Dig.Music

A NordplusMusic Development Project 2020–2023

Jere Laukkanen (Ed.)

Dig.Music – A NordplusMusic Development Project 2020–2023

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The Dig.Music Project

Jere Laukkanen

The **Dig.Music** Project was a NordplusMusic Development Project carried out between May 2020 and October 2023, funded by the **NordplusMusic** network and the participating higher music education institutions (HMEI's). The partner institutions were **Metropolia University of Applied Sciences**, Finland (coordinator of the project), **Jazeps Vitols Latvian Academy of Music** (JVLMA), **Lithuanian Academy of Music and Theatre** (LMTA), **The Royal Danish Academy of Music** (RDAM), and **Tampere University of Applied Sciences**, Finland (TAMK).

The objectives of the Project were to facilitate online course implementation through workshops, external expert support and peer tutoring between the partner institutions; to enhance faculty competences in online teaching; widen the available study options for students of the partner HMEI's; to boost regional cooperation between higher education institutes; all leading to increased utilisation of digital approaches in higher music education.

The Project supported the development and implementation of online courses in the partner institutions during its 3–year time span. The activities of the Project were structured to facilitate the process gradually and collaboratively with a special emphasis on utilising online technology to minimise air travel. Metropolia UAS served as the coordinator, assuming responsibility over project management and coordination, budget, results, evaluation and reporting.

To support the objectives and share knowledge between partners, four workshops were organised during the Project: 22–23 October, 2020 (Kick-off Workshop, online); 9 June, 2021 (1st Review Workshop, online); 14–15 June, 2022 (2nd Review Workshop, on-site in Helsinki); and 4–5 May, 2023 (Wrap-Up Workshop, on-site in Vilnius). Sections of the workshops were open to all faculty members and students of the partner institutions. Besides organizing workshops, the Project created platforms for inter-institutional communication and sharing of ideas and expertise, and launched new co-creation initiatives across institutional borders.

The themes and subjects discussed in the workshops included:
- Recognition of prior learning and courses studied in other institutions
- Accreditation of online courses organized by other partner schools in students' home institutions
- Course co-creation and peer tutoring across partner institutions
- Music copyright in online teaching
- The PDCA (Plan–Do–Check–Act) cycle in educational planning
- How to enable and support your faculty in online teaching and learning
- How to change from one learning management system (LMS) to another
- How to create an online (blended) learning culture in the institution
- Learning outcomes of online teaching
- How to make the technical expertise meet the pedagogical expertise within an institution? how to construct a course so that it is understandable to all students?

The Project management was organised by establishing two inter-institutional working groups. The responsibilities of the **Project Group** were to plan the actual course and actions of the Project, to

provide pedagogical contact and expertise between the Project and the partner institutions, to take care of operative decisions and content coordination of the Project, to share and disseminate the Project's outcomes and information between the partner institutions and individual teachers within them, and to take care of the Project's timeline (together with the administrative group). The members of the **Administrative Group** took care of communication, finances and administration on behalf of their institutions. The Project organised regular meetings between the members of both working groups.

The project's progress was monitored using the PDCA principles for continuous development and Metropolia UAS's 3x3-project evaluation model, which facilitated a collaborative evaluation session in the beginning, middle and end of the project.

The results of the Project at the end of its execution were set as follows:
- Total 10–20 new online courses in English, partly available for students in all partner institutions;
- Robust teacher skills and competence in developing and implementing online study units (e.g. proficiency in 1–3 software applications & tools, quality criteria, course design, materials and assignments, assessment and feedback, etc.);
- Robust knowledge and understanding of online pedagogy in the context of HME (e.g. shifting roles and power between teacher, student and technology; time and space; interaction);
- Competence to further share developed knowledge, and;
- A final report/handbook on online music pedagogy and/or other relevant topic.

Planned beneficiaries and methods of dissemination of the results were defined as follows: Students in the partner institutions – exchange students in particular; degree students from abroad; students in distance learning study programmes; faculty and staff members in the partner institutions, and the larger European HME community.

To facilitate the creation of new online courses and study materials in music, the Project conducted an internal review of technical and administrative requirements for online course development in May 2020 using an eQuestionnaire. To facilitate the students' enrolling in the courses offered by other institutions, the Project developed a set way of communicating course descriptions across institutions. Materials from previous projects under the same theme (such as the DigiArts Project and the eAMK Project carried out previously in Finland) were shared between the partner HMEI's to heighten awareness on various aspects regarding online teaching and learning.

Each partner institution involved several teachers and other staff members in designing and implementing online courses in English on higher music education. The subjects of the courses were shared among the partners, but the realization was carried out by each partner mostly independently. A few co-created courses were implemented as well, between the LMTA and TAMK, and between the RDAM and JVLMA.

Besides the work hours of the involved teachers, and technical and administrative staff, the resources provided by the Project were allocated for software updates and improving the technical environment of institutions (required by online teaching and learning especially on music), production and translation of teaching and other materials, depending on the partner institution and their needs.

Online courses and study materials created and implemented with the aid of the Project:

- **Acting through Song:** Video course package of five master classes (TAMK)
- **Analysis Modules in Form Analysis** course (RDAM)
- **Classical Music Analysis** course (JVLMA & RDAM)
- **Contemporary Music Analysis** course (JVLMA & LMTA)
- **Element Improvisation:** course on genre-free musical improvisation (Metropolia)
- **Fundamentals of Songwriting** course (Metropolia)
- **Information and Communication Technology 101** course (LMTA & TAMK)
- **Intercultural Relations and Creative Communication** course (LMTA & TAMK)
- **Introduction to Contemporary Music** course (Metropolia)
- **Keyboard Harmony:** A course package of eight videos and sheet music (TAMK)
- **Language of Music: Baroque** course (LMTA)
- **Language of Music: Medieval Ages and Renaissance** course (LMTA)
- **Musical Phenomena Over Time:** Phenomena-based music history and appreciation course (Metropolia)
- **Spatial Audio for Music Composition and Studio Production** course (LMTA)
- **Tampere Chamber Music Lectures & Master Classes:** A set of 8 video recordings of lectures and master classes (TAMK)
- **The Study of Beauty** course (JVLMA)
- Translation into English of three sets of instructional videos on basic use of **Digital Audio Workstations** (Pro Tools, Logic Pro X, Ableton) on YouTube (Metropolia)

The courses in the English language offered to the students of the partner institutions also contributed to "internationalization at home" and brought together local and international students – both from partner schools and Erasmus/Nordplus exchange students. Besides the students, at least one administrative person plus 2–4 teachers from each institution have been directly involved in the project. In addition to the above online course implementations, a number of supporting materials and documents have been produced with the aid of the Project, some of which the reader will find in this final publication of the Dig.Music Project.

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Organizing an Online Course in Music

Matti Ruippo & Sohvi Sirkesalo

For online teaching, several techniques and methods are available. Teaching practice is inevitably complicated. Initially, it must be determined what the motivation of the teacher and students is for organizing the course in the first place. There is no point in organizing a course online if the teacher finds it burdensome and uninteresting, or if the students are unwilling to participate.

Communication and Interaction

Designing an online course needs proper planning of the communication flow between the student/students and the teacher, as well as the workflow of the student group and communication between students. During the online class the rhythm of lessons, assignments, group work and individual studies should be taken under consideration. The real-time online lessons should include enough discussion and short question & answer -sessions, so that the students stay motivated. During these interactive moments teacher can follow the learning process of students, and if needed, re-arrange the content and tasks of the course. Each online and real-time lesson is like a direct broadcast program – the teacher should be able to improvise if students are too passive or seem to lose their concentration on the topic.

Different online educational applications and platforms offer a huge variety of tools and opportunities for communication: forums, chat channels, open and shared workspaces etc. It is worthwhile to use several tools and channels to uplift the students' activity. Some students like to work on their own and learn better when on their own, while other students enjoy group work and learn better together with others.

Next, the adoption of a suitable combination of techniques, course structure, and costs must be considered. Figure 1 presents factors to be considered in organizing the course.

Figure 1. Factors to be considered in organizing the course
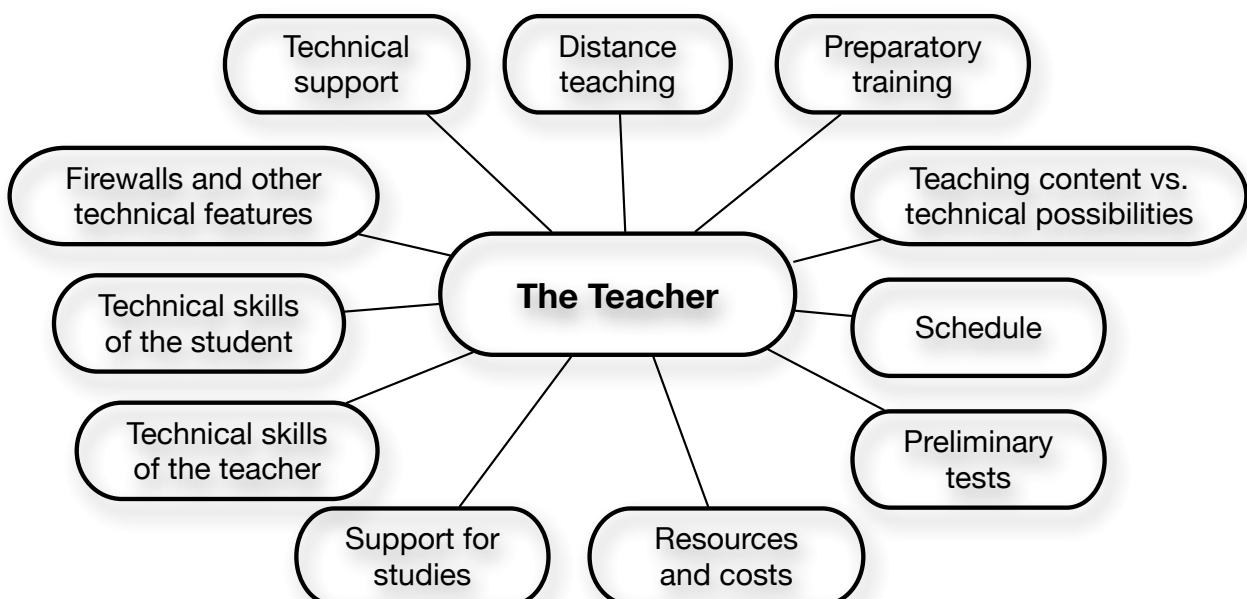
Preparatory Training

Preparatory training can enhance students' technical skills or balance the heterogeneity of musical skills within the student group. Technical skills, in this context, refer to the skills needed to create course-related productions (sheet music, recordings, websites, etc.). However, pre-tests and preparatory courses increase the costs of education, which must be taken into account in course planning.

Teaching Content vs. Technical Possibilities

When preparing a course, it must be considered what topics can be taught online. Are there suitable tools available, sufficient internet connectivity, and do the students have equal opportunities to participate in the teaching? Then it must be determined what is left for face-to-face teaching and what cannot be covered in this context.

Schedule

Creating a schedule is often problematic in distance education. In regular classroom teaching, the schedules of students or student groups, teachers, and teaching facilities are coordinated. Participation in online meetings is easier since it is done from personal devices. However, scheduling issues may arise, for example, in continuing education when each participant has their own working hours: schools operate during the day, while music schools and community colleges operate in the evenings. Asynchronous tools are, of course, available at a time suitable for each student.

Pre-tests

Pre-tests or anticipatory familiarization are useful before the start of the course. For example, determining the starting level, mapping goals, and assessing technical skills can help the teacher at the beginning of the course. They also have a motivating significance for the student, providing them with a preliminary idea of the upcoming course and its teacher. At the same time, the teacher can demonstrate empathy and engage the student in their studies. In personal instruction, a pre-test can be an introductory discussion, for example, via video conferencing. In group instruction, anticipation can also have a team-building effect.

Costs

In instrument instruction and ensemble coaching, high-quality video conferencing (H.323 or LoLa) is the best technical option. In music technology, history, theory, etc., general online meeting systems work well enough. Online recordings and websites can be used to support teaching. Learning platforms, as well as email, can be used for communication and resource management and distribution.

The acquisition costs of high-quality video conferencing equipment are still high. On the other hand, for example, the audio and video features of Zoom are already quite good. Ordinary music teaching rooms are suitable as teaching spaces, as long as the space is quiet, and internet connections are reasonably functional. There are hardly any other costs. Online meeting systems, learning platforms, email, etc., can be managed by the university, or services can be rented from external providers. In

this case, there are no immediate teaching and meeting costs, but the costs of using the systems appear as different cost items in the community's economy.

Study Support

Study support is divided into support planning and actual study support. Supporting studies is important due to remote work associated with online courses. Learning platforms are good tools for supporting studies, especially in group instruction. The construction of the course platform must be done carefully, keeping the student's perspective in mind.

Teacher's Technical Skills

The information technology skills of music teachers have been a focus since the 1980s when music technology training began at the Sibelius Academy's music education department. In practice, most music subject teachers have completed at least a short course in music technology. However, music technology studies have mainly focused on the use of various music programs, such as sequencers and notation programs, and the tools for online music teaching are taught less. The pandemic era forced both teachers and students to become familiar with technology.

Students' Technical Skills

Technical skills of the students affect teaching situations. The attitude of young people towards online learning is straightforward. Young students usually easily adopt various technical implementations, handle tools effortlessly, and easily overlook the fact that teaching is mediated through technology. Adults may face problems with time management and lack of technical skills, affecting the progress of their studies. However, the requirements for technical skills mostly focus on the teacher's skills because they are responsible for the website, learning platforms, synchronous connections – the entire technical environment of online teaching.

Technical Support

There are situations, however, when the teacher needs to rely on the technical support of their institution. These may include installing programs and program updates, hardware installation, and firewall configuration. The implementation of program and hardware installations may take some time according to the priorities of the institution's IT support. However, these are routine tasks. More challenging situations may involve adjusting network settings for online meetings, webcasts, and video conferences. The most challenging task for the IT support has been video conferencing (either H.323 or LoLa) because multiple ports need to be opened in the firewall or bypassed with special permission. These issues should be discussed with IT support well in advance before starting to use video conferencing. Zoom and similar non-standard tools are less susceptible to firewall regulations.

Asynchronous tools are practically very reliable; however, the functionality of synchronous tools should be tested before the start of the course, and potential problems should be anticipated during the course. In an online meeting, ensuring the functionality of the audio system is essential. This should be done in two steps: sending test instructions in advance, and then testing the functionality with a joint communication test. This ensures that sound card settings are correct, microphone placement is suitable, and that the student can take care of sound settings themselves. Testing video

image is also recommended. If a weak internet connection is used for communication, video usage may be discontinued first.

Distance Learning

The factors related to study support described above are part of distance learning in online education. When in a synchronous teaching situation, either in an online meeting or video conference, the material needed for the teaching situation must be ready and, especially in a video conference, distributed in advance to participants. For example, unexpectedly searching for and sharing sheet music or similar during a video conference disrupts shared time, so it is not recommended. As a reminder, in remote connections, the responsibility for technical functionality usually falls on the teacher.

Information and Communication Technology 101

Joint course by Lithuanian Academy of Music and Theatre (LMTA) and Tampere University of Applied Sciences (TAMK)

Matti Ruippo & Roberto Becerra Bravo

The Dig.Music project, fostering collaboration between the Lithuanian Academy of Music and Theatre (LMTA) and Tampere University of Applied Sciences (TAMK), established the foundation for joint study modules from 2020 to 2023. This initiative facilitated collaborative planning and implementation, allowing representatives from five universities to simultaneously familiarize themselves with the curricula and activities of the partner schools. Notably, two collaborative projects emerged between LMTA and TAMK, with programmer and lecturer Roberto Becerra Bravo (LMTA) and senior lecturer Matti Ruippo (TAMK) spearheading one of these projects.

In initial discussions with Rima Rimšaitė, Head of the International Office at the LMTA, the necessity for music students to grasp the basics of music technology became evident. Recognizing that such a course could be effectively delivered asynchronously through a learning platform (Moodle), the course "Information and Communication Technology 101" was developed.

This need was clear when having contact with students of diverse bachelor specialties. Even though they were approaching the end of their courses, they still lacked basic knowledge and skills on topics related with technologies relevant to their professional development. This is a product of the special focus they undergo, which proved to miss fundamentals of music and video technologies in general.

Planning of the Course

During the planning phase, the team engaged in discussions on the need and necessity of introducing elementary studies in music technology, led by Roberto Becerra Bravo. Subsequent discussions, involving both Roberto and Matti Ruippo, revolved around determining the course's topics, formalities, and standards. Considerations were made regarding the depth of coverage, catering to students with diverse backgrounds and capacities.

The course planning organized a consensus on the introductory areas of exploration. The course, earning three credit points ECTS and spanning 12 weeks, delved into the fundamentals of digital audio, video production, streaming, and website creation. The breakdown allocated the initial four weeks to digital audio, masterminded by Roberto Becerra. Weeks 5–9 focused on video features, YouTube sharing, and streaming, with Matti Ruippo taking charge. The final three weeks, guided by Roberto Becerra, were dedicated to the intricate process of website creation. A more detailed breakdown is provided in table 1.

The course was initially designed so that it can deliver content asynchronously. This means that the students may access the content at their own pace, without the need to have direct live contact with the teacher. This type of interaction facilitates the delivery of the content across institutions and allowing a lecturer from one of them to teach students with different and incompatible schedules. This model is taken from other MOOCs (Massive Open Online Courses), which shows that it is suitable for higher education institutions.

An essential element in the planning involved the commitment to providing free and accessible software. The choice of tools included Audacity and Ocenaudio for digital audio practice, YouTube as the video platform, Clipchamp for editing, and OBS software for streaming compilations.

Study materials were meticulously curated on the Moodle platform, comprising not only textual content but also links to relevant websites and videos. Each week featured independent assignments and a feedback survey, ensuring that students comprehended the material before progressing. The incorporation of synchronous lessons via Zoom further enriched the learning experience.

Lessons Learned

A pilot course is underway at the LMTA in which 6 students are currently enrolled. As this is the inaugural implementation of the course, effectiveness results are not yet available. So far, the students have provided feedback only on individual weekly topics and tasks, showing overall acceptance of the format and content. They also have expressed positive valuation in regard to the professional relevance of the material. However, some have also expressed that the content given to them was already known and probably easy. This underscores the importance of tailoring the material to accommodate a diverse range of attendees' backgrounds.

One more point that is clear from the current development of our pilot course is that we should pay special attention to the description of the course's content. To manage expectations and correctly communicate what the scope of the material is, this enables accommodating to such diverse skill levels of different students.

In general, it is expected that the start of such initiative will be faced with difficulties; i.e. the particular policies of different institutions as to the contact hours between students and teacher. This would defeat the purpose of an asynchronous learning format. On the other hand, the current implementation also demonstrates that the format of this asynchronous course goes in accordance with the current trends in education. Students show the content is relevant to them and appreciate its inclusion in their curricula. This particularly applies for the areas we are involved in, namely music, theatre, and dance.

The following form gives an overview of the course outline.

Table 1. Detail of topics per week.

Week 1	Formats and Digital Forms
Topic	Analogue and Digital Audio
Week 2	Formats and Digital Forms
Topic	ADC & DAC | Sampling Rate& Bit Depth
Week 3	Formats and Digital Forms
Topic	Compression | File Formats | Issues | Other types (CSV, etc)
Week 4	Software and Hardware
Topic	Audacity | Mixing | Mixers & sound interfaces
Week 5	Video Features, YouTube videos and Streaming

Topic	Key Concepts
Week 6	**Video Features, YouTube videos and Streaming**
Topic	Screen Resolution and aspect ratio
Week 7	**Video Features, YouTube videos and Streaming**
Topic	Video compression standards | Frame Rate | YouTube upload video settings |
Week 8	**Video Features, YouTube videos and Streaming**
Topic	[YouTube] Streaming
Week 9	**Video Features, YouTube videos and Streaming**
Topic	OBS | hardware
Week 10	**Websites**
Topic	Introduction | Rationale | Templates system
Week 11	**Websites**
Topic	Design | Embedding | Social Networks
Week 12	**Websites**
Topic	Mailing lists | RSS
Week 13	**Websites**
Topic	*Final delivery of website*

How to Enable and Support Your Faculty in Online Teaching and Learning?

Jere Laukkanen

During the course of the Dig.Music project it became apparent that many partner institutions had difficulties in recruiting faculty members in the activities of the project, due to lack of working hours, availability or skills. That is, many of the faculty members, who are willing and able to develop new online course materials in their institution, are already fully occupied with other duties and thus not available. And at the same time, there might be faculty members who would be available, but lack either the will or the skills to contribute.

This is a challenge for the management of an institution; how to both release the already competent faculty to planning and building online studies when needed, and assign training in online pedagogics and technology to widen the 'pool' of competent faculty members in the long run? And how to motivate the teachers in online teaching and learning to begin with? Due to the small scale of the Dig.Music project we could not carry out any proper research on this, but performed a small-scale query and discussed the problem between the representatives of the project partners during our Wrap-Up Workshop on 4 May, 2023. Therefore I ask the reader to consider the following only as indicative.

Using the management of Metropolia University of Applied Sciences, Degree Programme in Music (later: Metropolia) as informants, the following questions were asked:
1. *Which factors do you think best contribute to enabling online teaching and learning in the Degree Programme in Music?*
2. *Which factors do you think most prevent or limit the implementation of online teaching in the Degree Programme in Music?*
3. *In your opinion, what are/would be the best ways to support the development of teaching staff's online teaching skills?*
4. *In your opinion, what are/would be the best ways to support and resource the implementation of online teaching and learning?*

All three members of the management discussed and answered the questions together.

Factors Enabling Online Teaching and Learning

Regarding the first question about which factors would best contribute to *enabling online teaching and learning* in their degree programme, all the below were mentioned, but not in order of importance:
- External funding brought by RDI projects
- Digital pedagogical and/or technical etc. support from the organization
- Teachers' personal characteristics and competences
- Students' wishes and feedback
- Teaching staff's and/or students' attitudes
- External pressure such as the organization's strategy, societal development, etc.

The informants pointed out that the choice of means depends on the case at hand and on the needs and skills of the operator (usually, a teacher).

When discussing the informants' answers during the Wrap-Up Workshop, several representatives of the Dig.Music partner institutions recognised and shared the factors mentioned by Metropolia UAS. In addition to these, it was mentioned that in higher music education institutions (HMEI's) there is a big generation of faculty who have never taken an online course themselves, and they might lack the basic experience and knowledge on how to organize and present their teaching in virtual format. It was suggested that one way to overcome this problem is to create an (internal) online learning environment for the teachers, where they have to take some courses on online teaching and learning before they can start designing and implementing their own courses. Also organising hands-on work-shops for the content creators (teachers), where they get expert and/or peer support on how to construct their courses from both the pedagogical and the technical point of view, could be a solution. Allowing extra time and space for the content creators in their yearly work plans and in their weekly schedules to work on their courses could help as well.

Because it is acknowledged that in order for online teaching and learning to be successful the ped-agogics of a virtual course have to differ from the traditional classroom approach (Rogler, Lepomäki & Lampinen, 2023), it is important to monitor what kind of courses the content creators use as models for their own online materials and classes. Since both the styles of study materials and the applicable pedagogical methods vary from subject to subject, it might be good if there was a curated list of exemplary courses for the faculty to access and learn from. In order for the course to be interesting and followable, the personality of the teacher is also very important; the methodology they are using, the way they think, the tempo they are working at.

It was also mentioned that in order for online course creation to take place in a larger scale, virtual teaching and learning has to be a priority: It has to be included in the HMEI's strategy and the insti-tution has to invest in it. It might require a new kind of leadership, one that is able to inspire and motivate the faculty, "drag them in" by showing example. The management should be able to support these "trend leaders" in terms of time and resources, and once a faculty member wants to start creating online content, there has to be ample support available for them. Once the "critical mass" is reached, online tuition may be seen as an established and common duty of the faculty and the institution. Also the study environment has to be ready for online teaching and learning: There has to be suitable Learning Management Systems (LMS's) available for the faculty and students, they should know how to access and use them, there has to be clear communication about the courses etc.

Factors Preventing or Limiting Online Teaching

Next question for Metropolia was: *Which factors do you think most prevent or limit the implementa-tion of online teaching* in the Degree Programme in Music? The following were mentioned.
- Faculty's full working hours (no room for extra hours in the yearly plan)
- Personal interests (or the lack of these)
- The lack of Metropolia-level support service
- An unclear vision regarding the needs and resourcing of online teaching: The assumption that the "teachers just do it"

It is noteworthy that teaching schedules and yearly operating plans were not mentioned, nor was the curricula – perhaps because Metropolia is quite autonomous in its operations (as is the case with all Finnish universities). One would assume that these could cause limitations or impediments in some institutions, particularly those with less autonomy given by the national or local authorities.

In the discussion with partner representatives it was mentioned that the lack of faculty's time and energy is the most preventing factor. The world is moving very fast, and there are lots of updating taking place in any case. The institutions themselves do not often help in this regard – on the contrary: One might have to review the curriculum, rewrite their learning outcomes, update their course contents, participate in projects, learn new repertoire, or just practice their instrument to keep in shape. This is all very time-consuming. It is also common that music educators (have to or want to) work outside the institution, to supplement their income, or just to be "marketable" in their institution and profession.

It was also mentioned that there might be mental and technical barriers preventing faculty in taking action. The students use all kinds of electronic devices and solutions far more deftly than a typical, perhaps middle-aged music instructor, and the platforms that they use and follow may change at a fast pace. The fear of being laughed at, or even just the difficulty of following and understanding the progress of technology can be overwhelming. And of course, the fact that there are a lot of faculty members who are simply not interested in online teaching and learning at all has to be admitted – and maybe even respected, too. However, this means that the responsibility of creating online content in the HMEI might fall on fewer individuals than would be desirable.

Ways of Supporting the Development of Teaching Staff's Online Teaching Skills

The third question presented to Metropolia was: *In your opinion, what are/would be the best ways to support the development of teaching staff's online teaching skills?* The following were mentioned.
- Personal mentoring would work best
- Although Metropolia offers supplementary training for its faculty in online teaching skills and software, it is oftentimes difficult to participate due to scheduling reasons
- Sharing expertise within the department

The two first mentions (personal mentoring, supplementary training) were dealt with earlier in this text under the first set of questions; the third one was discussed further with the partner representatives.

It was suggested that the institution could create certain space and time for the faculty to meet and share their experiences and expertise on online teaching and learning, and on how to create and implement online contents and courses. This might not be for all the faculty, but for those who have the motivation to take part and start creating content. To quote one of the conversationalists: "…[O]kay, now Friday is a free day for all the teachers and we just have this workshop where we all come together, cancel all classes or whatever is planned within the semester from the very beginning. We all come together once per month and we do this workshop and we present the best examples and we ask questions. Like an E-learning Day, for example, (…) What you want is just to get people in the same place at the same time and give them some support and maybe structure it a bit. (…) But it also means that the administration has to consider this not a waste of time."

It was also mentioned that sometimes the management of the institution seems to think that teachers should learn things all by themselves, since they are professionals of pedagogy. However, developing your faculty and staff should be thought of as a pedagogical project as well, and it should be properly invested in. One thing that might help in this investment – besides offering time and space for sharing experiences and expertise – is to create suitable platforms for sharing knowledge and

contents between the faculty and the students. This might require a change in the music educator's ethos, which traditionally has not given much way for letting other people use materials one has created. To quote: "…[S]omething like crowd-helping each other to do things might save a lot of resources and redistribute resources like reuse of stuff, for example. What one person creates could be used maybe by some other person – or maybe people can help [each other], maybe students can help. (…) How we can create certain mechanics for the students to help the teachers? And the teachers help each other to make sure that somehow the [content is] distributed, but of course you have to have certain goodwill for this."

It was also proposed that adequate support should be given to also those people who support other people. To quote: "[W]hat I think is important is to support the person or group or project or maybe the office who will support the teaching staff. If we have only one person in the whole academy who can teach the teachers how to implement those [online] teaching skills? And that's all for 1,000 students and 100 administrative, and so on. First, we should support and invest in those who can teach other people."

Supporting and Resourcing Online Teaching and Learning

The fourth question presented to Metropolia was: *In your opinion, what are/would be the best ways to support and resource the implementation of online teaching and learning?* The following were mentioned.

- Metropolia's additional resources have made possible to implement online contents (course design, course construction)
- We should choose the one or few courses that we will promote and invest in properly
  ⇒ quality must be included in everything
  ⇒ we should consider our own special profile vs. other national actors when designing our offerings
- Researching usable software (preferably at a national level?)

In the discussion that followed, resources were seen as a very tricky thing. In the first place, the available resources for tuition vary very much from institution to institution, not to mention the huge differences between countries. So it might be that there are no additional or loose funds to direct at creating online contents and courses. This means that the institution has either to look for additional funding to achieve this, or then it has to distribute their resources in a different manner. The former might mean that the HMEI has to be active and innovative in searching for applicable projects and fundings, and it has to have the framework for participating in (or even coordinating) projects. The latter might mean that the institution would not treat all its faculty members in the same way when resourcing them for content creation. For example, one might be given two times the regular amount of hours to transform their course into an online one, and after that, they will be given less hours for implementing it. This means that the institution should be able to invest higher amounts of resources in the initial stage, the invest being paid back in the long run when the course is repeated.

My personal note regarding researching usable software: There has been survey projects on applications and equipment suitable for online teaching and learning in music. For example the EU-funded MUSE project, coordinated by Jyväskylä University of Applied Sciences (Finland), researched and tested extensively various software and hardware solutions suitable for online teaching and learning in music, and published a list of recommendations (see MUSE, 2023). The problem with these is, that the lists become outdated very quickly because of the fast pace of the progress of

technology. However, I highly recommend to follow and collect this information on a regular basis, inform your faculty about these, test the applications and solutions to find out if they are suitable for your needs, and invest in licencing and/or buying the solutions, if necessary.

To sum all the above up, quoting one of the conversationalists: "Support your beacons."

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