direct themselves. students can enter the system in any case. There is no need for a special computer program or too much time for this. Students can always contact with their teachers (Stewart, 2006).

Theme 6. Participation in Online Painting Class

"How is the interest and participation of students in online painting lessons during the pandemic process?" Content analysis regarding the answers they gave to the question is given in Table 7.

Table 7.

Content Analysis of Teachers 'Views on Students' Participation in Online Painting Lesson

Theme 6: Participation in online painting class	Quotes
Sub Theme 1. Too few participation	"Very few students attended online classes." P4-M-42
Sub-Theme 2. High interest in the lessons in the exams	"... the students' interest in the courses in the final exam to be held at the end of high school..." (P2-F-43)
Sub Theme 3. Participation of students with special interest	"Students with special interests participated in the classes as long as their opportunities allowed." (P1-F-42)

It is understood that student participation in online painting lessons given during the pandemic process is different from the pre-pandemic after the interviews made as a result of the teachers' experiences. Problems such as the very low number of participation, the high interest in the courses in the exams, and the participation of students with special interests in general were mentioned. The teachers who participated in the interviews stated that very few students attended online classes, that the students were more interested in the lessons in the exam to be held at the end of high school, and that the students with special interest participated in the lessons as long as their opportunities allowed (Table 7).

Theme 7. Increasing of the Efficiency

"What do you think should be done in order to have an efficient Painting education during the pandemic process? What are your suggestions on this issue? " Content analysis regarding the answers they gave to the question is given in Table 8.

Table 8.*Content Analysis of Teachers' Views on Increasing the Efficiency of Online Painting Lesson*

Theme 7: Increasing efficiency	Quotes
Sub Theme 1. Increasing internet and computer usage.	"... The internet connection needed and the use of personal computers should be increased." (P1-F-42)

What should be done for the participants to have an efficient Painting education during the pandemic process? In response to his question, he suggested increasing the use of internet and computers. First of all, it is necessary to increase the use of internet connection and personal computers needed for efficient online training. They stated that all problems that may arise after achieving equality in education can be dealt with.

"Needs can be given to students by us in our internet based art class and bring them along as individuals at a pace that suits them. As teachers, we can always consult each other and seek their advice on student work and progress. We constantly tried to point out that our situations are not better than the classroom environment. It is also an advantage that since the students do not have to work with the group, they will not bear distractions and there is no competitive environment. To be flexible is our offer." (Stewart, 2006)

"Distance art learning school communication way allows students and teachers to chat via a correspondence section involved in the personal page of students. "My Education" space contains suggestion, guiding and explanation about on going work to UCAS utilization proceedings. These informations are kepted for students and teacher. So they use them for reference in the future with past interactions of each other." (Stewart, 2006)

"Like this, students are supported to send pictures to system at each level of the progress of their work for creating a detailed entry of the inventive duration. With ordinary learning way of art we can see only last stage of work when it is finished. each progress exists on the internet art class. Because all improvement is saved in the system. Saved images which are examples for reference to new works give special ideas to teacher and students. When inefficient effects is get in particular by students, starting points of works can be turned back to see mistakes and compared with reference image. Then according to that image students can be oriented" (Stewart, 2006).

Ms. Werfel teaches the "Figure Painting Lesson" at the university level, where live models are mostly needed. At this point, the solution can be presented in three different ways: In the first of these, Ms. Werfel can paint her relatives or friends according to the context of the life they live. In the second, he can make his own axes by means of a mirror. Finally, he will ask each student to make a brief PowerPoint presentation on a contemporary figurative artist and then "create their own paintings inspired by the artist they are working with" (from a list that includes Neo Rauch, Frank Auerbach, Cecily Brown, Kyle Staver, and Dana Schutz).

Werfel's "At zoom time, the three-hour studio class is trying to figure out how best to mimic the time block. I can go in and talk to them while painting with Zoom Breakout Rooms." This is the closest thing to a physical painting class experience as far as electronics allow (Plagens, 2020).

Christine Doherty, an elementary school art teacher in Franklin, Massachusetts, said that she always avoided using technology, but realized that she had to adopt it to connect with 540 students at two different schools during school closures. Doherty created a YouTube channel where he reads books to his students or leads them to easy art activities such as drawing and painting (Stewart, 2006).

Theme 8: Evaluation

To the participants, "How do you evaluate the pictures made by the students through online education?" Content analysis regarding the answers they gave to the question is given in Table 9.

Table 9.*Content Analysis Regarding Teachers' Opinions Regarding Evaluating the Online Painting Lesson*

Theme 8: Evaluation	Quotes
Sub Theme 1. File Creation	"Studies are converted into files in the created mail group." (P2-F-43)
Sub Theme 2. Screen Sharing	"... during or before the lesson, screen sharing is done one by one and evaluated with the students." (P1-F-42)
Sub Theme 3. Analyzing Together	"... analyzing the study and revealing the mistakes together will bring success together in the repetition of the study." P4-M-42

It was stated that methods such as file, screen sharing, and analysis of the work done with the students were used by the students to evaluate their work as a result of the online painting course education. Participants stated that the studies were filed in the mail group created, and that they were evaluated together with the students by sharing the screens one by one during or before the lesson. Therefore, it is thought that doing the analysis of the study together and revealing the mistakes together will bring success together in the repetition of the study (Table 9).

"We take and keep many of pictures for every works of learners, and we ask for a sketch pad, letters and supporting sources construction steps. Our technique hardly allows chance to cheat" (Stewart, 2006).

"Unfortunately, being able to evaluate the products prepared by students and give them the corresponding grades creates problems similar to online lectures. In other words, how can an expert in the field of art fairly judge non-woven, plain pictures, drawings and sculptures made on the computer? The accepted solution method is "failed/passed". Acting according to this method also shows how everyone has to repair life in the time we live in" (Plagens, 2020).

Theme 9. Meeting Expectations

To the participants, "Do the products produced by the students as a result of the online painting lesson meet your expectations? Why is that?" Content analysis regarding the answers they gave to the question is given in Table 10.

Table 10.*Content Analysis for Teachers' Views on the Products that Emerged in the Online Painting Course to Meet the Expectations*

Theme 9: Meeting Expectations	Quotes
Sub Theme 1. Inability to do work assignments with the group	"They cannot do their homework to interact and share as a group." (P2-F-43)
Sub Theme 2. Lack of intervention in correcting mistakes	"Students receive corrections 3 or 4 times in order to correct an application because they are not intervened while working." P4-M-42

When asked whether the products created by the students as a result of the online art lesson meet the expectations of the teachers, the participating teachers stated that the group work assignments could not be done and there was a lack of intervention in correcting the mistakes. The participants stated that the students could not do the homework that they would prepare as a group, to interact and share. In addition, the students stated that they received corrections 3 or 4 times to correct an application because they were not intervened while working, that is, they did the applications alone. They think that this can reduce the students' desire to practice (Table 9).

Theme 10. Displaying Student Works

"Since it is important to exhibit student works, what do you think about the pandemic process and the achievement of the exhibition's purpose and efficiency? Why is that?" Content analysis regarding the answers they gave to the question is given in Table 11.

Table 11.*Content Analysis for Teachers' Views on the Pandemic Process and the Exhibition's Achievement of Its Purpose and Efficiency*

Theme 10: Displaying student works	Quotes
Sub Theme 1. Lack of willingness to visit exhibitions	"... exhibitions are important and must be done. But how can we create a desire to visit an exhibition that does not spend time and effort together? " P4-M-42
Sub-Theme 2. Finding a weakening of the power of the works	"I think online exhibitions weaken the strength of the work done." (P2-F-43)
Sub Theme 3. Unsatisfactory visitor	"Planning an online exhibition that appeals to a very limited number of people should motivate the production and the number of visitors to the exhibition should be satisfactory so that it achieves its purpose." (P1-F-42)

Since it is important to exhibit student works, the participants mentioned the lack of desire to visit the online exhibitions and that they found that the online exhibitions weaken the power of the works. They stated that the applications made to contribute to their peers to see what their students do were evaluated one by one during the lesson. It was stated that how many people visited the exhibitions shared on online platforms or whether these exhibitions achieved their purpose may be another research subject. One of the participants said that, "How healthy would it be to hold an exhibition that does not provide encounters and interactions. An exhibition should not be held for exhibitions. Of course, exhibitions are important and must be done. But how can we create a desire to visit an exhibition that does not spend time and effort together? I think online exhibitions weaken the strength of the work done. If it is a painting made on this surface. Most importantly, I guess how many people can reach. Planning an online exhibition that appeals to a very limited number of people should motivate the production as well as the number of visitors to the exhibition to be satisfactory so that it achieves its purpose" (Table 11).

Discussion and Conclusion

In the interviews with the participants, it was stated that they could not practice in the online painting lesson, the lessons were taught theoretically, and the students shared the research results with the teachers. It has been determined that there are difficulties such as limited technological tools, internet access problems, difficulties in procuring materials, negative effects of the home environment on student's work, students' inability to share their work with their friends. Teachers try to overcome these difficulties by eliminating the lack of theoretical background and creating a digital archive from students' work. Participation in online painting lessons is less due to the students' interest in the lessons in the exams and the participation of the students with special interests. Screen sharing and analysis methods are used in the evaluation of student affairs. It was stated that group work assignments could not be done, and there was no intervention in correcting mistakes.

It was stated that online exhibitions in the exhibition of student works weaken the strength of student works, there was little desire to visit the exhibitions and the visitors were not satisfied with the exhibition. As an alternative to materials, it can be used and shaped in different ways using objects in the house. For example, students of Reilly who teach online painting in the United States made clay from toilet paper roll art and cellar materials. They also prepared courses for leading to learners in redesigning ovum case, flesh server for printing of styrofoam and transforming shopping bag into bright sun shades. At the same time another teacher Doherty requested to make a ready coloured circle substance from students that collected, photographed varied object shades to understand differences of colours. The other teachers of art asked for foods, clothes and garbage (Lee, 2020). Some teachers even organize themed activities around the pandemic, as students often need a creative path (Lee, 2020).

As a result; In the light of the information obtained from the interviews, there are common opinions that the online painting course can be given when both the insufficiency of technological tools and the deficiencies in practice are eliminated, and that it cannot replace the painting course before the pandemic due to the above-mentioned problems.

Recommendations

Recommendations for Practitioners

Although teachers who teach distance painting during the pandemic process do not replace face-to-face training in the workshop to solve practical problems, a youtube channel can be created like Christine Doherty, an elementary school art teacher in Franklin, Massachusetts, and enables students to practice remotely. Thanks to this channel, students can learn drawing and painting techniques and apply them in their studies. In cases where technological tools are limited or there is no internet access, students can be contacted by phone and asked to obtain books and magazines that students can use. Students can do their work by using these books and magazines. If the student has a problem with the lesson, they can contact their teacher by phone.

- In cases where there is no material supply, the teacher can direct the students to produce alternative materials from the objects in their homes.
- In cases where internet access is sufficient, the student can send high-resolution photographs of their work to teachers via e-mail, and a digital archive can be created in computer environment and the student's weekly progress can be followed.
- Online galleries can be created and student works can be exhibited digitally in high resolution.

Suggestions for Researchers

Researchers can evaluate and develop solutions to the problems Through interviews with participants residing in İzmir province and instructors who live in the other countries encountered by distance education in painting education during the pandemic period. Thus, during the pandemic period, they can observe the deficiencies in the distance teaching of the painting education course and work towards making the teaching of the lessons more effective and healthy.

Limitation of the Research

The research methods and techniques used in painting education during the pandemic period were limited to the difficulties and solutions related to the distance teaching of the painting course.

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