

Index and List of Categories

For now, we could distinguish the following (often overlapping) categories from the resources and comments we received:

* Open-Resource Collections (covering multiple topics)

* Ways of Online Teaching (Including the Structure of Classes and Courses)

- about fully-online teaching / about online assessments
- about 'hybrid' or 'blended' teaching (when online and offline elements are combined)
- about offline alternatives (for example when a part of class cannot happen online)

* Content of Class when Teaching Online

- 'do it yourself'/online tutorials
- freely accessible online resource collections

* Care

- about online interaction and motivation
- about frustrations and challenges
- personal accounts
- about diversity online

* Technical Support and Advice

- tools to facilitate or help with online teaching

* What Fellow Institutions are Doing/Sharing/Trying

Assignments

How did different teachers approach how (not) to teach online? In this section you will find three case studies and examples of assignments:

[Case 1] Going Offline / Riëtte Wanders: Computer Nausea and Bike Visits

[Case 2:] Going Hybrid / Merijn Bolink: AI's Interventions into a Work Process

[Case 3:] Going Fully Online / Maartje Smits: Soundwwalking the Internet and 'Misusing' Existing Online Platforms

> YOU CAN ACCESS THIS DOCUMENT WITH WORKING LINKS THROUGH:
WWW.HEARHERE.NL/NOTDOINGTHINGSONLINE/

* Open-Resource Collections

- 'A catalog of formats for digital discomfort... and other ways to resist totalitarian zoomification' provides ways of meeting and tools that are alternatives to highly commercial platforms for meeting: Seda Gürses and Jara Rocha (eds), 'A catalog of formats for digital discomfort', 2020.

> <http://titipi.org/projects/discomfort>

- 'Ideas for online teaching and learning design - An in-progress + collaborative project' is a growing collection of tools, concerns, and references inspired by i.a. Decolonizing Design Reader initiated by Ramon Tejada.

> <https://bit.ly/2JoKEIR>

- 'Dear student, teacher, worker in an educational institution' (September 2020) is a letter from Constant (a Brussels-based non-profit, artist-run organisation) "to everyone facing online teaching." It includes links to discussions, tools, platforms, and free open-source services.

> <https://constantvzw.org/>

- 'Digital Solidarity Networks: a shared listing of tools, practices and readings for digital solidarity and conviviality' by varia (Rotterdam-based "space for developing collective approaches to everyday technology") includes a large list of software, hosting services, tools, digital libraries, and much more.

> vvvvvvaria.org/

- 'Teaching Effectively During Times of Disruption, for SIS and PWR', by Jenae Cohn and Beth Seltzer of Stanford University is an ongoing google doc with a lot of tips, both practical and pedagogical. It starts with attention to synchronous versus asynchronous teaching.

> <http://bit.ly/stanfordteachingdisruption>

- 'Online Art and Design Instruction in the Age of Social Distancing' is an open facebook group meant for sharing questions, answers, and online resources.

> <https://www.facebook.com/groups/onlineartanddesigninstruction/>

- 'Faciliteren en ondersteunen van docenten' is a collection of resources (in Dutch) compiled at SURF (de ICT-coöperatie van onderwijs en onderzoek) Communities. More articles from SURF Communities can be found at their 'Vraagbaak Online Onderwijs'.

> <https://communities.surf.nl/artikel/thema-faciliteren-en-ondersteunen-van-docenten>

> <https://communities.surf.nl/group/59>

- 'Remote Learning Toolkit' is a collection of resources on in-person, blended, and online teaching and learning for art educators (not only for higher arts education).

> <https://www.arteducators.org/learn-tools/art-educator-toolkit>

* Ways of Online Teaching (Including the Structure of Classes and Courses)

About fully-online teaching

'The Difference Between Emergency Remote Teaching and Online Learning' (Charles Hodges et al) is about the differences between online teaching as an emergency versus online learning's advantages when used well, including variables in shaping online learning (see also: Barbara Means, *Learning Online - What Research Tells Us About Whether, When and How*, London/New York: Routledge, 2014).

About hybrid or blended teaching (when online and offline elements are mixed)

- 'Hoger onderwijs in de 1,5m samenleving: Didactische scenario's voor 1 september' (by Barend Last) is a compilation (in Dutch) of different scenarios for 'blended education' in Dutch higher education, in different degrees online, with a basis in 'student engagement'. It partly refers to the following listed text by Steve Mintz, which is in English.

> <https://www.linkedin.com/pulse/hoger-onderwijs-de-15m-samenleving-didactische-scenarios-barend-last/>

- Steve Mintz, 'Maintaining the Campus Experience in the Time of Social Distancing' (27 April, 2020) offers scenarios and variables for what a 'campus' might be when partly online.

> <https://www.insidehighered.com>

- *About offline alternatives (for example when a part of class cannot happen online)*

See, for example, Riëtte Wanders' bicycle tours as described in a case study in this document.

* Content of Class When Teaching Online

'Do it yourself'/online tutorials

- 'A manual for stencil printing at home' (facebook video made by Joos Wiersinga of the Gerrit Rietveld Academie Letterpress Workshop during the first lockdown, March 2020).

- Creative Cloud Tutorials are tutorials for Adobe products such as Photoshop and Premiere.

> <https://helpx.adobe.com/nl/creative-cloud/tutorials-explore.html>

Freely accessible online resource collections

UbuWeb is a web-based educational resource for avant-garde material available on the internet, founded in 1996 by poet Kenneth Goldsmith (including sound, video, and text).

> <https://www.ubu.com/>

Monoskop is a wiki for arts, media, and humanities.

> <https://monoskop.org>

Aaaaarg.fail is an online repository with over 50,000 books and texts.

> <https://aaaaarg.fail/> (please note that this is an open-at-own-risk website).

Research Catalogue is an international database for artistic research.

> <https://www.researchcatalogue.net/>

Yale-New Haven Teacher's Institute offers free online courses or resources for courses.

> <https://teachersinstitute.yale.edu/curriculum/indexes>

'Alternative Arts Education and Unlearning' is Kerry Campbell's Are.na collection on art education, mostly focusing on the UK.

> <https://www.are.na/kerry-campbell/alternative-arts-education-and-unlearning>

'Alternative (Art) Education & Radical Pedagogy Bibliography' is a list of resources compiled by Sophia Kosmaoglou.

> <https://videomole.tv/alternative-art-education-radical-pedagogy/>

* Care

Personal accounts

'Teaching the Internet in the time of COVID-19' (24 June, 2020) is a personal account by Rosa McElheny and Simone Cutri, two freshly graduated graphic designers who teach in the US at Hunter College, Parsons School of Design, and Yale University.

> are.na/blog/teaching-the-internet-in-the-time-of-covid-19

'Critical Digital Pedagogy and Design' (1 May, 2017) is an essay about critical pedagogy and online education by Sean Michael Morris, director of the Digital Pedagogy Lab and former director of the *Hybrid Pedagogy* journal.

> www.seanmichaelmorris.com/critical-digital-pedagogy-and-design/

'Online University Teaching During and After the Covid-19 Crisis: Refocusing Teacher Presence and Learning Activity' (published in *Postdigital Science and Education 2*, (2020), by Chrysi Rapanta et al)

is a collection of accounts pointing to multiple blended and online educational models, namely (1) intelligent pedagogy, (2) distributed pedagogy, (3) engaging pedagogy, and (4) agile pedagogy, from 'FUTURA - Next generation pedagogy. IDEAS for Online and Blended Higher Education.'

About diversity online

'“Don't Hate Me Because I'm Virtual”: Feminist Pedagogy in the Online Classroom' is a 2009 article by Nancy Chick and Holly Hassel, published in *Feminist Teacher* 19:3 (2009).

* Technical Support and Advice

Tools to facilitate or help with online teaching

- Zoom (for online meeting, mostly videoconferencing)
- Jitsi (for online meeting, mostly videoconferencing)
- Microsoft Teams (for online meeting, including videoconferencing and shared file management)
- Miro (an online whiteboard for live or asynchronous collaboration)
- Slack (for online meeting and file-sharing)
- Aggie (a collaborative painting application)
- Are.na (for sharing online resources and working in documents collaboratively)

* What Fellow Institutions are Doing/Sharing/Trying

Beyond Social's 'Frictionary'; Willem de Kooning Academy's (WdKA) Social Practices' collaborative research and publishing platform (a framework for sharing – amongst others – COVID-19- and education-related thoughts and references).

> https://beyond-social.org/wiki/index.php/Main_Page

'Crisis Education///Critical Education' was a webinar held by ArtEZ "to reframe the focus and move the story of dealing with the digital shift in our education and learning practices", and includes recorded videos of the various talks.

> <https://www.artez.nl/en/webinar-crisis-education-critical-education>

'ABC (Arena Blended Connected) curriculum design' "is a high-energy, hands-on curriculum development workshop developed at UCL", matching digital technologies and conventional methods.

> <https://blogs.ucl.ac.uk/abc-ld/>

[Case 1:] Going Offline / Riëtte Wanders Computer Nausea and Bike Visits

Riëtte Wanders teaches Mixed Media at the Fashion department of the Gerrit Rietveld Academie, and has been a teacher in various departments there, as well as at other academies, for eighteen years. She has always done so for a maximum of one day per week, so as to have time to work on her own practice. In her artistic practice, she makes drawings in blacks, whites, and greys, and uses a mixture of materials through which textures and structures come to the fore.

Riëtte: During the first lockdown in the Netherlands, I modified my assignments: interventions with the furniture in one's own home, working to scale in a mini white cube, making a scrap tapestry out of leftover textiles, taking inspiration from bowerbirds* to make a path in the garden or in a park, and so on. The students were free to put their own spin on the assignments through content.

I soon found out that I hated teaching by computer; I literally got seasick and nauseous. In addition, it is virtually impossible to talk about visual work through a screen. Because it was spring/summer, I asked the students to come to my studio one by one. I have a workspace of 100m² and within walking distance a trailer and a big garden where you can swim close by. However, for some students it is a bit of a bike ride and not everyone was inclined to make this trip.

That is when I turned the tables and set out on a bike tour to visit the students at home, usually on their doorstep, to see and discuss their work in real life. This is how I taught during the last few weeks of the lockdown. I was lucky that the weather was very nice.

I feel that my connection with the students was strengthened by this tour, if only to see where they live. In some cases, I recognised the background I used to see on the screen.

During the following lockdown, we were allowed to teach at the academy under certain guidelines, working with the students in two large classrooms: in our department and in an extra classroom. I have learned to trust the students when it comes to their caution regarding coronavirus.

The area where I live and work has become an annex of sorts, where we conduct regular workshops. As we speak, the first-year Fashion students are now working there under the guidance of an artist who is also a Rietveld alumnus.



This happens in and around a wooden building, which is situated on a large lawn (see photo). It has work tables, heating, a kitchen, and a toilet. You can rent it for eighty euros all-in per day.

If it should come to the point that practice-based education has to go online again, I will try again, within the rules, to find an alternative. Hopefully it will be spring by then, and that will increase the possibilities.

* According to Wikipedia, bowerbirds are “renowned for their unique courtship behaviour, where males build a structure and decorate it with sticks and brightly coloured objects in an attempt to attract a mate”.

[Case 2:] Going Hybrid / Merijn Bolink AI's Interventions into a Work Process

Merijn Bolink teaches at the Jewellery – Linking Bodies department. He started experimenting with Google's image-recognition software called Google Goggles (now Google Lens) as part of his (and later students') working process around 2015.

Merijn: At the beginning of the first lockdown, I did a workshop with zoom with about fifteen students. Taking turns, one student could make a proposal for something we could all do at the same time. For example we could all at once hold a hollow object in front of the lens, which would change the image into a kind of apartment building with different rooms. Or we could all at once point our webcams to the sky, or to a beautiful word, etcetera. This provided both beautiful moments together and beautiful screenshots.

In the second year at the Jewellery – Linking Bodies department, students are given almost no assignments. The following examples are therefore from workshops that I have given in different places.

In one of these, I use an online tool called Deep Style Generator. First, I ask participants to create an account for Deep Dream Generator [which hosts Deep Style Generator], and to upload two images of objects they have made themselves into Deep Style Generator. The system then generates a mixed image from these two images, which are sometimes stunningly 'intelligent' and visually thoughtful. This step is to be repeated until they see something emerge that is truly new and potentially usable as a new, physical object, which I might then – time permitting – ask them to make.

In another, we have been using Snapchat. It makes use of Snapchat's filters by using them to decide when to stop drawing. An example of the exercise goes as follows: choose a filter in Snapchat that shows a tear running down your face. With this filter on, point the lens of your phone's camera or the webcam of your laptop at a piece of paper, and draw a face on this piece of paper. Stop drawing as soon as Snapchat recognises the face as such and the tear is running across the drawing.

Other tools that I have incorporated into workshops are AI Writer and Computoser, using both to let AI generate text or sound respectively, based on the user's input. Participants are asked to experiment and find surprises, intelligence, and poetry in the output, to challenge the system yet relate to it as a writer or composer – so as a being – yet ultimately to create something that the participant somehow senses as their own.



A work by Yentl Oehlenschläger interpreted by Google Goggles in one of Merijn Bolink's classes at Artless academy.

I also share with students references to projects around 'generative art' – where computers are generating new things in collaboration with artists. I then ask each student to delve into one of the projects and give a short summary of it for the group. In this way we are able to obtain and share a lot of relevant information in a short period of time.

[Case 3:] Going Fully Online / Maartje Smits Soundwwalking the Internet and 'Misusing' Existing Online Platforms

Maartje Smits teaches on the Orientation Course. As part of her artistic practice, she creates online chat- and poetrybots. One of these bots featured in her chatbot performance *De auteur is afwezig* (2019), about motherhood and authorship.

Assignment #1: Soundwwalking

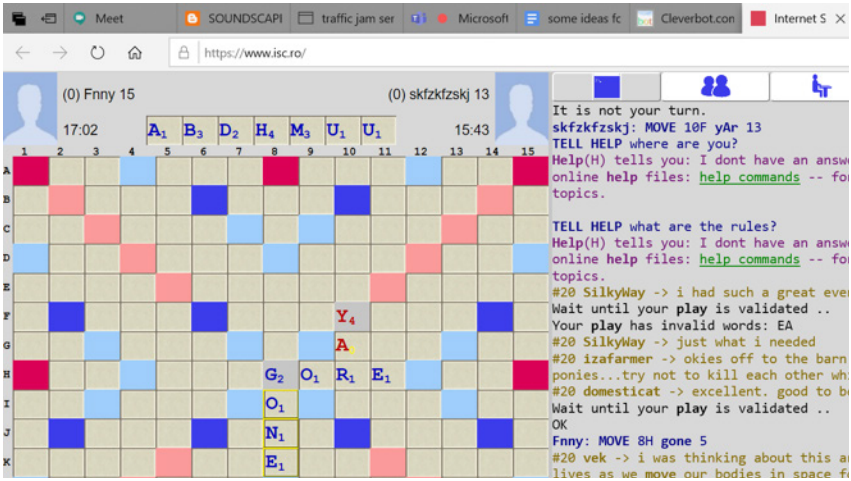
During the second lockdown, Maartje and the whole Orientation Course were teaching and taking classes through Microsoft Teams. Two assignments Maartje gave during that time stand out as particularly embracing and challenging the online environments that students have access to, rather than pushing them away, and exploring how to use these to make (the beginnings of) work within the limitations of one's home. In Maartje's words to the students in her design class: "... As we've discussed and experienced, design is all about using restrictions to your advantage."

For the first assignment, Maartje introduced the students to composer R. Murray Shafer's *World Soundscape Project* from the 1960s, whose goal was "to find solutions for an ecologically balanced soundscape where the relationship between the human community and its sonic environment is in harmony"; conceptual artists and composers such as John Cage, who started playing with the idea of a walk as a composition; and ultimately artist Bernhard Garnicig's *soundwwalk* project, in which a selection of artists (such as Constant Dullaart) screen-capture and sound-record their browsing of the internet, so as to "...take the audience on a sonic detour through the World Wide Web".

The assignment was as follows: "Walk the internet (using your computer as a 'musical' instrument)", or, "since we cannot leave the house... let's soundwwalk", with a how-to on recording one's computer screen and sound, and an example soundwwalk.

Students made and shared these soundwwalks in an approximately four-hour period. As a follow-up homework assignment, they were asked to:

"Extract the recorded audio of your soundwwalk. If you missed class today, just record your own soundwwalk and use that audio. Now, make a new video for that audio."



Students sending unexpected messages through the Internet Scrabble Club's chat.

Assignment #2: Misusing an Online Platform

The second of Maartje's assignments reads as follows (with a time frame of two hours):

"In groups of four: hack, or in other words 'misuse', an online platform or tool to 'give a sign'. Think about the properties of the chosen platform/medium. What are its characteristics? What does it want to do?"

Remember (Duncker's) Candle problem, a test in which participants are asked to attach a candle to a wall and are only given a box of pushpins, candles, and matches as materials. The box for the pushpins could also be used as a shelf. Could you translate this way of thinking to your chosen platform?"

Inspirational examples given to students were artist Simon Weckert creating a traffic jam on Google Maps by driving around with 99 smartphones, a runner using the Nike+ app to draw penises on digital maps, a DIY guide for creating a video chat robot, a mathematician using his computing skills to find a date on OkCupid, and a guide on how to get access to unsecured IP security cameras.