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Teaching in the time of Coronavirus: blended learning and online teaching at London College of Fashion during the pandemic

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Abstract
This research investigated the online teaching experiences of educators at LCF across a range of disciplines and roles during the Covid-19 pandemic. The literature review found Garrison's Community of Inquiry model (2001) to be an appropriate framework to support interview question development and analysis for the study. The analysis presented here focuses on examples of social presence, one of the main themes emerging from the research. Through the reported experiences of teaching staff, it is possible to gain a better understanding of how to implement blended learning strategies.

Keywords
Coronavirus pandemic; community of inquiry; social presence; online teaching; blended learning; collaborative learning

Background
In March 2020, due to the unfolding situation with the Coronavirus pandemic, all staff at the University of Arts London (UAL) were asked to start working from home due to the UK going into its first lockdown. I was in the middle of preparing to deliver four days of Adobe software training as part of a small-scale action research project for my MA Academic Practice in Art, Design and Communication the following week. The original plan was to deliver the majority of lessons as face-to-face in the classroom, with the intervention to my practice by employing a blended mode of online self-directed learning activities projects supported by online videos and learning resources. Working quickly, I make changes to my original plan by delivering all the workshops online using the real-time video conferencing tool Blackboard Collaborate and setting students self-direct exercises and learning activities to complete in between the online sessions. Little did I know that this would become the new norm for teaching practice for the following academic year, switching from total teaching and supporting online one term to blended learning (2 days on campus and 3 days online) for the other term.

What might be called the 'technical revolution' in higher education during the pandemic has allowed for a shift in the balance of power and decision making, through an extension and consolidation of existing technician communities. Technical teams have come to the fore as essential providers of knowledge and expertise, offering more pastoral support to colleagues and students than ever before, becoming key change makers in the collaborative culture of higher education.

The goal of this research was to capture how colleagues at London College of Fashion made changes to academic practice during the pandemic, by implementing a mixture of blended and online distance teaching and learning modalities. Through renewed understanding of best practice in online teaching and learning, the intention is to develop a set of principles and guidelines to improve the quality of synchronous and asynchronous online teaching methods.

As my MA project focus shifted in light of the pandemic's arrival, my main research question became:

> How have teaching practices evolved for technicians and academics in an arts and design setting, through implementing a blended learning approach towards teaching and learning during the pandemic?

Theoretical framework
This research draws upon constructivist theory, which suggests that "people construct their own understanding and knowledge of the world through experiencing the world, and reflecting on those experiences" (Harasim, 2012, p. 60).

A constructivist approach places priority on the phenomena of study and sees both data and analysis as created from shared experiences and relationships with participants and other sources of data (Charmaz, 2014). Constructivists study how and why participants construct meanings and actions in specific situations, which aligns with the purpose of this study, where I was interviewing educators about their experiences of teaching online.

Literature review: E-learning to blended learning
In the nineties the rapid growth in e-learning was fuelled by corporations seeing the big savings that could be made in cutting travel and instructor costs. In the rush toward internet-based corporate training, the biggest challenge companies faced was getting learners to enrol, engage and complete online courses. Two decades on, Josh Bersin, an American Human Resource research analyst and author of *The Blended Learning Book* (2004), wrote about the transition from e-learning to blended learning. The transition started in the corporate training market to solve the problems of failing e-learning programs, where Bersin stated that the dropout rates were as high as 60 percent. This resulted in a large shift from e-learning to blended learning. The term blended learning began in the corporate training environment and Bersin defines blended learning as:

> Blended learning is the combination of different training 'media' (technologies, activities, and types of events) to create an optimum training program for specific audience. The 'blended' means that traditional instructor-led training is being supplemented with other electronic formats. (Bersin, 2004. pp. xv)

In the same year, Canadian professors Randy Garrison and Heather Kanuka write a scholarly article for *The Internet and Higher Education Journal* on 'Blended learning: Uncovering the transformative potential in higher education'. This theoretical piece argued that blended learning is transformative because of its potential to support deep and meaningful learning experiences (Garrison and Kanuka, 2004).

In 2012 a study of high impact scholarship and publication trends in blended learning (Halverson *et al*, 2012) found Garrison and Kanuka to be at the forefront of the conversation around campus-based higher education institutions adopting blending learning approaches in a significant way. Halverson *et al* suggested that Garrison and Kanuka's article was especially important to the argument of blended learning becoming an inevitable step for all universities. Garrison and Kanuka's basis for blended learning facilitating a higher learning experience arises from "the ability of online learners to be both together and apart - and to be connected to a community of learners anytime and anywhere, without being time, place, or situation bound […] integrating the strengths of synchronous (face-to-face) and asynchronous (text-based Internet) learning activities" (Garrison and Kanuka, 2004, p.96).

This idea of a community of learners is important for my own research. At the heart of their argument, they proposed a *Community of Inquiry* model for e-learning to provide a framework to assist educational developers in the organisation of online and blended educational experiences.
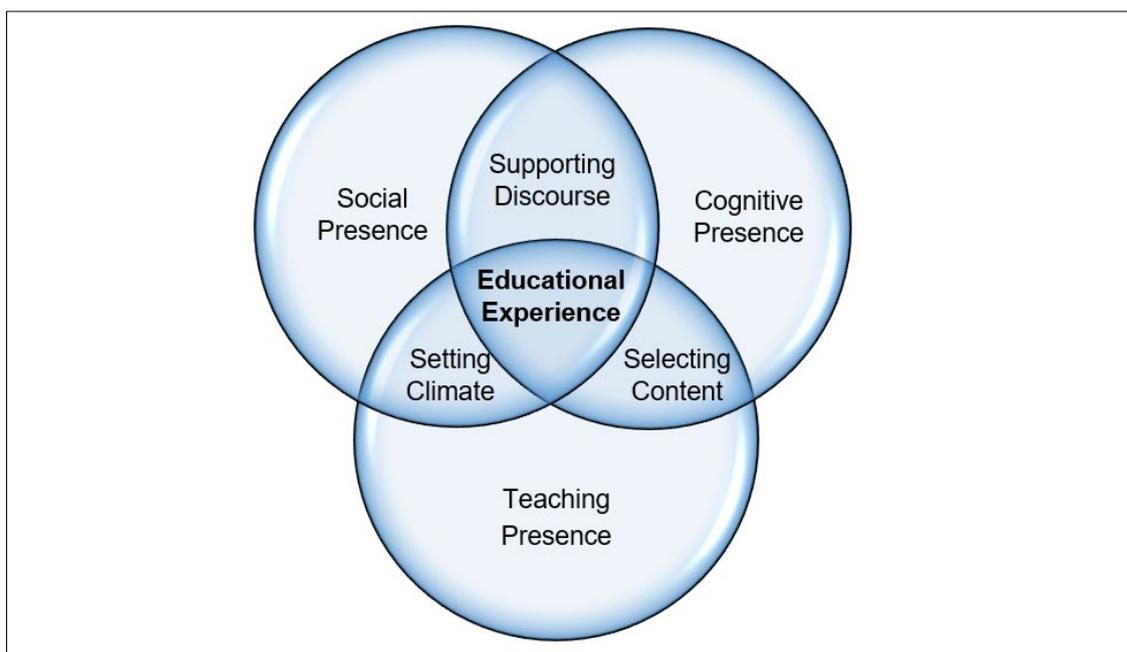
Figure 1: Community of Inquiry framework, Garrison and Vaughan, 2008.

Communities of inquiry consist of three essential elements: cognitive presence, social presence and teaching presence (Figure 1). These elements and their interrelationships are outlined in more detail in an earlier article by Garrison, Anderson and Archer (1999). This scholarly article introduced for the first time the conceptual framework and model of a *Community of Inquiry*:

> **Cognitive Presence.** The extent to which learners are able to construct and confirm meaning through sustained reflection and discourse in a critical Community of Inquiry
>
> **Social Presence.** The ability of participants to identify with the community, communicate purposefully in a trusting environment, and develop interpersonal relationships by way of projecting their individual personalities
>
> **Teaching Presence**. The design, facilitation and direction of social and cognitive processes for the purpose of realizing personally meaningful and educationally worthwhile learning outcomes
>
> (Garrison, Anderson & Archer, 1999).

Garrison's critical work on *Community of Inquiry* has formed a theoretical backbone for much of blended and distance learning research to the present day. Throughout his career Garrison repeatedly argued for the transformative potential of blended learning.

Professors at Regent University in Virginia, Alfred Rovai and Hope Jordan (2004) presented evidence to suggest that blended courses produce a stronger sense of community among students than either traditional classroom or fully online courses. Rovai and Jordan's research focused on three areas of change: Producing Learning, Distance Education and Sense of Community. I identified similarities between these three areas of change and the three elements of the *Community of Inquiry framework*:

Producing Learning	Student-centered environments, 'where faculty members become learning environment designers, and students are taught critical thinking skills' (Barr and Tagg, 1995).	Teaching Presence	The design, facilitation and direction of social and cognitive processes for the purpose of realizing personally meaningful and educationally worthwhile learning outcomes (Garrison, Anderson & Archer, 1999).
Distance Education	Text-based computer-mediated communication such as discussion board and email discourse is a power tool for group communication and cooperative learning that promotes a level of reflective interaction	Cognitive Presence	Cognitive Presence is created and sustained in a community of is partly dependent upon how communication is restricted or encouraged by the medium… text-based collaborative communication can facilitate deep and meaning learning in higher education. (Garrison, Anderson & Archer, 1999).
Sense of Community	'a feeling that members have belonging, a feeling that members matter to one another and to the group, and a shared faith that members' needs will be met through their commitment to be together' (McMillian and Chavis, 1986. pp. 9).	Social Presence	'Collaboration must draw learners into a shared experience for the purposes of constructing and confirming meaning' (Garrison, Anderson & Archer, 1999. pp95.).

Table 1: Similarities between the areas of change and the *Community of Inquiry* elements. Author (2021).

In 2009, Cathy Barnes's study examined the role of instructor presence in social presence and cognition in online learning, her literature review found that Garrison had indeed designed a sustainable process model for research in online learning communities.

In conclusion, the Community of Inquiry model can be seen as an appropriate framework to support the development of the interview questions for this study. In conducting this literature review, it was recognised that there's a gap in the literature towards research carried out in arts institutions in relation to online teaching and blended learning before the pandemic. The aim of this study is therefore to contribute to this disciplinary specific area of pedagogic research.

Methodology
The case study sought to understand blended learning and online teaching transformation during the pandemic, specifically between March 2020 and December 2021. Blended learning and online

teaching were examined from lecturer, technician and student perspectives, with the aim of capturing the complexities of these learning environments. My research focused on experiences of educators teaching online or at a distance, exploring new approaches to teaching and learning and overcoming any challenges faced. I chose to produce a qualitative case study, because it is an empirical inquiry looking at, "a contemporary phenomenon in depth and within a real-world context, especially when the boundaries between phenomenon and context may not be clearly evident" (Yin, 2014, p.16). The wealth of information collated for the case study was intended to produce a nuanced view of the experiences, and provide insights that would throw new light upon how blended learning and online teaching work in practice.

Research design
Qualitative interviews with educators at London College of Fashion were my primary data set. The interview questions were developed from Shift-Learning findings from a thematic analysis of the secondary data set from a previous University Pulse Survey (UAL, 2021). Whilst conducting the interviews, where appropriate I also asked unplanned questions that related to my own experiences and therefore, the method of the interviews was semi-structured to allow for self-reflection and personal experience to connect the research to my own teaching practice.

I invited staff members from different teams and courses within LCF to take part in the interviews. To minimize bias, I simply accepted the first 10 people who responded.

Data analysis
I used Braun and Clarke's 6 phase framework for conducting thematic analysis of the interviews (2006). This involved using techniques of coding and sorting text into themes and subthemes.

Step 1:	Become familiar with the data
Step 2:	Generate initial codes
Step 3:	Search for themes
Step 4:	Review themes
Step 5:	Define themes
Step 6:	Write-up

Table 2: Braun and Clarke's 6-phase framework for conducting a thematic analysis.

The thematic analysis used descriptive coding techniques to discover emerging themes and patterns from the data. First, the data tabulated to gain a clearer picture of the emergent results. This was then used to build meaning from the codes in order to produce the analysis.

In writing up the findings from the analysis of interviews as the author of the research, I used self-reflection and personal experience to connect the research to my teaching practice as an educator (Denzin, 2017).

The next section will present my qualitative analysis of semi-structured interviews, comparing interview responses and findings from the 10 interviewees. The interviews took place online on MS Teams video and comprised of:

- 5 technicians and 5 academics working at LCF across a wide range of disciplines/roles.
- 70% of the interviewees identified as female and 30% identified as male.
- 20% of interviewees identified as being from Black, Asian and minority ethnic groups.

To anonymise individuals' identities I refer to the interviewees as Interviewee 1/2/3/4/5/6/7/8/9/10, in accordance with the guidelines on interviews defined in the UAL Code of Practice on Research Ethics (UAL, 2018). All interviewees signed a Participant Consent Form.

Evidence of social presence
The ensuing analysis will focus of examples of social presence which was one of the main themes that emerged. For the interviews, participants were asked to bring along an artefact that symbolized their experiences of online teaching and blending learning during the pandemic. The intention of the artefact was to create an informal and easy way for interviewees to begin to reflect and talk about their experiences at the start of the interview. Analysis of free-flowing conversations that arose from the diverse variety of artefacts revealed similarities, categories and themes.

The digital artefact Interviewee 1 presented at the interview was an email sent to students before their online lessons in Adobe software. Interviewee 1 reflected that their email was written in a friendly tone: "I send my group, what I call a class pack, basically it's a welcome to the class […] so it says, Hello, welcome to the workshop". Then they further explain that the email confirms details of the forthcoming class, links to learning resources and a Padlet page for tutor and students to post information about the training. Interviewee 1 stressed the importance of gaining students' trust early on when teaching online. This insight reveals the amount of planning required for online teaching:

> "Just from my from my own experience […] you know the whole purpose of this class pack is an artefact from my teaching, especially online. I was not doing this before with the in-person teaching, but I would give them all of this stuff at some point on the first day. I feel like online teaching is a little bit scarier and a little bit looser - you just don't feel like you've got your feet under you. And I'm trying give the students the class pack a couple of days before lessons: you can trust me, I know what I'm doing. So all you have to do is come to the class and learn. So that's what this pack is about."

It seems that gaining trust is essential for students to feel safe online, which will lead them to be able to engage in open communication together. This is key to developing social presence. Garrison outlines that the principle goal of designing for social presence is to create a climate of trust and open communication that will support interaction and stimulate a questioning predisposition (Garrison and Kanuka, 2004, p. 33). The welcome email that Interviewee 1 sends out to students before the lesson can be seen as a good example of the first step in 'Setting Climate', which is the intersection between Social Presence and Teaching Presence (Figure 1). These themes of belonging and trust were also echoed by other interviewees.

Interviewee 1 also talked about their use of Padlet as a digital notice board to signpost students to extra learning resources and to post issues they are having out of the class, "Padlet is my car park - so this is maybe more an American thing - but what I do is during the class [...] if they have a question, they can write it on the sticky note and stick it on the car park."

I created the below illustration to visualise this idea of a 'Student Welcome Pack' that I adapted in my own teaching practice emailing students before online lessons:

Figure 2: Illustration of the welcome email. Juutilainen (2021).

I also asked my own students to post images of digital illustrations and designs to a Padlet wall as inspirational goals. Throughout the training, students are referred back to posts on the Padlet wall to connect their learning back to their original inspirational goals (Figure 3). It is felt that this is another good example of how to create the cognitive and social conditions in an online environment that will allow and encourage students to approach learning in a meaningful way. From experience, I believe this activity to be a good icebreaker for teaching students I have never met before online, aligning what they are learning to their real life goals.
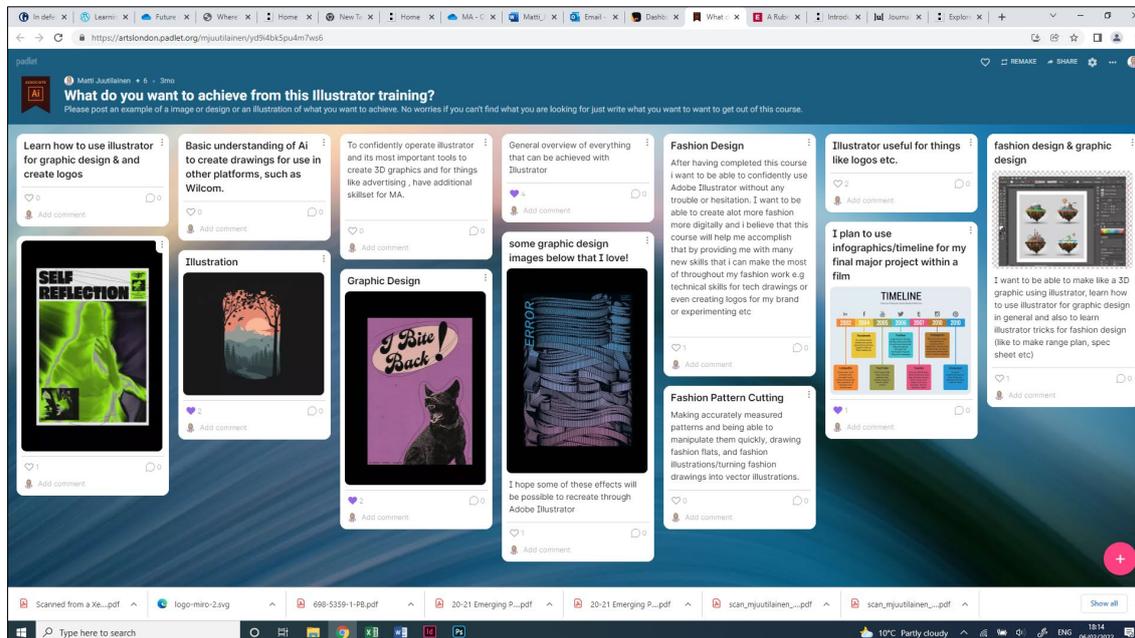

Figure 3: Post images of inspirational goals, Padlet wall. Juutilainen (2021).

This research suggested that other interviewees take their use of Padlet and Miro further by showing how these digital tools can be used for peer-to-peer assessment, sharing, communicating and presenting ideas.

The below artefact named 'Skull Anatomy Inspo page', brought to the interview by Interviewee 3 showed how they, "created this Padlet page for inspiration, for important information and then for

students to upload their creative journey […] and it was a way of communicating together as well" (Figure 4). Later in the interview, they talked about issues with online participation and how, by utilising the Padlet wall they encouraged students to give feedback to each other in small group tutorials.
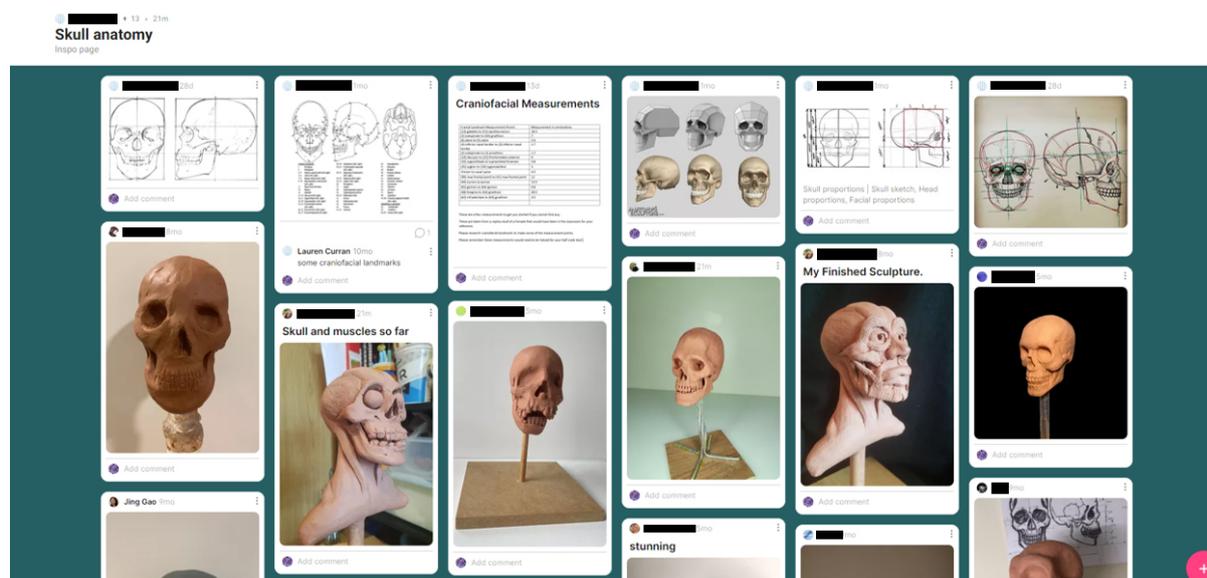

Figure 4: Skull Anatomy Inspo Padlet page. Interviewee 3 (2021).

The teaching staff created and managed these examples of Padlet walls but in contrast to that are the Miro pages that Interviewee 8 presented as their digital artefact (Figure 5):

> "I'm going to show a particular software that the students really got into using and this was a collaborative student project using Miro and it's a combination of things. It's a mixture of Miro, Clo 3D, the way that the students could share ideas, both technical and creative […] We had to be very straight with the students, let's use lots of different platforms and you decide what works for you. So I think in some ways students liked the autonomy of being able to decide how to work together. So, for example, Miro absolutely came from the students because that was something that they tried in the Interline project, which I haven't had any sort of input into, so this was something that they brought to the classroom, and they really like working that way."

Garrison argues that having the students assume responsibility for their learning is, 'a crucial step for the learner in realizing successful education outcomes – both in terms of developing the higher-order cognitive abilities that are necessary for higher-order continuous learning' (2011, p.11).
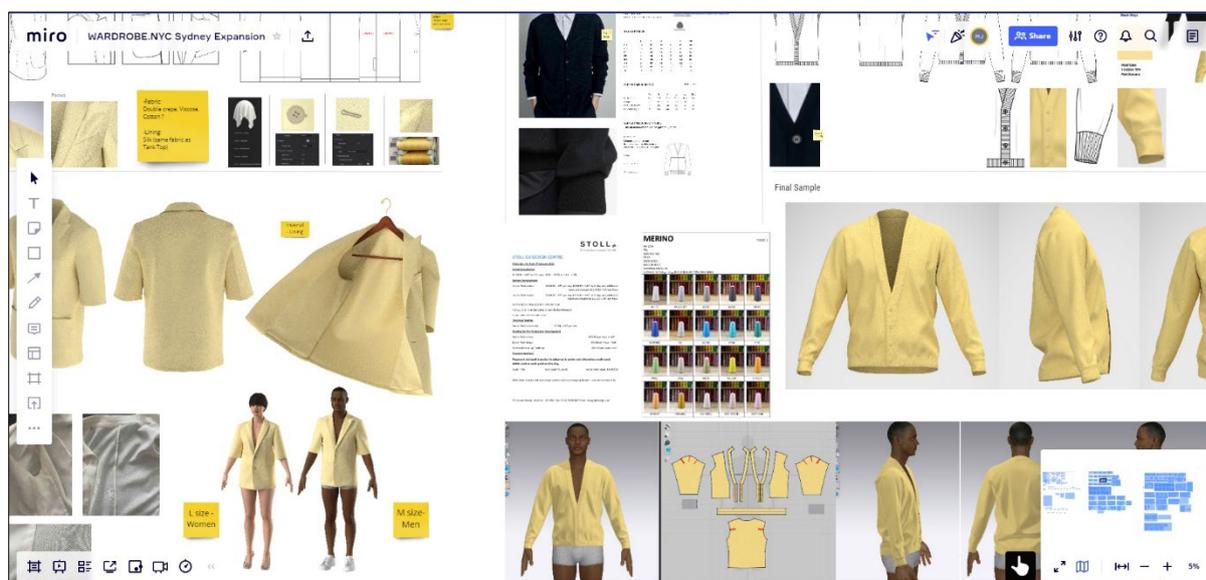
Figure 5: Miro pages created by a group of LCF MA students (2021).

In this research key common themes that emerged from interviewees answering the second question (How did they feel the shift for students to online study changed their approach to learning and teaching?) were: recognising the positives of building trust; a sense of belonging; and establishing presence. The drawbacks affecting interviewees' approach to teaching and learning were the enormous responsibility staff felt towards the students and pressure from that duty. Many interviewees felt that their approach to teaching and learning had not changed fundamentally, but that there was a transformation in the spaces they taught in, in part due to using a completely different set of tools.

Interviewee 8 believed that students "were less responsive than we were" with the shift to online study and staff, "didn't have a choice about it, we just had to adapt super quickly and just identify what worked for us". The approach to teaching and learning that changed for Interviewee 1 was that they had "a lot more preparation and structures […] setting up and trust building […] I felt like I had to make much more of an effort to make those students trust me and feel confident and feel safe. So if they feel like they're in a safe place, they're more open to learning." A possible reason for the extra workload Interviewee 1 experienced could be what Interviewee 5 expressed about the experiences of their hair and make-up students:

> "Students had like a lot of apprehension about being online and doing the physical side of it because they obviously don't have anyone to work on, it was just themselves and for them that was a whole new experience […] after the first session there was still such anxiety."

Interviewee 3 also talks about how they felt like "I had to work a lot harder at building a sense of belonging, and so usually my experience in the classroom is that that comes quite naturally because you're face to face and spending a lot of time and the workshops together".

So, what did the interviewees do to overcome these challenges? According to Interviewee 8, "It's quite simple: clear communication with socialization. You socialize the students as much as possible and then you create lines of communication (whatever they should be) and then just build up from there. It's essentially social learning and that's why Community of Inquiry is a really good model."

To overcome these new challenges Interviewee 3 utilised different technologies to extend and expand the classroom experience, "Even though we weren't in the online space, I would still be asking

students to add to the Padlet inspo page, and that's something that I would never have done before because I didn't even know about it to be honest".

Another example of Setting Climate (Figure 1) can be seen in this account by Interviewee 1:

"I'll keep my video on. I know some teachers don't like themselves on screen. I think that it's really helpful in establishing presence for the learners and also gives them a visual mental break. They can look at the screen and then they can look at the teacher's face".

Interviewee 7 started recording live podcasts about specific topics on design thinking with another member of staff. They hosted discussions where "students can come and not feel like they have to say anything […] I called it the lounge room because I thought we've got to make it sound friendly". Interviewee 7 realised their approach to teaching and learning had to change:

"I was determined not to be boring; I studied performance and improvisation before I became a teacher […] that has always stayed with me. I think I've always been quite animated and generous and funny […] my kind of idea of teaching is to turn on all the fairy lights on. My job is to turn on a few fairy lights in their heads. I have always had that ambition to possibly to feedback the kind of teaching that I got when I was doing my BA and MA. Some incredible people came to talk to us […] they were very engaging in that sort of human condition and teaching and kind of like making people become inspired. I think I always feel like I've got to inspire people".

The language and tone used by Interviewee 7 is a good illustration of 'Setting Climate'. The image picked to illustrate the Virtual Lounge (Figure 6), is a cozy looking living room with a dog, which sets the tone for the warm and friendly atmosphere they were aiming to create for the podcasts. They successfully a created virtual space where students felt safe to communicate online in free-flowing conversation. In her article 'Care Ethics in Online Teaching', Professor of Teacher Education Colette Rabin sought to find better ways to cultivate caring relationships in the distanced and disembodied online environment (2021). Rabin concludes, "authentic care within care ethics differs from quotidian niceties and requires responsiveness the cared-for perceives as meeting their needs and cultivating reciprocity and connection". Interviewee 7 breaks down the rigidities in the teacher-student hierarchy by the sharing personal stories and experiences. Their use of humour to strike-up a conversation, "reduces social distance and conveys goodwill within the learning environment by serving as a factor in immediacy" (Aragon, 2003, p. 65).

Figure 6: Virtual Lounge Room. Photo: Interviewee 7 (2020).

A universal theme recognised by interviewees when thinking about how they encouraged students to develop a sense of online community was a variety of relaxed, informal activities and group support sessions. These activities ranged from group facials, musical interludes, through to quizzes in different shapes and forms. The group support sessions ranged around informal chats or drop-in sessions about study topics, called open studios. The interviewees' experiences of facilitating these activities varied from success to failure.

The research suggested that most successful informal community building activities centred on significant social events like Christmas parties. A different type of social event was where students literally did let their hair down, in an online facial organised by Interviewee 5:

> "I think the breakout rooms groups were really useful, especially with year 2 students. I just tried to make it very comfortable and relaxed as possible. […] One of these sessions, we did natural skin and fake freckling […]. For a bit of fun we did an online facial together. […] Before we start anything, we're going to have a pamper moment and we all put on some lovely music, incense burning in the background and I got everyone to turn their cameras on and we all did like a face and hand massage together and we just all had a good laugh, you know".

The success of this online social was due to the students feeling it was not a waste of their time because the planned activity linked to a curriculum workshop on 'natural skin'.

Interviewees 4 and 6 discussed creating a sense of community around a community of practice or subject specialism. Interviewee 4 describes their idea of keyhole lectures:

> "In the past before Covid we would have arranged a coach trip up to Northampton to visit some factories and manufacturers or maybe a supplier. We now do these what we call 'Through the keyhole' lectures with suppliers and manufacturers online. We link up with them, via Microsoft Teams now, for a virtual tour of their workshop. Talk about what they do, how

they do it, some little demonstrations, and we're getting all the students to join in on that as well... So it means you can probably do those with smaller designers. Being able communicate and ask them questions. I think we are creating a sense of community in a wider sense as well outside of Uni".

Interviewee 6 established a MS Teams Channel for activities that are not unit specific, just a topic they recall "this Team is called Blender and it's just about Blender, it's nothing to do with the unit or year group […] if you can keep these kind of communities going, so students can start supporting each other". Interviewee 6 clarified what they meant by support, "Not just like technically […] it's more just about the community. It's not the idea that you post tutorial videos or anything like that on there. It's just a place to talk and refer to things around that topic. I was inspired by the way a lot of different people use Discord".

The three accounts above demonstrate good examples of how to encourage students to develop a sense of community, through a vested interest in the activity.

Creating a sense of community using breakout rooms has been examined earlier with Interviewee 7 reflecting on their creation of a Virtual Lounge room where students could drop-in to sessions about study topics or informal discussions. Interviewee 7 clarified, "I think a part of my job was to think about cohort cohesion and I was just emulating generosity all the time […] The students were all in a shared experience. So if you think about a shared experience and what that does, it levels the playing field. It's like everybody puts on the same school uniform."

Building on Communities of Inquiry
To recap, Garrison's Communities of Inquiry model (2001) consists of key three essential elements:

- Social presence
- Cognitive presence
- Teaching presence.

My own research suggests these three essential elements link and support the teaching practice categories generated from my thematic analysis of the interview transcripts. As a result, three supplementary themes emerged that developed the categories for teaching practice:

- Appropriate tools
- Staff development and support
- Compassionate pedagogy

I feel that in order for the Community of Inquiry framework to work efficiently, it requires the supplementary themes as foundations in place to support it. To demonstrate this idea visually, I have created the diagram below (Figure 7) to illustrate how the additional three key foundations wrap around and support the three presences that comprise the Community of Inquiry:
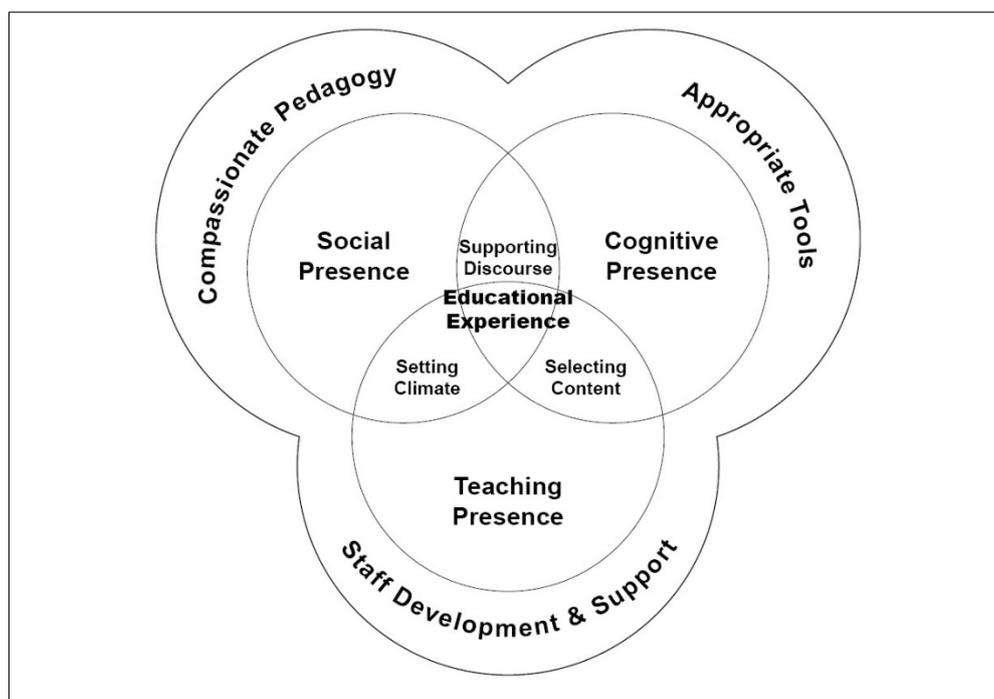
Figure 7: Evolution of Community of Inquiry model. Juutilainen (2022).

This personal journey of my own post-graduate studies was conducted entirely online during the pandemic. My MA Academic Practice learning experience shaped my understanding of how important a strong social presence is to maintain student motivation and engagement. These personal experiences combined with what I have learnt from this study have been a catalyst for a transformation in my own teaching practice.

One example of this is my reshaping of the preparation to teach Accredited Digital Skills online. I ensure students are clearly signposted to everything they need to do before, during and after the online session. This starts by building clearly laid out information on the course Moodle page, using clear headings to break down the different stages of the online delivery into manageable chunks. Course leaders or tutors can guide students to this information. For example, a week before the online sessions I will email students individually giving links to online learning resources; Blackboard Collaborate session links to a Padlet wall asking students to post images of digital illustrations and designs as inspirational goals before the lesson. I adopted Interviewee 1's welcome email as well. The email sent before the lesson and Padlet wall are activities used to connect to the group of students not met before online. I believe this is a good example of the first step in Setting Climate, which is the intersection between Social Presence and Teaching Presence (Figure 1).

Conclusion

This research investigated the experiences of technicians and academics teaching at LCF across a wide range of fashion design disciplines and roles during the Coronavirus pandemic. A broad, valuable range of perspectives were revealed from the analysis of interview data, designed to ascertain an understanding of how teaching practices had evolved for teaching staff in an arts university setting during the pandemic. It can be seen that the pandemic has introduced a need to rethink how traditional, craft-based disciplines might be best delivered online in the future.

In the course of conducting the literature review, I recognised that there is a gap in the literature towards research carried out in art and design institutions in relation to online teaching and blended learning before the pandemic. The aim of this study was to contribute to this area of research. In carrying out the literature review, I acknowledge that Garrison's Community of Inquiry model (2001)

was a useful framework to support the development of the interview questions and analysis for this study. Communities of inquiry consist of three essential elements: *Cognitive presence, Social presence and Teaching presence* (Figure 1). It is evident from analysis of the interview transcripts, that the three presences related to the wealth of descriptive coding generated for the interviewees' accounts. Three supplementary themes emerged from the analysis that developed categories for teaching practice: Appropriate Tools, Staff Development & Support and Compassionate Pedagogy. It is felt that for Community of Inquiry framework to work efficiently, it requires the supplementary themes as foundations in place to support it (Figure 7).

The research suggests that the examples presented in this study that have been successful are more to do with good teaching practice and less do with online technology. This echoes when e-learning was developed, and the 'e' was dropped and just to focus on learning. With blended learning, we should focus most of all on the design of useful learning activities, and then look for most appropriate teaching tools and environments to facilitate that learning, be that in the classroom or online.

One significant limitation of this research is that it only evaluates staff experiences and lacks any student perspective. Two recent internal UAL reports found similar results to my research but include both staff and student experiences are worth looking at: Shift learning report (UAL, 2021) and LCF Emerging Pedagogies report (UAL, 2021).

Analysis of the interview transcripts generated a wealth of descriptive coding that developed categories for teaching practice. Using the tabulated data from the thematic analysis to build meaning from the codes I started to form patterns that I hope to develop into a set of guidelines for best practice for synchronous and asynchronous teaching online. This work is unfinished, but I plan to carry on this work through my day-to-day practice.

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Biography
Matti Juutilainen is the Technical Coordinator of Learning Technology Services at London College of Fashion. This article is adapted from his year long research work for the MA Academic Practice in Art, Design and Communication. Matti is interested in the relationship between technician and student as a driver of knowledge production. The goal of his pedagogic practice is to improve the technological literacy and fluency of students and staff at LCF.