What challenges do music educators face in the transition from a traditional to an online educational environment considering Covid19

Janine Deegan

X19105576

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Glossary of Terms and Acronyms

DAW	Digital Audio Workspace
FE	Further Education
FET	Further Education and Training
HE	Higher Education
SOLAS	Continuing Education Service and Skill

Abstract

This study investigates contemporary music teaching within one further education institution in Ireland. It explores both educator (n=5) and students' (n=34) perspectives and experiences on the transition from traditional face-to-face instruction to an online environment. A mixed method approach was conducted to gather relevant data, providing insight into gaps within the literature. Semi structured interviews were conducted via Zoom and transcribed through a thematic analysis allowing an in-depth analysis of the data gathered and presented in the findings. Likert questionnaires were conducted with learner's partaken in these courses and analyzed through basic statistics using 'Survey Monkey' and were presented through histograms within the findings.

The future of further education is reliant on support from government authorities in developing new approaches to online teaching and learning, Findings reveal that both educators and learners believed educational support could be enhanced for online education for the future success of the FE sector this is reflected in the literature review. From the findings and literature discussed limitations arose involving knowledge obtained by educators when teaching online involving online pedagogies and how this can support learners in this setting. Considering the pandemic and covid19 educational institutions and government authorities have been forced to transition into this online setting, this does not mean that all educators were ready for the pedagogical change required to teach in an online environment.

Five main themes emerged from the data gathered: 'Transition for traditional to online education', 'Online music educational pedagogies', 'Online educational support', 'Social interaction', and the 'Perceptions of educators and learners. As a result of the broad themes that emerged from the data it was important to refine the data into subthemes. The findings that emerged suggested that educators had a basic understanding when it came to online education but argued the need for online pedagogical and technological training when transitioning to the online environment. All participants expressed a positive attitude towards a blended learning approach.

1:0 Chapter One Introduction

Studies on educational reformation and change are inevitable in this contemporary technological driven era (Crawford, 2017). Throughout decades of time, education has been presented with new innovations and advancements involving online education. The educational sector has been faced with number of challenges and opportunities and in today's society this has never been more relevant. Music education has always been a sector driven by societal and technological advancements and has been faced with the drastic changes in the music educational system are evident in todays' society. Not only are music educational institutions trying to stay relevant and current within the industry but over the last two years these institutions have faced a huge change and challenge due to Covid19 leading to an immense transformation of the traditional in class face-to- face setting to an online environment. The coronavirus pandemic has drastically changed the process of education and teaching in educational institutions and affected the interaction between teachers and students (Coman et al, 2020).

1.2 Online Educational Background:

Barber (2020) states that a perceived change to online music educational experiences is not a new phenomenon, online education and digital technology have played an important role in music education for many decades. Barber further discusses in light of the pandemic the need for music education to be carried out solely within an online domain and for educational institutions to adapt to this digital setting has caused considerable disruptions to educators, learners and institutions.

Online education is becoming one of the most popular approaches in the general field of education today when focusing on music education this is a huge innovative step. The innovations and education resources that are available for online instruction are continuously growing and revolutionizing ways in which educators teach. Crawford (2019) argues that today's society is changing fast and have a deep connection with music, as it is relatable to people of any age within the 21st century. That it is amazing to still see how educators teach music is such a traditional and

formal practice which results in the need for educators and educational institutions to find ways to carry out and conceptualize new theories and approaches that respect the traditional format but that look forward to new paradigms (Barrett & Webster, 2014). The role of the educator has changed from the traditional educational setting to teaching in an online setting in that educators now need to adapt to an online teaching environment by educating learners over an online platform.

Educators need to be aware of this and personalize teaching to meet today's students. In this digital age, the effective teaching methods of the past may not be the most effective methods for today's students. To remain effective in the classroom, music educators must also be proactive and strive to keep up with the latest trends in education. Not only has the role changed drastically for educators but the students of today are not the same as the students in the past (Oraif & Elyas, 2021), the role of the student has also changed due to the innovation of online education. Students must adapt to a much more self-directed, self-motivated form of learning in comparison to the traditional in class setting in this online environment.

Incorporating an online environment and getting into music teaching and practice can encourage students to participate because they are often more interested in activities that involve certain technologies. In today's society, students are overwhelmed by the online world in their daily life (Crapelle, 2017). From as early as the 1990s Educational music institutions have been investing in industry standard technology with the focus on complimenting face to face in class traditional education and assisting remote rehearsal and performance. It is standard for educational institutions to collaborate with music technology companies such as Avid, Apple and Ableton aims to improve online video and audio quality and reduce the lag of synchronized online learning for music students. Many of these educational institutions have established connections with technology-based companies to improve video and audio quality for music students, resulting in higher quality sound and reducing lag of synchronized online learning (Camlin & Lisboa, 2021).

With the growing changes and needs of society the necessity to adapt pedagogical approaches for music education in this twenty-first century has emerged (Richardson, J, C. et al, 2015). Using technology in an educational setting has become more popular and common as the accessibility of these technologies and ever-growing popularity in both an educational and professional music setting. Online education is not something that appeared solely in relation to the pandemic it has been a presence since the 1960s with the first fully online class being delivered in the university of Illinois (Dhawan, 2020). Online education has become more popularized in today's climate due to the innovations and changes in the digital era. Online music teaching and learning represents an emergence of fast-changing environments for the musical educational sector. Contemporary educational needs are supported based on the specific course needs and are focused on the learners needs which implement a creative and productive environment for teachers and students who drive for technical innovations in an educational setting.

Despite the disruptions to education practice involving the switch to online education in light of the pandemic research into different studies has shown one main common theme that reoccurs. This related to the extent to which addressing the limitations and challenges when adapting to emergency remote teaching involved a reliance on others for familial, practical, psychological, collegiate and peer support. Thorgersen and Mars (2021) emphasize the importance of collaboration to foster professional resilience throughout the research process.

1.3 Personal Reflection:

From as early as the 1990s educational music institutions have been investing in industry standard technology with the focus on complimenting face to face in class traditional education and assisting remote rehearsal and performance (Camlin & Lisboa, 2021). Ableton improves online video and audio quality and reduces the delay of synchronized online learning for music students. I know that my own worldview and experience play an important role in the research process and are vital to the research journey (Murphy, 2015).

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The original concept and rational behind this study were firstly supported by two ideas of focus. Firstly, as a music teacher it is clear that music education is constantly changing and involving in order to keep with the ever-growing industry. Education is changing specifically involving the online contemporary music education sector and the on-going expansion of music technology and software innovations even more so with today's circumstances and covid19. In the wake of the pandemic and change of classroom teaching to online remote or blended teaching educational environment are be forced to adapt. But is this change to online education a positive or negative for educational institutions.

Second, in the rapid changes of COVID-19 and online teaching, it has been promoted to the forefront of education. My goal is to collect the views of teachers and students on how the shift to hybrid online and distance learning compares to traditional classroom education. I will explore whether, compared to traditional classroom teaching, online teaching can provide students with a similar music teaching experience and its impact on social interaction. I will discuss changes in curriculum design and teaching methods through the development and adaptation of online teaching, and I will study the use of multimedia, the use of software, organizational structure, curriculum design, and teaching methods. Through research on this topic, these online courses focused on achieving scores, but failed to improve or enhance the student's learning experience.

Due to the pandemic, education involving music teaching has shifted to an online environment. It is also clear that the pandemic crisis has also brought about important conceptual and epistemological changes in theory and practice. Professionals and researchers are taking action and thinking about how to overcome these interferences. This is a valuable observation that "music teachers realize that they need to transform themselves from teachers to student facilitators" in order to deal with the pandemic. Schiavio et al. (2021) studied the experience of students teaching in conservatory of music Observation. The inconsistency between resource provision and educator's own support will inevitably lead to compromises in student experience. This topic is covered in many

articles in this special issue, emphasizing the importance of technical resources, training, and support, and making education Can provide the best experience for their students.

1.4 Rationale:

The rationale of this dissertation is to explore the experience and effectiveness of online music teaching compared to in class traditional teaching within the adult further educational system. The reasoning behind choosing this area of study is due to the acceleration of innovations in online teaching environments involving pedagogies, industry technology, music software tools and social networking capabilities and if they have had a great effect on education in the digital era. Another reason is my personal passion and belief in music education as both a student and now a teacher of music. As a music teacher I feel gaining an understanding and exploring this topic could not only benefit my own teaching but show the positives and negatives on online teaching and how we as teachers adapt our teaching within an online environment.

A mixed methods approach will be carried out through the medium of interviews and surveys. The interviews will be conducted with expert educators in the field of adult contemporary music gathering qualitative data on the effectiveness of online teaching compared to in class teaching. The interview questions will be focused on the perceptions on teachers related to online teaching environments versus in class face to face. Thematic analysis will be used to analyse the data obtain from the interview (Creswell, 2013). Questionnaires will be distributed among students in the form of a Likert scale (Mills's,2011). The questions will be semi structured so that data can be 'easily recorded, summarized and analysed. A survey will be conducted with purposive sampling of learners attending these courses to collect quantitative data. This survey will examine students' perspectives of online teaching compared to in teaching.

This dissertation will be conducted through a mixed method conceptual framework. Secondary research from literature, primary data from interviews, surveys and action research will be carried out. For the purposes of triangulation and making data gathered more reliable email

interviews with educators in the field of adult contemporary music will be conducted to gather

qualitative data on the effectiveness of online teaching compared to in class teaching. Questions will

be semi structured so that data can be 'easily recorded, summarized and analyzed' (Bell, 2005). A

survey will be conducted with purposive sampling of learners attending these courses to collect

quantitative data. This survey will examine students' perspectives of online teaching compared to in

teaching.

The participants partaken in the interview were chosen through a purposive sampling

method. I chose teachers within the field of contemporary music within Further Education. These

teachers will have to be from the contemporary music sector of teaching within Further Education in

Ireland. The background and experience of teachers will be varied as they all come from different

sectors and courses within music education. The teachers have also varied experience in the number

of years they have worked within the music educational sector.

1.5 Research Questions:

As these skills and methods are constantly being adjusted, this research will help to understand the

current knowledge about the challenges, strategies and methods of online music education, which

can be implemented in courses in a further education environment. Acknowledging these

differences and changes within online education in comparison to in class traditional instruction will

support the current gap in the literature in this area and will provide value to educational

institutions, future studies, and educators.

An exploration of Further Education teachers' perceptions and experience of online music

education verses the traditional education in a face-to-face setting are subdivided into multiple

questions. First, we must gain and understanding of the background and innovations of online music

education, because this will provide a foundation for the arguments, discussion and opinions when

interviewing educators. Secondly, interviews will be conducted to collect adult educators' current

knowledge and understanding of the views and experiences of online music education verses in

traditional classroom teaching. Thirdly what are some of the challenges and limitations educators face when adapting to this online environment with the main focus on social interaction. Finally, a self-reflection discussing future changes and improvements participants would like to see implemented in the further educational system as well as improvements made to their own educational practice.

1.6 Aims and Objectives:

1.6.1 Aims:

I aim to gather teacher's perspectives on their teaching experience and opinions of online, blended and remote teaching compared to in class traditional face to face teaching. I aim to conduct interviews with five current educators in the area of further education contemporary music teaching. Questionnaires will be conducted and distributed amongst learners that attended these courses to get a wider perspective of their experience with the transition to online teaching ensuring more validity and reliability within the study.

I aim to gain an insight into the online course design and online pedagogies with importance on the of online music lessons. The research dissertations main area of focus is on the perceptions of teachers involving online music teaching and the challenges faced in the transition to face-to-face teaching within the further educational sector.

1.6.2 Objectives:

In order to achieve the aims secondary research involving past and current literature will be explored, this will give an outline of the current research in the field study and give a basic understanding of the current perceptions of educators and learners perceptions on online education verses in class traditional instruction. This involves pedagogies, social interaction and the challenges and limitations both educators and learners face when adapting to an online environment. In order to gather the primary research will be conducted through semi-structured qualitative interviews

with five contemporary music educators in a further education setting and quantitative Likert questionnaires with 40 students from a contemporary music further education background. Through the interview process and the data collected emerging themes will be gathered and areas of discussion will be noted for further research and reviewed through the literature review. The questionnaire data will be triangulated and used to inform the interview questions. This was the most feasible approach to the study due to the number of participants available and the time constraints of the study.

1.7 Structure of the Dissertation:

To address the research question and achieve the research objectives the study is divided and organized into five chapters.

Chapter One: This chapter briefly introduces the research background: its purpose and definition of use and places the research in the theoretical framework of social constructivism. This is followed by an extensive review of the literature in Chapter 2 to address the areas of online learning and music education. For the detailed process of this dissertation, see Chapter 3.

This chapter is an exploration of Further Education teachers' and their students' perceptions and experiences of online music education versus in class face to face instruction. It explores the reasoning for choosing the topic and provides a background to the study itself, justifying the objectives and the need for the study.

Chapter Two: This will examine the current and past literature that has been studied in the research field. Carol Johnson's practical social constructivist methodology philosophy will run through the entire survey to gain a deeper understanding of the research problem. The literature review will explore online music pedagogy, online education support, social framework, social interaction, and the views of educators and students.

Chapter Three: The Methodology Chapter will adopt a mixed approach and demonstrate this by conducting semi-structured interviews with five contemporary music teachers in higher education. As part of the qualitative research, the Likert questionnaire will be distributed to their 40 students. Meeting. Data related to quantitative research, which will also help inform interview questions. It will also provide reasons and explanations for the methodology and methodological framework used in the research. Ontological and epistemological views will support this qualitative method of reasoning. This chapter will describe data collection and analysis as well as ethical considerations and recognized limitations.

Chapter Four: This chapter will introduce the relevant knowledge and findings from the data collected from interviews with five further education teachers and explores their views on contemporary online music education and traditional classroom teaching and distributes questionnaires to 40 students exploring their experience and perceptions involving the transition to online education and traditional classroom teaching. The reason behind showing these two views is to make the views of educators and students reflected in the research results to ensure the validity, reliability and elimination of prejudice throughout the research process. I will explore data and conduct critical discussions in key areas, which will contextualize the secondary primary research conducted in the literature review chapter. I will also recognize perspectives related to the research question.

Chapter Five: This chapter will show the results of collecting data. The strengths and weaknesses of this research will be summarized, suggestions will be highlighted, as well as areas and suggestions for future research and repeated

2.0 Chapter two Literature Review

2.1 Introduction:

Winchester et al, (2016) states that conducting a literature review is vital in developing a research topic by consolidating what research is already carried out in the field allowing for gaps in the research to be identified and give an understanding of how your research can contribute to further understanding. This literature review will help develop and form a framework of knowledge that relates to the research question. This chapter will analyse current literature exploring the significance of the research topic giving an understanding into the ways by which the researcher can narrow and limit the scope of the research inquiry. The collection of sources will help guide and inform research that currently exists regarding perceptions of teachers and students on online music education versus in class face to face instruction. This literature review will also help to determine the conceptual framework and research questions. The reasons for choosing this research field are related to the tremendous growth and advancement of online technology, the importance of social interaction, and the impact of music software on education in the digital age. As a music educator, I feel that acquiring knowledge and research in this research field can benefit many online music education educators, highlighting the positive and negative aspects of adapting to the online education environment.

This mixed methods study will examine the effects of online teaching involving social communication and interaction of students and educators when in an online educational setting, throughout this literature review I will examine current and past research in this field of study. This chapter will help establish and define the social constructivist framework (Johnson, 2018) and inform qualitative interviews. As part of the main research, qualitative interviews will be conducted with educators currently teaching in the field of contemporary music in the context of higher education, and a quantitative survey distributed to students in the context of further education. The literature review aims to provide information and a deep understanding of the research field

This literature review will use thematic approach for inductive analysis and explore whether the changes in classroom teaching affect the learning environment used by social interaction and explore the views and experiences of teachers and students on online teaching (Biasutti, 2018). The initial research questions being:

1: What are the differences and comparisons contemporary music educators face when adapting from face-to-face traditional education to an online educational environment?

2: What is the impact of online music education on the social interaction?

A pragmatic paradigm using an ontological viewpoint based on Carol Johnsons social constructivist framework approach will be implemented throughout the literature review. This will encourage open discussion involving different opinions and views on the research topic, considering the changes in reality and how it effects society including the opinions of participants according to Johnson (2018). The literature review will focus heavily on the work of Johnson as the research she has carried out within the field of study is relevant and up to date in the area of online music education.

In view of the wide range of research on this topic, the following topics will be explored and divided into main research questions and topics of concern, namely, online teaching methods and teaching frameworks, students and educational work involving the views of teachers and students in online music education and social interaction Participate in online music teaching. These topics will be matched and directly related to previous research questions.

In answering this question, exploring the views of teachers and students is an integral part of my research, highlighting the lack of research gaps in the current literature that show students' views. Reading will guide my research direction, which will allow analysis and in-depth exploration of research topics.

2:2 Online Music Educational Pedagogies:

Livari et al. (2020) argues that in our technology-driven era, and in light of the Covid19 pandemic, music courses are moving an adapting to an online environment more now than ever before and the need for research and training on pedagogy and design strategies is not at the frontier of education. Guerriero (2012) discusses the importance of evaluating educational changes and episodes and being able to relate their specialist knowledge of their subject in order to guide subsequent teaching actions. Therefore, making good pedagogical choices relies on the quality of the educator's pedagogical knowledge.

Johnson (2020) states that an adjustment or change in pedagogical approaches and educator training is required for professional advancement of educators moving forward within an online climate though the development of a social constructivist framework for online teaching. The findings of this article highlight a gap in both past and current research involving the development of a conceptual model for teaching music online through examining the change in environment when teaching music in a face-to-face versus an online environment questioning if a focused approach in comparison to a student-centred approach is needed when moving to an online environment. The findings illustrate the limitations that arise related to online teaching approaches and the importance of understanding the process and outcomes of online course design in relation to student satisfaction and learning outcomes. One of the main limitations that arose from research studies involved the lack of social interaction between learners and their peers which resulted in the need for a more focused approach when in an online environment.

In 2020 the world changed rapidly due to the covid19 pandemic. The outbreak caused a significant impact on human behaviour by governments introducing restrictions to try and tame the spread of the virus. This had a huge effect on the educational system with all teaching being transitioned to an online setting limiting the everyday interaction, free movements, and interpersonal contact. Schiavio (2021) discusses the pedagogical change educators faced when

teaching music as this new online delivery had broader changes in the learners' educational experiences than expected, that the absence of social interaction between learners and peers and learners and educators was one aspect that had a negative impact on music education. During this period of restrictions educators tried to maintain contact with their learners by teaching remotely through distance-learning technologies such as 'Moodle', 'Microsoft Teams', and 'Zoom'. Ververis (2021) states that even when schools re-opened technology and online education remained at the centre of teaching and learning as most educational institutions had already adapted to a fully remote or blended model. Moscardini and Rae (2020) discuss the importance of how Music educators and educational institutions should take advantage of key lessons learned for the rapid response to the covid19 pandemic and consider how this response can be purposefully applied for future practice and for the long term with current contexts.

Kenny (2013) suggests that to integrate a conceptual model into an online environment, appropriate support and mentorship training should be provided from the educational institution to effectively enhance an online learning setting. Kenny suggests that providing educators with the correct training and course design when teaching in an online climate should be mandatory to effectively adapt to an online environment. Gold (2019) argues that the transition from face-to-face instruction to an online setting requires a new acquisition of knowledge and highlights the importance of educator training and pedagogical training to effectively adapt to an online environment. This study involves a two-week course for educators to develop online pedagogical training the findings of this study highlight the importance of pedagogical training for educators, but limitation in the validity and reliability arise due to the scope of a two-week investigation.

Biasutti et all (2018) sheds light on the effective changes and the professional development of online music teaching and its effectiveness compared to in class face to face teaching. In addition, discusses one of the main issues reoccurring throughout the paper being related to the absence of information on the effect of the course on the student learning process, an aspect that is

fundamental for fully understanding the effectiveness of the training on teachers' practices (Guskey 2000). Further research should investigate these aspects through observing the teaching activity of participants, to overcome the limits related to self-evaluation.

Bonk (2006) argues the need to go further than just functionality of educational platforms and tools and that institutions should provide educators and faculty with a deeper pedagogical support to allow educators realise the instructional potential of these platforms, systems, and tools. Lee and Hirumi (2004) discuss that new technological innovations within online educations can result in new challenges for educators with the popularity and need for developments of new tools, systems and platforms being adapted to educational institutions. Teaching online can cast educators in new roles that require support and training in how to incorporate and use these technologies effectively, Koehler and Mishra (2009) state that integrating or adapting to an online setting is a complex task that requires educators to rethink how they teach. Lee and Hirumi (2004) explore the concept of adapting to an online environment with findings showing that educational institutions tend to focus on training that provides educators with the technical skills to use the technology associated with the institution resulting in a lack of training or development for pedagogical skills. Kim and Bonk discuss that educator's need and require the technical skill and knowledge to engage with and use these technologies effectively but that this should be balanced with pedagogical knowledge in order to teach effectively in an online setting.

Crawford (2017) discusses the concept of blended learning and how it resonates with learners involving how they engage with online technology in a real-life context. This article argues that giving students the flexibility and freedom over their own learning gives a sense of control and requires learners to engage with content by using their own initiative and networks to shape their individual learning journey. Crawford further discusses that this student-centred approach encourages learners to engage and collaborate with their peers and industry professionals providing them with the opportunity to draw on their individual expertise in an online environment which is

something that would not be as easily conducted in a traditional setting. This non-linear teaching approach incorporates educational technology with the intension of providing authentic music education in a blended learning environment to deliver high quality music educational experiences. Digolo et all (2011) examines a combination approach of traditional in class education and online education, we these no we know as the blended learning approach. The blended learning approach implements the most effective aspects of online education and comparatively effective traditional education learning experiences (Ruthmann and Herbert, 2012).

Research in regard to online education has become of great importance to educational institutions, meaning past investigations and studies have become more popular in acquiring knowledge when moving ahead in future practices making the findings of studies more important to the field of research, this is integral to the research question as it highlights the need of further studies regarding the adaption of online music pedagogies for educators "The mode of teaching music via online has been accepted for many years, it has not always been adopted within learning environments, despite been promoted as a 21st century online pedagogy" (Johnson, 2018). The article examines pedagogical approaches regarding the change towards an online educational environment illustrating how educational institutions are challenged when adapting and evolving with these online developments addressing the issues of learners needs and social interaction within this online setting. Although this article focuses and highlights the needs of learners involving the lack of social interaction within an online setting the research and findings only show the perspectives of educators which limits the scope, validity, and reliability of the study. In summary this section discusses the continuous development and innovation involving online music pedagogy and highlights the importance and need of educational support for both educator and learners from government authorities and educational institutions when adapting into this online setting.

2.2.1 Pedagogical Innovation:

Educational institutions are now going through a movement of transformation involving online education and two pedagogies are being valued more now in this current climate in light of covid19. Lancaster (2021) explores the concept of a flipped classroom which consists of a blended learning approach that reverses or flips the traditional setting of in class instruction and activities to an online environment. This model takes on a student-centred approach in which direct instruction is provided and delivered through video classes or tutorials and uploaded to a host site or platform such a Moodle or they platform used by the educational institution. This allows students access to a safe and protected tutorial specifically designed for their course. The idea behind the flipped classroom allows learners to access the video in their own time and at their own pace, with a positive of students being able to pause, rewind or rewatch the video before each class, learners can then discuss the video lesson in class addressing any issues or difficulties that occurred with the teacher. This works well within music education as learners have unlimited access to tutorials allowing them to practice within their own time. O'Flaherty and Phillips (2015) argue that this gives students a more active role and responsibility with their individual learning and results in a deeper understanding of the material.

This is where gamification is introduced into the educational setting, this is a growing strategy put in place to influence the motivation of learners (Matsumoto, 2012). Gamification uses game design elements in non-game contexts and implements an interactive experience into the learning environment. Matsumoto (2016) state that game informed learning can enhance intrinsic motivation towards goal achievement of learners when conditions of the learning setting are satisfied. Attali (2015) argues that gamification provides learners with different learning elements by incorporating game designs and structures.

Molina et al (2017) states that gamification as a pedagogical approach allows learners to retain information through a multitude of fun and engaging activities increasing motivation.

Gonzalez et al (2021) examines the most popular and frequently used instructional approaches and divides them into percentages of most frequently used, differentiated learning being most popular with (73.5%), blended learning (54.8%) and individualised learning (47.8%). He states that while flipped learning and gamification command most interest and press they are not used as much in practice. In many ways, this makes a lot of sense. These approaches require more time and resources than many of the others.

2:3 Online educational support:

Antsey (2018) created a rubric as a support tool for teachers to adapt as a developmental device while assessing the appropriateness of online software in a higher educational setting. With the growing populace of online music tools and software educators can become overpowered by the suitable decision of innovation. "Advocates for the authentic and meaningful integration of technologies into teaching and learning. Meaning technologies that facilitate student's participation of learning that connected to real-world practices and students' lives" (Anstey,2018). The rubric is separated into various criteria to assist educators with choosing the appropriate online tools suitable to their individual teaching and learning setting ensuring a simple integration of technologies used in an online environment. This allows teachers to focus on specific tools to integrate into their teaching strategy ensuring that they are not overusing tools and in return limiting the number of tools students need to learn benefiting both educator and learner. Casey (2013) states that many educational institutions have the funding, support, and time to providing resources and new technological support systems for online teaching. This includes teacher training and mentorship on the use and operations of the varied functions within these technologies. Lee et al (2006) argues that there is a necessity to for further training beyond functionality involving a deeper pedagogical support to educators and faculty allows for a deeper understanding of instructional potential of these systems.

Barber (1996) argues that with the vast developments in technology and online education institutions can have issues with timely professional development interventions for faculty. Educational institutions are constantly faced with challenges and limitations and Barber states that teachers at all levels should take on responsibility for their own individual training making sure they are up to date with educational innovations and not wait for the institution to provide the appropriate training.

In terms of further educational environment, the generalization of research articles can be continued in this field. When you compare further education with higher education, higher education is an educational structure with a much larger population, this highlights the limitations of research results in this field, because the scope only focuses on the higher education environment to replicate additional research. This revealed the gaps in the research literature in the field of sports, which led me to choose to focus my research on the field of continuing education. In order to focus the research within an FE context an understanding of the support, policies and strategies for online education is a necessity. In relation to the further educational Irish setting the importance and need of more strategies to providing "excellent teaching" within institutions is an on-going discussion and issue in the Irish structure whether online or face to face. Whereas in the higher educational sector there is a significant on-going body of research on traditional in class settings around effective teaching (Bennett & Barp, 2008). This reiterates the need for investigations and studies that focus on online education.

2.3.1 Further Education Support:

Online teaching and learning play a huge role in the educational sector today and will continue to advance and become more apparent over the coming years. Research suggests that the uncertainty about the future of the FE sector and its struggle to find government funding to support online-based learning. This could determine the success or downfall of the FE sector. Without the FE sector a huge part of the Irish population would be missing out on valid education. If the funding and

backing was behind the FE sector promoting its benefits this could change how FE is viewed and highlight its true potential within the educational system. As a teacher within FE today my aim is to highlight the importance of technology and the importance of staying relevant with innovations within the educational sector to allow students to develop their skills through practical and technological application, giving students opportunities to good education and to develop their skills for life after education. Further education plays a major role in developing communities. The aim of FE is to help learners gain the skills needed for the workplace and supports social interaction of students. The structure is focused on a diverse student population and how to prepare them for life after college and the workplace. Using technology within the classroom can help these institutions to deliver flexible and engaging courses with the focus on the needs and demands of the learners. Technology is also used in FE to grow funding and minimize the number of students drop-outs while trying to expand a student-based system.

The Department of Education (2015) created a "Digital Strategy for Schools 2015-2020 Enhancing Teaching, Learning and Assessment. The strategy was developed to financially support educational institutions with a yearly budget for digital resources. The limitation being that institutions must be within the "FET" sector and apply for the financial funding legitimising the resources required (Sinnot, 2017). Funding is a key factor in supporting the goals and aims of further education institutions and can find it difficult to obtain appropriate funding for wifi, hardwared, zoom licences and technical support despite the strategy in place. FE colleges can find it challenging to provide funding for educators for digital and online training and development, this results in a less successful transition to the online setting as educators do not have digital training or support. This relates back to the research question as it brings to light the limitations and challenges FE institutions face when adapting to an online setting highlighting the evident impact on educational institutions, teachers and students as institutions might be unable to manage the cost of the digital resources in order deliver modules effectively. Considering the pandemic this strategy has been

further developed with the focus on teaching training and implementing the appropriate support for future practice.

The "ETBI" and "SOLAS" published the "Technology enhanced learning strategy in Further Education in Ireland" (2016). The aim of this strategy establishes "TEL" as an intrinsic sector of "FET" in Ireland. Further to this the "Future FET: Transforming Learning strategy (2020) was set up to redesign "FET" as attractive education with a higher standard of educational value. "SOLAS" express that this new system means to improve Irelands economic growth and help to battle social exclusion throughout the time period of five years. The strategy makes commitments to providing, professional vocational training and apprenticeships to work creation through digital enhancements and development.

2:4 Social Frameworks:

This study is set within a phenomenological social constructivist framework supported by the necessity for a scaffolded learning model when teaching music online (Scott 2006). This framework uses the constructivist writings of Bandura (1993) and Vygotsky (1980), this constructivist approach for educational technology focuses on social interaction within an educational setting. Johnson's (2018) further developed framework discusses the restrictions that emerge related to online instruction approaches and expresses the significance of understanding the processes and results of online course design in relation to learner's satisfaction and learning outcomes. The researcher states that a constructivist learning theory enables support for both collaborative and individual oriented learning experiences and through the incorporation of digital technology students can provide learners experiences resulting in learning directly through problem inquiry.

Blaschke and Hase (2019) explore the trend of combining student-centered methods with online education, however, the technological revolution has greatly changed the way we acquire and share information, knowledge, and skills. We can now reside in a learning ecosystem that emerges and expands according to environment and needs. Students have the right to join and develop these

ecosystems, and our educational system faces the challenge of adopting new methods of learning and teaching to maximize the use of technology. Blaschke and Hase state that the combination of student-centred teaching trends and the ubiquitous use of technology in the classroom provides teachers with a unique opportunity to help students develop lifelong learning skills. Heutagogy (or autonomous learning) provides a promising framework for harnessing these developmental trends, building on established learner-centred educational theories that emphasize learner autonomy. The key principles of heutagogy (learner initiative, self-efficacy and ability, reflection and metacognition, and non-linear learning) provide a foundation for designing and developing a learning ecosystem, and its potential can be further developed using digital media.

Heutagogy theory is based on people's motivation, personality, and best function, and often distinguishes motivation types according to goals and objectives, which are the origin and purpose of actions. The most basic differences are between intrinsic motivation and extrinsic motivation. Ryan and Deci (2000) pointed out that the theory of self-determination (SDT) focuses on supportive autonomous teaching because it encourages students to be competent and autonomous in learning under the guidance and support of teachers.

The importance of giving students the opportunity to self-direct themselves in their own learning journey is critical. One of the reasons I decided to become a further education teacher is due to the fact that adult learners are more passionate about music and more intrinsically motivated by their interests. I support and encourage not only throughout their educational journeys but in preparation for life after education to have internal goals and aims which motivate them to learn. "Rich learning experiences allow students to see the relevance of the content to real-life and -world experiences" (Hurst, 2011). The immersion of students in such problems allows relevance and allows the profound understanding of intentional subjects.

The self-determination theory discusses how students are driven by the three basic needs of "autonomy, ability, and relevance." Autonomy focuses on students being able to control their own

behaviour and learning process. To ensure this, I take a student-centred approach to provide the opportunity to guide their learning on different assessments through personal experience, performance, creativity, technology, and theory. The competition looks at students' knowledge, skills, and achievements, and how they formulate the tasks that are important to them. Relevance focuses on our relationship with others in an educational setting.

Johnson's revised framework will be interwoven throughout the literature review chapter and adapts student-centred approach to online music teaching to my own theoretical framework illustrating an understanding of online music education. This framework was implemented to help analyse and understand the findings of the literature review, research, and structure the exploration of current and past knowledge on the chosen topic of online music education. Salmon (2005) five step framework was created to illustrate an understanding of social interaction within an online environment considering reality and its effects on society. This framework will be implemented when analysing the findings and outcomes of this study, it is important to ensuring validity and reliability within the research outcomes and provides a structured development process consisting of a five-stage model that focuses on course design and experiences that support learners to build the necessary skills when adapting to a successful online environment. Salmon discusses that working online creates a wide scope of feelings in learners and teachers and in general can result in the experience of seclusion which is broken down into two measurements. One is distance set up (being separated from everyone else) and the other is mental (distance in contemplations, feeling alone). This five-stage-model was developed to offer essential support and development to participants to build on their expertise when learning online. These five stages consist of stage 1: Individual access and the acceptance of learners into internet learning are fundamental requirements for online meeting cooperation, stage 2: Involves individual learners developing their online presence and then exploring other learners to connect with, stage 3: Participants participate in common trade of data. Up to and including stage 3, a type of co-activity happens whereby every individual backing the other members' objectives, stage 4: Course-related gathering conversations

create, and the association turns out to be more community. Information development and pursuing a gathering goal. Collaboration requires a functioning sharing of data and scholarly assets among the members and stage 5: Participants search for additional advantages from the framework to assist them with accomplishing individual objectives and think about the learning measures.

2:5 Social Interactions:

In a traditional classroom setting, students have many opportunities to interact with peers and teachers, so social interaction in an online environment is not that important. Hammond et al. (2019) noted that social interaction in the online environment has been shown to increase student engagement, motivation, and performance. Social interactions related to online music education focus on collaborating with peers, sharing experiences and knowledge, and in turn lead to discussions among students, which in turn stimulates deeper understanding and develops applications interesting personals of the theory and concepts of the curriculum.

Kenny (2017) explores social interaction involving an online music course with the aim on providing an understanding and insight into both teachers and students social interactions. This article shows both the perceptions of teachers and students giving greater insight into research methods and resulting in the research being viewed in a new light with the focus and importance of social interaction. Kenny illustrates the impact that research could have on online interaction through discussing important issues related to the growing culture of technology within music teaching and learning giving understanding of this new context for musical participation again showing the importance of research within this field of study. This highlights the barriers faced when adapting to this online setting involving online training, internet connections, educational resources, and materials.

Girgin (2019) examines the limitations of teaching in an online climate for learners who might not have access to learning material and resources compared to in class instruction. One area of shortcoming in this article is the evident inclination and bias toward online education resulting in

limitations in the exploration of the difficulties of online music education. Girgin does not compare or contrast the positives and negatives of online versus face-to-face instruction highlighting a gap in the research. In order to gain a wide perspective of the research question both traditional and online environments must be compared.

Rickard et al, (2013) argues that there is a lack of research studies on the connection of social benefits and music education. He further argues that evidence from scattered research implies that social environments are influenced by music education which in turn highlights the importance of social interaction within music education. Blackburn (2017) states that the role of teachers is to promote learning interaction by obtaining information, encouraging and supporting work, allowing students to effectively develop knowledge through their own real experiences rather than an educator-led atmosphere. Blackburn believes that although face-to-face education has always been the preferred strategy for instrumental music teaching methods and implementation, music training must be explored and improved, including the use of more innovative methods to deal with musical methods in an online environment. The results of online learning with tutors can not only cultivate students' self-regulation and technical skills, but also create a student-centred environment for them to find and implement their own rehearsal strategies and methods.

Coman et al. (2020) pointed out that when using e-learning platforms, some factors can also be considered as obstacles in the learning process of students, such as the decrease in student motivation, delay in feedback or because teachers do not, they are always available to help students at that time You need help while studying or feel isolated because no classmates are present. However, these barriers can be defeated with the help of educators, who are willing to adapt their teaching strategies to meet the needs of learners. This requires knowledge, experience and understanding of an online environment. In relation Coman et al argues that the challenges and disadvantages faced in online education may become more prominent when moving fully to an online setting.

Baker (2012) explores music education and what learning processes students use within an online environment. Baker examines the development involving innovative pedagogies that can inform future music education and teaching by implementing practical approaches. Findings from this research revealed that learner and educator and learner and peer interaction when in an online educational environment are significantly different form the interaction within a face-to-face traditional setting, stating that the interaction is more impersonal. Baker further discusses that when in the online learning environment, the importance of social interaction is vital to creating an effective and successful learning environment.   Barber (2021) explores how online education has and impacts on social interaction and states that social interaction is an essential component of a successful online learning setting. Barber argues that educators need to implement an interactive setting that supports the social interaction of learners as findings from the study show that learners perceive interaction as part of their learning experiences and socialization in an expected component of education.

2:6 Perceptions of educators and learners:

Johnson (2018) explores the experience of music instructors involving new ways of delivering online education with the onuses on learners needs. One limitation of this article involves the perceptions of teachers and not showing the point of view of students. There is a gap in the literature when it comes to students' perspectives of online music education. The outcomes of the both the interviews and focus group discuss a need for social collaboration for learners when in an online environment, highlighting the importance of social interaction. This results in the development of a social constructivist student centred framework. Although the outcomes are focused on the learners needs, the learner's perspective was not explored or taken into consideration.

Lierse (2015) studied the perceptions of students and the limitations they face when they cannot get training online and asked if they can be effective in an online environment if they are

provided with a certain variety of resources and support materials. teaching. Research shows that allowing students to participate in group activities can lead to deeper understanding and participation due to social interaction and peer learning. Koutsoupidou (2016) explores and compares the downsides and advantages of online music distance learning through the perceptions and experiences of music teachers. Findings from this study show that adult's engagement within online music education resulted in a need for social interaction between the student and teacher especially in a practical class setting that without the rapport and interaction between learners and teachers' students felt more aware of being vulnerable and showing their music performance skills in an online environment. This was a result of the lack of confidence and motivation learners tend to receive from face-to face interaction with their peers and educators.

Bisutti et al. (2018) studied the impact of the professional development of in-service music educators on the perception of teachers in online education. Studies have shown that the achievement of professional skills is reflected in the participants' views on teaching and the use of methods, teaching guidance and curriculum design, but teachers face some obstacles in the social learning experience and interaction of students. Between students and educators.

Littles (2014) states that educational institutions have invested significant time and financial resources into the integration of technology into their programmes, in this online driven era higher and further educational systems need to provide appropriate pedagogical application of technology to deliver quality education to the learners with easy access regardless of the location. Crawford (2014) highlights the advantages involved when embracing technology in an educational setting and within a safe teacher facilitated environment. Rosenberg (2011) states that technology does not replace the requirement and need for good teachers or educational standards, but the development of online education and learning is important to the on-going developments in education today.

Crawford (2014) explores a blended learning approach through the study which pedagogically aligns to a non-linear teaching and learning model and the conceptual framework. The

model was developed to incorporate technology into specifically music education. Findings from this study show the impact of the study and similar studies (Hitchcock, 2008) highlight the growing evidence of blended learning and the use of technology in educational settings which Crawford states promotes collaborative and holistic learning. Cain (2004) argues that educators would be naïve to ignore the digital age and the change in the twenty-first century educational setting. He further discusses that educator should keep up with the pace of the outside world and pedagogical expectations. Technology can provide the ability for music educators to limit the distance and divide between learners' experiences in both online and traditional in class instruction. Crawford (2014) states that the findings from the study resulted in an increase of online activity both inside and outside of the school time showing that learners where more motivated to engage and take charge of their own learning.

Another shortcoming that emerges from the survey results is related to poor internet connection, time lags, and lack of family resources, leading to the problem that practice-based courses cannot be taught. effectively. The researchers said that in order to conduct performance-based courses in the future, it is necessary to provide students with higher Internet connection speeds and take-home music resources.

Covid19 forced educational institutions to conduct all teaching in an online environment due to many governments taken severe measures to prevent the spread of the virus but ensure that the educational process continues. This made the online teaching environment essential to continue the educational process. Even though online education is considered an alternative option to traditional in class education this was a drastic change for many institutions especially many further educational institutions that did not have an online presence. Coman et al (2020) state that this shift and adaption to an online environment results in changes in the perceptions of learners due to the pandemic with differences of perceptions in pre-pandemic research.

Stefanov (2003) discusses the role of the educator and its effect on student's perception. Finding from the study highlight that students' perceptions were influenced by the role an educator had in the learning, how the course was designed and structured and how the online environment was structured, including providing learners with technological and academic support. Learners stated that an online learning environment allowed them to work at their own pace support a student-centred approach, in return learners experienced a less pressured environment. However, 22 participants involved in the study stated that the online coursework required more self-discipline and independence and that a lack of educator communication resulted in divergent perceptions of online education.

2.7 Influence of the literature:

This chapter established an in-depth understanding and knowledge of the chosen field of study by providing a background into the research topic and demonstrated the research focus and where it fits in a larger field of study finding relevant literature involving the study topic. This literature review provided a foundation of knowledge involving the research topic and field of study allowing a greater understanding of the research topic and the research questions being asked. The literature also provided background into past studies and the research which already exists in the field of study, this also provided a knowledge of how extensively the topic has already been researched. From carrying out this literature review key researchers within the chosen area of study and allowed to gain an understanding of the social framework used to develop the research study.

From this chapter inconstancies and gaps in the research where highlighted. One of the main gaps in the literature involved the perceptions of learners. Past studies only showed the perceptions of educators and I felt that showing the perceptions of learners would result in more in-depth research and result in more valid and reliable data. This led to incorporating a mixed methods design and carrying out a questionnaire to show the perceptions from a learner's point of view. This also resulted in determining methodologies from past and current research involving the topic of

research involving what approaches would be beneficial when developing the topic. This chapter

also added reliability and validity to the study by using the research carried out to support the

findings from both the interviews and questionnaires.

2:8 Conclusion:

This literature review chapter analyses the transition between traditional in class teaching to an

online environment, and the impact of adapting to the online environment on social interaction. The

topics discussed throughout the literature review involve online teaching methods, frameworks, and

social interaction involving the experiences and opinions of teachers and students in the field of

online music education. The literature reveals the continuous innovation and progress of online

music education, especially considering Covid19 and the need for educator training involving online

pedagogy and curriculum design strategies. The research results show that, in order to successfully

adapt classroom teaching to the online environment, institutional support and teacher training

programs are very important to improve the online learning environment, with emphasis on

curriculum design and methods. One limitation that emerged in the results was the educational

support for the online environment within the FE sector and the challenges faced by institutions in

obtaining adequate funding, materials, and resources. Throughout the literature review, the main

problems arising from the past and current research on the selected topics relate to the lack of social

interaction between educators and students, students and their peers, and the importance of

student satisfaction to social interaction. Due to the impact of the online environment on social

interaction, the findings of this chapter discuss the impact of lack of motivation, trust, shared

experience, and collaboration. Throughout the literature, there is repeated discussion of student-

centred methods and intensive methods of teaching involving teacher guidance. The survey results

in this area show that when adapting to the online environment, the student-centred approach is

the first choice because it supports the individual and collaborative needs of students. The views of

students and educators are essential for a broader and deeper understanding of the advantages and

disadvantages of online education. One of the main recurring problems in the literature review is the

lack of data on the impact of online education on students, which is the key to fully understanding

the feasibility of the advantages and disadvantages of the practice of the online education (Guskey

2000). The literature chapter gave insight into past and current studies within the field of study

providing a knowledge and basis to refine and develop the initial research questions.

1: What challenges did contemporary music educators face in the transition from face-to-face

traditional education to an online educational environment?

2: What are the perceived effects of online music education on the social community of learning?

3.0 Chapter three Methodology

3.1 Introduction:

The research performed in this study explores the transition from face-to- face traditional instruction to an online environment. The research seeks to provide information of the effects of social interaction and the integration of a social environment when teaching online. The purpose of this chapter is to outline the research methodology for this mixed method conceptual framework (Creswell, Plano & Clark, 2011) and to investigate the phenomenon of online music teaching in comparison to in class traditional instruction. This dissertation aimed to develop a theory in answer to research questions stated at the beginning of this chapter. This chapter explores the philosophical underpinnings which informed the study through an epistemological and ontological stance. Throughout I will provide explanation and justification of the methodology and framework undertaken when conducting the research. Here, I will then discuss the paradigmatic foundations, the research approach, the process of data analyses and collection including any ethical considerations, the number of participants along with the sampling strategy and any limitations, challenges or gaps that were encountered including any rigour that occurred throughout the study ensuring reliability, validity, and credibility with the dissertation's outcomes.

3.2 Research Framework:

To gather a clearer perspective and understanding of the research questions a mixed methods conceptual framework was conducted unpinned by a Pragmatic Social Constructivist approach. Johnson and Onwuegbuzie (2004) state that a mixed method approach supports expansive, inclusive, and creative research which can be complementary without limiting a form of research. Through the use of triangulation within the mixed design the data was divided into two perspectives ensuring a valid, reliable and accurate account of information involving the research question and lens it is analysed from. Bell (2014) state that research instruments are chosen and devised to enable the research to obtain the answers to the questions stated. The instrument is

merely a tool that enables you to gather the data therefore, it is important to choose the appropriate tool for the job.

Secondary research from literature and primary data from interviews with five educators and questionnaires with forty students will be carried out within the further educational sector. For the purposes of triangulation and making data gathered more reliable, recorded Zoom interviews with five educators in the field of Further Education contemporary music courses will be conducted gathering the qualitative data providing insight into the experiences and perspectives of the transition from in class traditional teaching to an online setting. The interview questions were semi structured so that data can be 'easily recorded, summarized and analysed' (Bell, 2005). A questionnaire will be conducted using purposive sampling of learners attending these courses to collect the quantitative data. This questionnaire was distributed to forty students' showing the experiences and perspectives of online teaching compared to in class traditional teaching. I am aware that a fully qualitative study could have been carried out but from research carried out through literature a gap in the field of study was apparent along with the issues of legitimation (Collins, et al, 2007), deeming a mixed method approach more valuable allowing to show both the views of teachers and students. I will further discuss the chosen approach and why I deemed it the appropriate choice in relation to the research question.

3.2.1 Personal view and potential bias:

I am aware that my own personal experience and professional views are critical to carrying out the research study. One of the main ethical issues that occurs is due to insider research as the study is being carried with my colleagues in my place of work. This was taken into consideration when designing the study in relation to para-relations within the interview process. This is where trustworthiness arises in the study to ensure validity and reliability within the findings and outcomes (Creswell, 2013). Brannick and Coghlan (2007) discuss that it is normal for insider research to be criticised due to rigor and the personal position of the participants resulting in objectivity, However,

Dwyer and Buckle (2009) argue that participants are more likely to share information within the methods of data collection i.e., Interviews as they may be influenced to speak more openly due to the relationship and comfortability with the researcher. In the simplest way of speaking, the ability of outsider researchers to understand the essence of the problem from the insider perspective is essential to understand the experience of inside culture, while the ability of insider researchers to fully separate the culture and from the external perspective without prejudice (Kusow, 2003).

3.3 Research Design:

The chosen area of research topic involves the perceptions, experiences, and views of educators and learners involving the transition of online music teaching from in class face to face teaching within the sector of Further Education. A mixed methods approach has been carried out through the medium of semi structured interviews with five educators from a contemporary music teaching background and Likert questionnaires were distributed to students attending these courses. At the beginning or the research study the enormity of the scope and ideas involving the research topic was overwhelming as I did not want to dilute the outcomes of the study. This led to narrowing the research question and focus to teachers and students' perceptions with the onus on the impact online education had on social interaction. The reason for focusing on the impact involving social interaction was made evident as it was a reoccurring theme throughout past studies.

The core of this dissertation has been the five interviews with music educators with the questionnaires providing a deeper insight by triangulating the data and informing the interview questions. This reasoning behind conducting mixed method research was to show both the perspectives of educators and students resulting in more reliable and valid data by controlling more variables and increasing the sample size to help rule out bias. Wall (2008) states that mixed methods logic of inquiry uses induction, deduction, and sometimes abductions in order to lead the researcher to a general conclusion.

Choosing a mixed method approach allowed for a richer narrative to incorporate into the research design itself (Doyle 2015). A mixed methods study was deemed most appropriate when the goal of the research is to show a wider scope of participant experiences and views, this allowed for both perceptions of educators and learners to be gathered and presented explaining a phenomenon (Johnson and Onwuegbuzie 2004). The research design will take on pragmatic constructivist paradigm using an ontological and epistemological viewpoint as this helped to encourage experimental based research in that the focus is on the participants views and experiences related to their own world views. The choice of viewpoint presented the opportunity to ensure validity and reliability as ontology is concerned with what exists in the world and epistemology is concerned with what is valid and the study of knowledge. Hoshmand (2003) discusses that the choice and combination of research methods should provide the best opportunity to answer the research questions. This approach will allow the research design to encourage open discussion, involving different opinions and perspectives on the chosen research topic, considering the changing reality and its impact on society, including the opinions of the participants.

Small (2021) discusses that mixing does not seem possible without having contradiction, that different methods allow reflect ontologies and epistemologies that are not compatible. Vygotsky (1980) and Bandura (1981) state that constructivist learning theory supports both collaborative and individual learning experiences. It implies that by incorporating digital technology students experience learning first-hand through action building on constructs. Pragmatism for mixed methods favours the act of discovery over theoretical justifications for knowledge. Creswell and Plano Clark (2011) state that the researcher should adopt methods which are useful for answering the research question.

3.4 Pragmatic View:

3.4.1 Ontological Stance:

Ontology focuses on an individual's world view and concerns ontological assumptions. This involves persons beliefs on the nature of social reality meaning what is knowable about the world (Sikes, 2004). This paper adopts a social constructivist theoretical framework which supports the necessity for a scaffolded learning model involving teaching music online (Scott 2006). The grounded theoretical framework focuses on the construction of an inductive analysis on the general methodology linked with the data collection methods involving systematic methods within a substantive area (Glaser 1992). The framework supports the necessity for a scaffolded learning model involving teaching music online (Scott 2006). The framework addresses both the inner and outer worlds of musicians using the constructivism writings of Dewey (1910), Vygotsky (1978) and Piaget (1970). Both frameworks focus on the development of course design regarding the social interaction of teachers and students and the overall social experience of online teaching. Creswell (2013) describes a social constructivist approach as an interpretive framework that allows individuals to use their understanding of the world to develop their own meanings that relate and correspond to their experience. This allows participants to develop subjective meanings through their individual experiences resulting in complexity of views rather than narrowing the research to limited themes or categories (Neuman, 2000). Interpretivism as a paradigm of research is often accompanied by constructivism as the foundation of ontology and epistemology. Many education theories give attention to constructivism as an organising principle, and a constructivist approach a lot of the time is the foundation and underlies educational research.

Creswell (2003) states the pragmatism is not limited or committed to one system of reality and philosophy but is related to mixed methods research meaning that researchers collect data from both qualitative and quantitative findings when engaging in their research. In that pragmatist do not view the world in absolute unity, similarly mixed methods look to different methods when gathering

and analysing data rather than using one approach. Therefore, when using a mixed methods design pragmatism allows different assumptions and worldviews. Pragmatists researchers prefer mixed methods and tailor the research approach to the specific study.

3.4.2 Epistemological:

Using my own experience as an educator and researcher I have explored online music education versus in class traditional instruction and its effects on social interaction to discover what constitutes as valid knowledge. This will be reflected and evident through the research questions stated in the literature review chapter. In order to gain an understanding of social interaction in relation to online education Vygotsky (1980) and Bandura's (1981, 1993) social constructivist approach for educational technology will be the lens in which the theoretical framework is viewed. The framework will therefore look at Jonassen (1992, 1999) furthered approach on educational technology. This constructivist learning theory supports collaboration and individual learning experiences. It suggests that incorporating digital technology will allow learners to experience the learning first-hand through action continuing to build on the active mental, emotional and physical constructs by implementing "resolution or solution through a project or problem inquiry. Attuned to authenticity" (Jonassen,1999) can be more beneficial. Johnson (2020) revises this framework to create a newer model that adapts student-centred approach to online music teaching.

3.5 Mixed Methods:

In initially selecting the research design, I planned to conduct a qualitative case study based on a social constructivist framework, including interviews and focus groups. I quickly realized that this was not feasible within the time frame as research of this nature and design must be carried out over longer time frame and requires a larger population sample. This led to the exploration of a mixed methods approach and the main reason I chose mixed methods is due to obvious gaps in the research literature related to the lack of studies exploring the perceptions and views of students. I felt that in order to present research that is reliable and valid, and which add to research within the

chosen field both educator and student's views should be examined. I found it important to show both the perspective of students and educators not only due to a gap in the literature but from my own perspective as both an educator and student I believe both views are relevant in providing an in-depth exploration. Previous studies have investigated the views of teachers, and few studies have explored the views of students. By exploring these two views, it would produce more reliable and effective results (Johnson and Onwuegbuzie 2004). The reasoning for implementing a mixed approach compared to a quantitative study was due to the fact that mixed methods allowed for more open and in-depth research on teachers' experiences and opinions (Doyle 2016). Although the implementation of quantitative methods through the design of mixed methods allowed for complementarity triangulation meaning the data collected builds a richer picture of the results by using the quantitative and qualitative data to inform each other and then correlation of the research results in more reliable and valid outcomes (Nightingale, 2020).

Jick (1979) argues that each method has its limitations, so incorporating a mixed method approach can neutralize or cancel bias from using one single method by triangulating the data and seeking a convergence by using both quantitative and qualitative methods. Newman and Benz (1998) state that mixed methods research should not be quantitative versus qualitative but researchers she finds a continuum between the two.

3.7 Research Sampling method:

The participant population for the interviews and questionnaires derive from both music educators and their students in a further educational contemporary music setting. This population consists of music educators of levels 4 and 5 BTEC and level 6 QQI. These educators were contacted by email and invited to participate within the interviews involving their perceptions and experiences with online versus in class traditional teaching. The participants partaken in the interview were chosen through a purposive sampling method (Collins et al, 2007). I chose teachers within the field of contemporary music within further education as previous research focused solely within higher

education leaving a gap in the research for studies within an FE setting for the purpose of future studies and replication of research. The participants were selected from the contemporary music sector of teaching within Further Education in Ireland. The background and experience of teachers will be varied as they all come from different sectors and courses within music education. The teachers have also varied experience in the number of years they have worked within the music educational sector. The reasoning behind the choice of purposive sampling was due to nature of the research questions, using this approach allowed for appropriate selection of participants regarding their background and knowledge on the phenomenon being researched (Creswell et all, 2011). The participants of the study stem from varied backgrounds in contemporary music education such as music business, production, performance, theoretical and composition. For the purposes of the study choosing teachers with varied experiences and backgrounds deemed appropriate to gain an in depth understanding and knowledge. One limitation of the study related to purposive sampling involved generalizability due to the small sample size in comparison to random or probabilistic sampling in which the generalizability of the study minimizes any potential of bias. Participants were informed and ensured that their identity will remain anonymous, but participants quotations may be paraphrased or directly quoted within the findings and discussions chapter.

Table 1 List of Interview Participants, their teaching role, and years of experience as an educator

Participant	Teaching Role	Years' Experience
Participant A	Music Performance	10+ Years
Participant B	Music Technology	20+ Years
Participant C	Music Business	20+ Years
Participant D	Music Composition	10+ Years
Participant E	Music Theory	2 Years

3.6 Data capturing methods:

3.6.1 Semi structured interviews:

Semi-structured interviews will be conducted within the current workplace of employment, involving the opinions of five educators from a further education background (Murphy, 2012). Braun and Clarke (2006) explain that this semi-structured approach will allow the use of open questions and will facilitate a less formal discussion process during interviews. The interview will be analysed through inductive topic analysis. Braun and Clarke (2006) believe that one of the advantages of conducting thematic analyses is the flexibility of the method. Braun and Clarke provided a six-stage framework to guide investigators in their analysis. The first step is to familiarize yourself with the data by reading and rereading the transcript, the second step is to generate the initial code by systematically organizing the data, and the third step is to search for the topic at the end of this step. The code will be organized into a broader topic. Explain the specific content of the research question, step 4 is to review the theme by modifying and developing the preliminary theme determined in step 3, step 5 defines the theme by refining the theme and determining the essence of each theme, and step 6 writes that this is an analysis end (Maguire & Delahunt, 2017).

They state that qualitative analysis can focus on theoretical or epistemological positions, as well as grounded theory and discourse analysis. It focuses on constructing an inductive analysis on the general methods related to data collection methods, which involve systematic methods in substantive fields (Glaser 1992). The subject description analysis focuses on life experience and works well with phenomenological philosophy, thus emphasizing life experience (Dowling & Cooney, 2012). The interviews were conducted with further educational teachers in the field of contemporary music teaching and aimed to gather qualitative data on the experience and perspectives of online teaching compared to in class traditional teaching. The interview questions were focused on the perceptions of teachers related to online teaching environments versus in class face to face and their experiences when adapting to these online environments and the effects of

social interaction on online education. The interviews will be conducted with five educators in the field of contemporary music education gathering qualitative data involving teacher's perceptions. Braun and Clarke (2006) state that adopting a rigorous thematic analysis can result in insightful and trustworthy findings, however there is no real structure on how this method can be applied rigorously, this can ensure the quality of the study. For the interview process with a contemporary music teacher from the further educational sector a pilot test was implemented. The pilot test was conducted with three outcomes in mind (1) how effective is the theoretical framework in relation to the study, (2) how effectively is the research using the data and (3) to provide guidance with the data collection and instruments. It is argued that pilot studies are conducted to assess the efficacy of the study with regards to methodology, methods and design (Malmqvist et al, 2019). The argument that is based on the assumption that researchers conduct pilot tests for the hope that it will not only better inform and prepare them, but it will also provide background to the limitations that may arise throughout the study (Malmqvist et al, 2019). It is said that researchers who conduct pilot tests have the potential to increase the quality of the research if managed and organised correctly (Bryman,2016). The pilot test resulted in the interview questions been refined from fifteen questions to nine questions providing more focused questions that relate back to the research questions being asked. This redefining of the interview questions helped to develop the semi structed questionnaire questions in that the research focus was evident.

The interview questions were provided to each participant two weeks in advance to allow individual participants time to proofread and prepare. When each participant agreed to participate, they were asked to give written consent by signing a consent form. When signed each participant took part in a 30-minute interview conducted over Zoom. The Zoom link was sent to each participant 48-hours in advance. Zoom interviews were recorded for transcription purposes. When the data was collected an interview transcript can be provided to participants by email. Participants were provided with two weeks to make omissions or changes before publishing the study.

Expert teachers from the contemporary Music education field will partake in an interview process. The interview will be 20-30mins long. Each participant will be given and outline of the study and a consent form to sign stating their willingness to participate in the study. The interviews will take place over Zoom and an individual link will be sent to each participant. When the interview is published participant will be sent a link to the published study. Participants taking part in the survey will take the survey digitally. Participant will read and overview of the dissertation and at their own will sign a form of consent online before taking the questionnaire. An email link will be provided in the survey for access to published study.

3.6.2 Questionnaires:

Quantitative data can establish correlations between variables and outcomes resulting validity and reliability within the study (Dudwick, Kuehnast, Jones and Woolcock, 2006). Questionnaires will be distributed among students in the form of a Likert scale. Purposive sampling will be adopted in the selection process collect quantitative data and the questions will be semi structured. Bryman and Bell (2011) state that data can be 'easily recorded, summarized and analysed. The questionnaires will be carried out 30-40 Students in the field of music education in a higher education environment. Yauch and Steudel (2003) pointed out that quantitative questionnaires have two significant advantages. One is that it can be quickly managed, and the other is that the collected data can facilitate comparisons between groups and show the agreement or disagreement between correspondents. Using only questionnaires to obtain data may have limitations, because this method is inflexible and time-consuming when collecting and analyzing data related to sample size and nature, which limits the types of techniques that can be used to collect and analyze data (Bryman , 2001). The advantage of legal quantitative data, that is, data that is strictly collected and strictly analyzed using appropriate methods is its reliability (ACAPS, 2012). Survey software will be used to collect and analyze data through basic analysis, as this is closely related to phenomenology. Phenomenological methods can integrate quantitative and qualitative concerns, and can direct

research toward substantive meaning, uniform standards, and mathematical rigor (Fisher & Stenner, 2010).

Phenomenological inquiry was undertaken with this mixed method approach as both the interviews and questionnaires which focus on the main themes that reoccurred from carrying out the primary research of social interaction, pedagogical approaches, and perspectives. Phenomenological research focuses on the essence of human experience involving a phenomenon and understanding the lived experiences of participants. Moustakas (1994) discusses that phenomenological research is normally carried out in with a small number of participants allowing patterns or themes to develop and relationships of meaning allowing the researcher to vicariously experience the phenomenon through the eyes and experience of the participants. Nieswiadomy (1993) states that the research should bracket their own experiences on the study to gain an understanding of the participants involved in the study. Phenomenology as a theoretical basis prioritizes both the discovery and its theoretical justification. This approach will be carried out through the medium of interviews and questionnaires.

A questionnaire was distributed to music students showing another viewpoint on the chosen research topic. The data gathered from the questionnaire was used to inform the interview questions, Murphy (2012) argues that employing a preliminary questionnaire with learners, which supports the interview questions allows for a richer narrative and design within the study outcome. This questionnaire was constructed in the form of a Likert scale involving the perceptions and views of students on online music teaching versus face-to-face teaching. This questionnaire was disturbed digitally online. When participants agreed to participate in the study, they were asked to sign an online consent form before taking the questionnaire. All participants were required to click an over 18 consent box before taking part in the questionnaire. An email link was then provided at the end of the questionnaire for access to published study. This questionnaire was distributed using survey monkey and distributed using an email link to all participants. The questionnaire aimed to examine

students' perspectives of online teaching compared to in teaching and the data gathered was used to support and inform the qualitative interviews (Murphy, 2012).

3.8 Data Analyses:

The use of thematic coding will be implemented to analyze the interview data, this inductive thematic analysis method was adopted to classify the common themes and topics that appear, collect and triangulate the data, and form a quantitative questionnaire. The research uses immersive and thematic data analysis methods, allowing inductive and deductive analysis of the data. This produces valid and reliable results because it allows the use of deductive analysis to test the meaning of social theories or theoretical frameworks in order to eliminate prejudices and false conclusions. Braun and Clarke (2006) pointed out that the use of rigorous subject analysis can produce profound and reliable results; however, the rigorous application of this method does not have a real structure that can guarantee the quality of the research. Triangulation of the data collected in the interview is used to inform students of the quantitative questionnaire questions, to show another perspective and point of view of the research, and to make the research universal. Closed-ended questions will be used in the interview process, focusing on simple but informative questions involving participants' strengths and weaknesses, and then the analytical data will be used to provide information for quantitative analysis involving Likert Questionnaires will be distributed among students in the form of a Likert scale (Mills's,2004). The questions will be semi structured so that data can be 'easily recorded, summarized and analysed. The questionnaire will be conducted and distributed with purposive sampling of learners attending these courses to collect quantitative data. This questionnaire was created using survey monkey and distributed to leaners via an email link. Learners were asked to consent to participation before taking the questionnaire (see appendix B). The questionnaire aimed to examine the perspectives of learners involving the transition from traditional in class teaching to online and the data gathered will be used to back up and inform the qualitative interviews. The data will be statistically analysed through the use of survey monkey and

transposed into histogram charts to present some basic statistics using descriptive analysis "Understanding the major advantages and disadvantages of each approach is likely to help you to select the most appropriate methodology for the task in hand." (Bell 2014).

3.9 Ethics:

In order for the study to remain ethical throughout all participants involved in the study will remain anonymous. The study will follow the methods outlined in this chapter to ensure the credibility, validity and reliability of the study. Due to Covid all information will be sent by email and files will be password encrypted for each individual participant. Any documents that are printed will be stored in a locked filing cabinet and disseminated at the agreed timeframe. Any personal identifiers will be removed and destroyed. The NCI code of ethical conduct will be followed.

To avoid the para- relations between the interview participants and the ethical issues of internal research, intentional sampling is used to eliminate bias and ensure validity and reliability, in order to generate richer and deeper analysis and analysis due to the relationship between participants. Data (Dyer, 2009).

Audio and visual recording devices will be used for the interview process. These interviews will be recorded through the application Zoom. All participants will be made aware of this through the consent form given to each participant. This information will be used to help accumulate and code the information from the interviews.

To avoid ethical issues and protect the privacy of participants, an anonymous online questionnaire will be conducted, and the names and emails of interview participants will be omitted from the final draft. Participants will receive an overview of the study and be informed of possible results before agreeing. Semi-structured questions will be constructed to ensure the reliability and validity of the collected data and eliminate any bias. The discussion will be based on the educators' views on online face-to-face teaching of contemporary music. The interview will explore and discuss

the experience, views, and opinions of online music education. The interviews will take place on Zoom and will last approximately 25- 30 minutes. The visual and audio will be recorded for data transcription purposes. All participants will be made aware of this through the consent form given to each participant (see appendix B). Participants have been selected through a purposive sampling method (Murphy, 2012). I have used my own judgement to recruit participants based on the experience and background subject. Participation is solely voluntary, and all participants have the right to refuse participation including refusing any question and withdraw from research at any time without any consequences. To ensure the confidentiality and identity of participants is protected all Interview and questionnaire participants will remain anonymous within the study. Participants have access to the interview and questionnaire questions (see appendix C). Due to the current circumstances of Covid 19 consent forms, information sheets (see appendix A) and an overview will be sent to interview participants by password protected email and a digital consent form will be supplied with the questionnaire link for participants. All raw data will be stored on the researcher's laptop in a password protected folder. Any documentation that are printed will stored in a personal filing cabinet and locked. The documents containing personal identifiers will be removed and destroyed as soon as possible. All procedures will adhere to and follow the NCI code of conduct and ethical guidelines. Data Collection All documentation and raw data consisting of signed consent forms, both visual and audio original recordings will be retained on the researcher's personal laptop and stored in a password protected folder. The researcher has sole access to the files/data until the paper has been published and graded. A transcript of interviews in which all identifying information has been removed will be retained for a further twelve months after this. Under freedom of information legalisation, you are entitled to access the information you have provided at any time.

3.10 Challenges and Limitations:

The main challenges faced during the process of the research study involve the availability and time constraints of the teachers partaking in the interviews. In the beginning I selected five teachers through purposive sampling a one of the teachers was not available, so a new participant had to be selected. Due to effect and impact of covid19 on the educational system educators were more occupied with work and trying to adapt to this new setting which resulted in a deviation from the timeframe of the study. Due to the schedule of the participants, it was difficult to arrange interviews, which resulted in two weeks of extra time for the interviews and transcription process. If I want to conduct this research again, I will consider setting the sample size and participants in January to allow for rigorous analysis and reporting of the data (Doody, 2015). If this study was conducted on a much larger sample size, the generalizability would have been much higher and as a result a much richer thesis may have been produced (Murphy, 2015).

3.11 Conclusion:

The focus and aim of this methodology chapter was to outline the research objectives, methods, methodology, research design and the research questions. This chapter determined the methodology and focus of this dissertation guiding all stages of analysis and inquiry. Experimental analysis will explore the phenomenon of the research questions and help to answer the research questions. Thematic analysis was conducted, and Braun's six step framework was implemented to help unravel the perspectives and experiences of educators to gather the data and relate back to the research questions being asked. The research studies main area of focus was on the perceptions of teachers involving online music teaching compared to face-to-face teaching within the further educational sector. This researcher did not expect one specific outcome as the study did not only explore the advantages and disadvantages of online music teaching, but it explored and discussed the perceptions of both teachers and students related to the topic on music teaching in an educational online environment. This study led to a broader scope and range of discussion within

the primary research involving questionnaires with students and interviews with teachers resulting in more enriched results. Although there were areas of focus within the interviews which were more apparent in questions asked the researcher may not assume that there is one definite conclusion. Not only did the outcomes of the study give a deeper understanding and resulted in an effective outcome for my own teaching but it could also lend support to the Further Educational Training sector.

4.0 Chapter four Findings and Discussions:

The overall aim and purpose of the study was to is to explore the experience and perceptions of the transition from in class traditional teaching to an online environment within the adult further educational system which was informed by the research literature on music education and online learning and the evidence and data gathered that was revealed through the data gathered from the primary research. This chapter will first discuss the findings and align the data gathered with the research questions that guided the inquiry.

1: What challenges did contemporary music educators face in the transition from face-to-face traditional education to an online educational environment?

2: What are the perceived effects of online music education on the social community of learning?

This chapter explores and presents the findings of this study through a mixed method thematic analysis from both the qualitative interviews with educators with a background in contemporary music education and quantitative questionnaires with learners attending their courses. This study was conducted within an Irish further educational setting involving contemporary music education. As discussed in the methodology chapter a six-step framework from Braun and Clarke, (2006) was implemented to carry out the thematic analysis involving the qualitative interviews with five educators from a further education contemporary music background. Throughout the final phase of the six-step analysis a report was produced from the data gathered. The main themes and sub section themes will be presented and discussed below and quotations from the interviews will be included to provide a detailed analysis of each of the emerged themes and an understanding of the research question being asked. Within this stage of the analysis notes were recorded and gathered from the interview process and provided guidance as the thematic analysis allows for a logical, coherent and concise analysis and for the data gathered to be non-repetitive when reporting the findings (Braun and Clarke, 2006). At the beginning of each theme a quotation will be used to summarize and highlight the importance of the theme. The subject of the interview participants and

their years of experience can be viewed in the methodology chapter. As shown and stated within the methodology chapter above all participants partaken in the dissertation have been assigned with the letters A, B, C, D, and E in place of their names this is to protect participant identities and ensure ethical considerations.

Once the qualitative data is presented this chapter will then present and discuss the findings of the quantitative analysis. The data was analysed through descriptive quantitative analysis in order to gain a deeper understanding of the data gathered and the findings. The data analysis performed in this part of the study included the examination and classification of evidence through quantitative methods (Yin, 2014). Survey Monkey was used to design and distribute the Likert questionnaire to 40 students within the further educational contemporary music sector and sent through email, 34 responses were collected, and the data gathered was analyzed through survey monkey and presented through SPSS software. The data was collected and analysed through descriptive analysis using Survey Monkey's basic statisstics software as this goes in hand with phenomenology. Phenomenology method can integrate quantitative and qualitative concerns that can orient research towards substantive meaningfulness and uniform criteria and mathematical rigour (Fisher & Stenner, 2010).

The quantitative Likert questionnaire responses were gathered and analysed statistically using the mean, median, mode and standard deviation. The use of a mixed method approach and statistical analyses resulted in identification of further questions and deeper explanations that were asked during the process of interviews. Quantitative data can establish correlations between variables and outcomes resulting validity and reliability within the study (Dudwick, Kuehnast, Jones and Woolcock, 2006). This method was be carried out through the medium of Likert questionnaires exploring the effect of online music teaching versus in class face to face instruction. The questionnaires were carried out students in the area of contemporary music education within a further educational environment. Yauch and Steudel (2003) state that quantitative questionnaires

have two significant advantages, one being that they can be administrated quickly and two being that the data collected can facilitate comparison between groups as well as showing the agreement or disagreement between correspondents.

The questions were semi structured so that data can be 'easily recorded, summarized and analysed. The questionnaire was conducted with purposive sampling of learners participating in these courses to collect quantitative data. There can be limitations to only implementing questionnaires to obtain the data as this method can inflexible and time consuming when gathering and analysing the data involving the size and nature of your sample this can limit the kind of techniques you can use in order to collect and analyse the data (Bryman, 2001). The advantage of legitimate quantitative data, that is data which is collected rigorously, using the appropriate methods, and analysed critically, is in its reliability. I wanted to show both perceptions as I felt this would result in more reliable and valid outcomes (Johnson, & Onwuegbuzie 2004). A mixed methods approached allowed for more open and in-depth research to be collected on experiences and perceptions of teachers compared to a quantitative study. Although implementing the quantitative method through the mixed methods design allowed for triangulation and correlation of the research resulting in more reliable and valid outcomes. The limitation of the original mixed method design is due to the sample size the study will be conducted within one educational institution resulting in less generalizable study.

This approach supported the mixed method design discussed within the methodology chapter. The five interviews provided a manageable number of interviews to be carried out within the timeframe (Anderson and Kanuka, 2003). When conducting the analyses qualitative software programs were not used as the number of interview participant were manageable. Interview replies were transcribed by the researcher to facilitate data analysis and become more familiar with the data. A complete copy of the raw interview data was kept in a password protected folder on a secure computer. Now more than ever the importance and reliance on data in order to function has

become apparent. Educational sectors have a reliance on the accessibility of data in order to support and elevate educational structures, this can be integral to the success of educational institutions as data is used as a reliable tool of reflection (Demming, W. E, 2012). Conway and Sloane (2013) discuss that when it comes to data in the educational sector it can be a very powerful tool. In our data driven world numeracy is essential in relation to real life success. To obtain workplace success, academic achievement or engage with thoughtful and informed decisions in any area of life the importance and relevance of quantitative information is apparent.

Although the results of the quantitative data have been related to the interview questions, possible subtopics and clusters are also analysed (Miles et al.) to identify patterns and topics within and between cases. As these results emerged, more questions were raised in the semi-structured interviews to further clarify. In general, the analysis of questionnaire data is used to inform and assist in the creation of the proposed online music education design framework.

4.1 Main Themes Interview Findings:

4.2 Main Theme: Online educational Environment:

"I would consider it live face to face online, I think you have to make a distinction between an online environment where video demonstrations are released prior to the class or are prerecorded. So, it's a live zoom much like in class."

For the most participants view towards online education were positive and participants supported future innovations and developments for the further educational sector regarding a blended learning environment compared to a solely online educational setting. However, when discussing more practical classes involving playing instruments or playing music with other musicians all participants attitudes changed to a negative when teaching in an online environment. All participants believed that practical music classes should be taught in a face to face traditional in class setting as the atmosphere and experience could not be re-created within the online setting.

Participant C discusses that before teaching online perceptions of teaching subjects like music

technology seemed like they would have been difficult and painstaking to carry out in the online

environment. Participant E further discusses that in the traditional in class setting you can directly

interact with learners and help with computer solving problems as they arise with an easier capacity

for troubleshooting.

"For example, I would have believed something like music technology would have been a
nightmare to do online, given that you're in class, you have students on computers, you're going
around from computer to computer solving problems as they come up. An issue with this online is
that you must share screens individually and then you're troubleshooting with learners one on one
and its very time consuming (Participant E).

Participant B agrees and further states that teaching in a fully online environment could

have a negative effect on students learning.

"Yeah, so like obviously like I said before, like music is very much practical subject
depending on the subject area, but if you were doing the likes of like computers or
communications or something like that can be done in an online capacity similar to some of
the subjects within music education like business and stuff can be done online and you can
work around it, but it just might not be to the same extent that you would want it to be,
which can affect you as a teacher and if it affects you as a teacher it's obviously has effects
on the students" (Participant B).

However, interview participants view on more academic or technology-based classes such as

music theory, business, composition and even music production where positive towards teaching in

the online setting, stating that these courses or modules worked just as effectively and to the same

level as a traditional in class setting and can also provide more flexibility when in the online setting.

"I have found that the most effective way to teach online is to take an academic approach to
teach practically in the traditional classroom setting a practical approach is needed and even
through the theory end of it as well especially within music theory classes in a traditional setting, I
would take a practical approach. You can do this with academic classes online. However, practical
subject are obviously more difficult subjects to do" (Participant D).

Participant B stated that using real life scenarios and adapting them to the online

environment allowed for a smoother adaption into the online setting "I would set up the zoom as if

it was a meeting so that when they go out into the real world, and into the industry they're not gob

smacked going into it, so there's nothing worse than your teacher showing you something that just never actually happens, this can be easily and effectively carried out in the online setting".

Participants views overall for this approach where in favor of online teaching when the courses did not involve practical classes such as live performance-based classes this relates back to the attitudes and positivity towards a blended learning approach with the preference from all participants being focused on a blended learning environment for contemporary music education in moving forward in future practice. Participant D argues that "It really is a challenge and that's why I would say blended is the way to go because we really need to support being able to give people that experience of meeting likeminded people and being able to interact with them is so important." Participant C further discusses the potential and possibilities of teaching in a blended capacity "I like being in college and face to face but I see much more potential possibilities for blended learning and teaching online". Participant A agrees that a blended environment allows for flexibility ………….

4.2.1 Sub Theme Online education and Covid19:

"I suppose music teaching is more of a practical student-centered approach to teaching which is getting quite difficult to do this year because of covid19 and online education, you can't just go over to the learners and help them when they need a bit of help and what I would rather do is just show them the information and then they go off and learn it in their own way".

The above theme highlights the sub theme involving the effects of Covid19 on the educational system. Over the last two years educational institutions have faced a huge change and challenge due to Covid19 leading to an immense transformation of the traditional face to face classroom to online education. The coronavirus pandemic has drastically changed the process of teaching and learning in educational institutions and affected the interaction between teachers and students (Coman et al, 2020). All participants were teaching in a traditional in class contemporary music setting before the Covid19 pandemic and all participants views toward the choice of teaching

in an online environment are that they were forced to move to an online teaching setting and without this change of circumstances they would never have moved into the online setting. However, all participant stated that the push towards an online setting resulted in many positive advancements for the institution.

Participant E states that "We've had difficulty in the last year in light of covid19 and how the institution used to have a lot of students from all over Ireland who came to the college but, housing in Dublin over the last few years has become so expensive that it is impossible for students to afford". Participant B further discusses the reduction of students from outside not just Dublin but Ireland that the force for educational institutions to adapt to online education allowed for flexibility and can provide students all over Ireland and even other countries outside Ireland with online education from the comfort of their own home. "We could have people if we're offering programs that aren't offered elsewhere, you could develop them. They could be attracted to people from anywhere, almost so data from educators pointing is really good". But further discusses how these courses would need to be developed and support social interaction and collaborative learning as participants views state that learners need social interaction. Participant E states "However, the students by tell you differently. The students want to say I want to be in college. I want to be with a group of people I don't be sitting at home".

4.3 Main Theme Online Educational Pedagogies:

"I suppose that the one biggest limitation and challenging thing that I would have found from teaching online was the incorporation of methods and of how to deliver and adapt them in the practical sense online".

This theme explores the area of online pedagogies and how online education has developed over the last number of years with the focus on the change from traditional in class educational pedagogies to online educational pedagogies. The apparent need for a change towards more meaningful online pedagogical approaches and activities that result in deeper learning requires

educators and educational institutions to rethink the practices and pedagogies that supports an online environment and not only the in the context of education in general but the focus on pedagogies that support the culture of music education. Considering Covid19 restrictions highlighted the importance of maintaining contact with learners while teaching online by incorporating technologies such as Moodle and Zoom. The importance of educators and educational institutions taking advantage of the key lessons learned from the rapid response to Covid19 and consider how these approaches can be purposefully applied for future practice is integral. This is argued in the literature review chapter that in order to transition into an online setting successfully Gold (2019) highlights the importance of pedagogical training and an acquisition of knowledge.

This is a topic of great interest for educational institutions and future researchers as the apparent rise of music colleges is still ever-growing with a need and want from students versus the lack of schools having music as a subject on the curriculum. Is this because of the lack of technology used within schools and the old-fashioned approach to music teaching mixed with the way popular music has developed in today's digital world. This is an opposing issue with higher education as music colleges become more and more prominent within Ireland. Again, I believe this issue could be made better for the FE sector with yearly technology training for teachers.

The main discussion that arose from the interviews with educators involved what platform institutions used in order to support both teachers and learners and what training support was provided. The main platforms discussed were Microsoft teams and Zoom with the perceived views of participants involved using zoom for online classes and using teams as a platform for class materials. All participants incorporated zoom into their educational strategies when teaching online and stated this was the best perceived platform for online teaching but the issues that reoccurred from the data collected the interviews discussed that this presumes knowledge from the students in terms of their own technical capabilities and what they can set up from their own systems at home. Participant A stated "I mean, sometimes on zoom they would have issues with the software

at home or have technical issues that would slow things down so, it would reduce your time in class but again, it's a learning curve this year. Maybe those things would improve over time". Participant D argues that having an understanding of online pedagogies and being digitally literate can allow educators to have a smoother transition into online teaching and again makes and supports the point of a blended learning approach being most effective for future practices. The need to focus further on just the functionality of educational platforms and tools that support the online setting institutions should provide support for educators to realise the potential of these platforms (Bonk, 2006). This can result in new challenges for educators and some educators do not want to take on the added work when adapting to the online setting.

"There is obviously a huge number of factors you have to take into consideration if you are thinking about moving to an online capacity. I'd be all up for a blended learning because you have the option of coming in and out and but for obviously some weeks you might just do full on practical work" (Participant D).

This transition of learning brings to light online educational pedagogies and two of the main pedagogies that arose from the findings are gamification and the flipped classroom as reflected in the literature review. When conducting the interviews all participant implemented a flipped learning approach into their teaching approach using Microsoft teams to present activities, tutorial videos and assessment. Participant A states "By implementing a flipped approach into the online setting it allowed the students to learn at the own pace and take on a more student-centered approach to the learning, giving them responsibility over their learning". Participant C further discussed "The use of online video tutorial is something I will carry over into my future teaching practice, as I believe this is a great way for learners to go back over what was learned in class or if the information wasn't retained, they can revisit it as much as they want".

4.4 Main Theme: Online Educational Support:

"It's important for educational intuitions to provide technological and digital support for learners. It's not as easy for students without digital experience or experience on the computer to just access that easily. So, until that improves in a room face to face, you need to have if you want people playing together, I think at the moment you know".

This theme explores the area of online educational support and how it has developed over the last number of years with regards to additional support and funding for institutions and training for educators. It will further discuss the needs of learners and the support provided for learners from both educators and the educational institution. With continuous advances in online education and innovations in the latest educational technology and tools available to teachers and learners the importance of continued professional development provided to teachers enhancing their digital literacy skills, teaching processes involving online pedagogies and how to adapt teaching approaches to the online classes they teach is imperative. In the music industry there are industry standard technologies that are used so it's extremely important and beneficial for students to learn and be competent in the use of these technologies in order to obtain a career in the music industry. These technologies allow students to participate in a community of learning that connects to real-world practices and students' own lives". Students will take an active role in their own learning process promoting intrinsic motivation.

Anstey (2019) states "That advocates for the authentic and meaningful integration of technologies into teaching and learning. By authentic, I mean technologies that facilitate student's participation in a community of learning that connects to real-world practices and students' own lives". Students will take an active role in their own learning process promoting intrinsic motivation. An interview with the guardian discusses the downfall of primary and secondary schools offering music as a subject. Participant D states that there are many supports when teaching online in a contemporary music environment "The supports are great you can use zoom with audio movers and

educational applications like 'Ninjam and Kazam', there are educational support utilities out there but unfortunately that presumes knowledge from the students in terms of their own technical capabilities and what they can set up from their own systems at home". This leads into the support that institutions are providing to each individual learner in relation to an online home set-up that allows a learner to successfully interact with learning online for example using online platforms like Moodle and zoom. Institutions providing online classes and technical support to learners when adapting to this environment is important when meeting the needs of learners and ensuring their understanding of the course content. Many issues and limitation can occur in an online capacity involving bad internet connection and latency. This is especially important within music education as the importance of learners being able to be present and interact with each other online. Participant E states that "You can't get around the delays there is there It takes a certain time signal to get to you and from you back to me where it is so, you can't play together".

Participant B discusses the positive effect they received when adding online interactive education into the learning environment by using a tool called Kahoot.

"I know they say it's a quiz and you don't really want the students to think it's a quiz, but I find that really good because it actually all the students get to interact with each other while being behind their screens and I still use that even in the classroom, I find it just helps them merge and they get to know each other a bit more it's always a bit of laugh as well learning interactively. I know colleges are doing practical stuff online with a whole band on a zoom screen, but they're obviously all in their rooms at home and you're always going to run into glitches or loss of internet then there's latency" (Participant B).

4.4.1 Sub Theme Further Education Support:

When discussing further education and the supports provided from educational institutions for online teaching participants views were divided. Participant E discussed the need for educational support and funding for further education in order to adapt and move successfully into an online environment and without this support FE institutions would fall behind the innovation and industry standard of education which could result in its downfall "I think the future of education could well be blended it's the best of the best of both worlds. I'd be very worried for Further

Educations future if things were fully online. We know what we know the big thing that the worries me is that FE does not have the funding or the backing like Higher educational colleges and especially music education how to they expect to adapt". Participant A stated that in order to successfully teach within this online or blended learning setting educational institution need to provide the appropriate training "This is a very new environment to us educators and some of us have no experience with online teaching, using online platform and teaching over zoom. If this is the future of FE the correct training and supports need to be put in place for educators".

One other main point of focus involved preparing students for the industry and providing them with real would experience which is something the further educational system prides itself on. Participants overall view discussed the difficulty faced when trying to provide learners with industry experience and preparing them for real life scenarios. Participant C stated that "If they couldn't do face to face, how do you expect them to actually be in a band and network with people. When they go out into the real world now, they actually don't know how to communicate with other musicians because they just haven't had that opportunity. They haven't had the opportunity to be on stage with them, like interact with them on stage".

4.5 Main Theme: Social Interactions:

This was the main theme that occurred in both the literature review chapter and the data gathered from learners and educators. The importance of social interaction involving music education was one issue and discussion that arises in the adaption from a traditional in class setting to an online environment. Participant D discusses the perceived differences with online and in class traditional music education involving which approach works better for a contemporary music educational environment. Participant C further discusses the importance of shared experiences between learners when teaching music in an online setting and that when teaching in the online environment the interaction between learners is more difficult to achieve. This highlights the

importance of social interaction in music education and how implementing technology and online

activities that social interaction can be maintained within the online setting.

"I'll have to make a distinction with one thing I think you can teach very effectively
online. I've been using the combination of whiteboards with cameras overhead and shared
screens being able to remote control learners' machines and the only problem particularly for music,
is that music is meant to be a shared thing, and to be able to perform together and interact together
is important for music education and industry experience" (Participant C).

Participant B further argued that their preference would be to teach purely face to face just

for networking reasons and for peer interaction which is of great importance within the music

industry "How are learners going to meet industry people and interact with learners creating

relationships with other musicians. Here, the participant discusses the challenges faced when in an

online setting with onuses on preparing learners for life after college stating the importance of face

to face social interaction with industry professional.

"I think that you do need that social physical interaction and you know, 'cause, uh, lots of
students do need the physical support but they also they also need to get into classrooms. You
know 'cause I think students can learn just as much from each other as they can from their teachers.
The joy for them is then being in a room together and suddenly just making a bit of music"
(Participant B).

Participant E agrees with the importance of social interaction and teaching in the face-to-

face learning environment stating that students are at a disadvantage when in the online learning

setting "Students are missing out and what I kept apologizing to the students for was that they

weren't getting the full campus experience or the proper friendships you create in college".

Participant A argued that social interaction can be achieved in the online environment

through online zoom calls and the use of breakout rooms in which learners can interact on break

times and the interaction can also be achieved by involving collaborative exercises and assignments.

"I would set up breakout rooms for students to interact before class and on breaks from class and I

would also incorporate collaborative exercises and assignments into the teaching approach. This

would involve learners interacting through email or zoom within class and their own time. Learners

would create music together through file sharing I feel like this was an innovative and industry

standard ways for learners to both socially interact and gain real life experience". Participant D

discussed that although it was difficult to achieve, that it is possible to create social interaction

within the online setting "You know, they learn from their unique individual experiences and that

was interesting because when I tried that, I'd say 90% of the students went into the open room

where they took out guitars and were playing music and saying oh what instruments have you

got there and it was a chance for them just to relax and be with each other".

Another point that arose from the interview findings involved socially interacting and

networking with music industry people in real life scenarios and that in the online environment this

is difficult to carry out. Participant B discusses the importance of socially interacting with other

musicians and industry professionals

"If they couldn't do face to face, how the hell do you expect them to actually be in a band
and network with people like so? When they go out into the real world now, they actually
don't know how to communicate with other musicians because they just haven't had
that opportunity. They haven't had the opportunity to be on stage with them, like interact with
them on stage" (Participant B).

Findings from the interviews showed that the lack or difficulty with socially interacting

online not only influenced the students but on the educators. Participant D discusses the downfall of

not being able to interact with learners in a face-to-face setting

"I missed the feedback of faces, you know. So, some students will have cameras on, and they
were great they did it all year, but a huge percentage if I walked past them students in college and
they said hello to me, I wouldn't know who they are because I haven't seen their face all year and I
think that was one thing that could have improved actually on another level from another platform.
We really should have gotten photographs of all the students. We didn't have those this year, you
know, because of the student cards but this would have helped and can help with future
improvements" (Participant D).

Participant C supports this view of the importance of having a connection to learners but

argues that this might not be caused by an online learning environment "Some of the students, you

have chat about things instead you can have a conversation, but it's not the same as being in in the

college face to face. However, in the college you know, people drift off, start moving around and

stop paying attention and I'm not sure when it's true to say I've been talking more to students this year and there would have been if I was physically in the college".

4.5.1 Sub Theme: Educator Perceptions:

"Face to face might be better for them, but I don't expect that when I finally look at these results that they're going to be any better or any worse than they've been in past years, so that's what I expect".

Participant views and perceptions where all focused toward the learners and an online environment that supports learners needs. Findings from the interviews with educators discuss that social online technology generally provides a way for learners to showcase their expertise, activities and experiences, especially in music education, it is vital that learners ensure their musical talents are visible in an online environment which in this digital era is industry standard in order to grow and be successful as a musician, as well as the starting point for lifelong learning (Salavuo, 2008). Overall, the view of participants leaned toward an online blended learning approach which allowed for both the online and face-to-face environment to be incorporated. Participant E states that "I think this cross between face to face and online you know what I mean and so it's trying to find ways, that's a challenge and I suppose trying to constantly go well email me with questions. Or you know, if you let's make a question room and you know, sometimes they're embarrassed to ask the questions". All participants stated that when in an online environment the subject or module in hand had an effect on the choice of which educational setting would work best. Participant B stated that "I think it is pretty much down to the subject itself on how you design, If I knew I'd have to go online now for future practice I'd obviously have to design the course completely different, it would take you a year or more 'because you don't have trial and error".
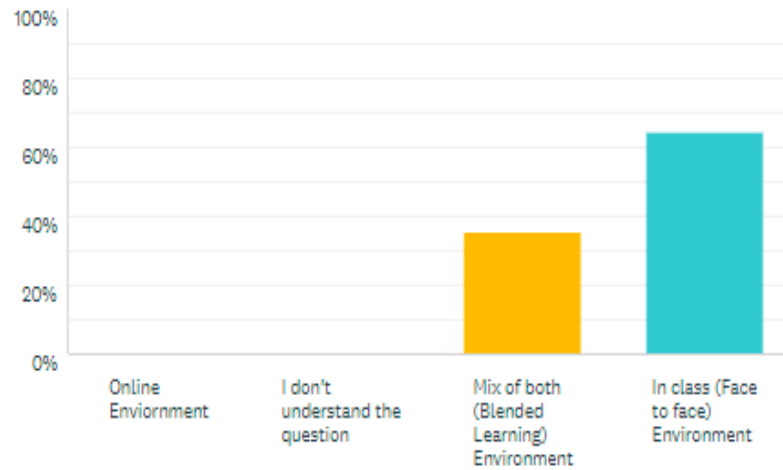
4.6 Main Theme Questionnaire Findings:

This section will present and discuss the discovery and analysis of the data collected in this study. It aims to analyse and perform data through descriptive quantitative analysis. For a deeper understanding of the relationship between traditional classroom education and online education, descriptive analysis was presented through charts showing percentages. Visual representation of the data was used to present and capture the methods conducted. Conway and Sloane (2015) discuss that when it comes to data in the educational sector it can be a very powerful tool. In our data driven world numeracy is essential in relation to real life success. To obtain workplace success, academic achievement or engage with thoughtful and informed decisions in any area of life the importance and relevance of quantitative information is apparent.

4.7 Main Theme: Online education:

Figure 1.1 depicts a histogram associated with students preferred choice of learning environment. The horizontal axis represents the choice of learning environment: with the vertical axis representing the preference of students for each environment. Figure 1.1 clearly shows that learners are in favour of a traditional in class environment with 64% of learners stating they prefer this setting. 35% of participants had a preference for a blended learning environment this supports the data gathered from the interview questions. The results of this question indicated that there is a significant difference between the preference of learning environment. The result indicating that 29% of participants have a preference for an in class traditional setting compared to a blended learning setting. This result would seem to agree with the results reported by the interview data collected showing that the most popular teaching environments are traditional in class and a blended learning approach. There was skewness in the results when gathering the data in relation to the online environment as 0% of students preferred to learn in the online setting.

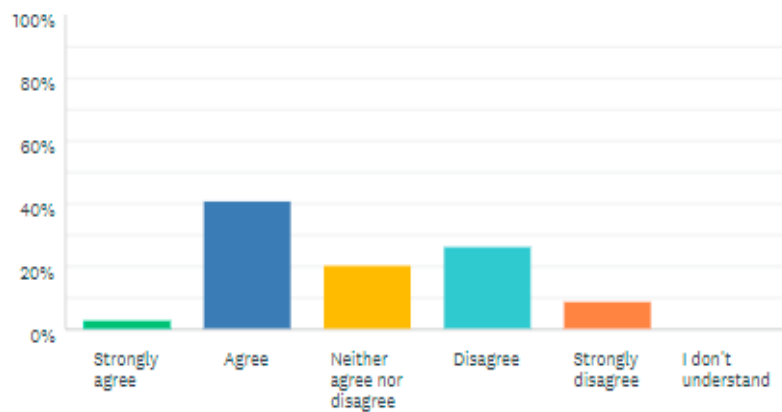| ANSWER CHOICES	RESPONSES	
▼ Online Enviornment	0.00%	0
▼ I don't understand the question	0.00%	0
▼ Mix of both (Blended Learning) Environment	35.29%	12
▼ In class (Face to face) Environment	64.71%	22
TOTAL		34

4.8 Main Theme: Online Educational Pedagogies:

Figure 1.2 depicts a histogram associated with students' engagement with the online learning environment and the ease in which these students interact with the online learning setting. The horizontal axis represents the Likert questions involving the level of agreement from students from strongly agree to strongly disagree with the vertical axis representing the percentage of ease in which students interact with online platforms for ex (Teams, Zoom). Figure 1.2 clearly shows that overall learners agree that they find it easy to engage with an online learning environment and online platforms with 41% of learners stating that they are in agreement with 3% of learners stating that the strongly agree with finding it easy to engage with an online environment. This result would seem to agree with the results reported by the interview data collected showing that the most

65

learners find it easy to engage with an online learning setting. To argue this 26% of learners, disagree with finding it easy to engage with the online environment and online platform and 9% of learners strongly disagree with this showing the importance of researching both learners and educators for a more in-depth analysis of the research. There was skewness in the results when gathering the data as 20% of learners neither agreed nor disagreed to question in hand.

Figure 1.2: Depicts a histogram that represents students' engagement of online learning platforms and illustrates the percentage of ease students engage with these platforms

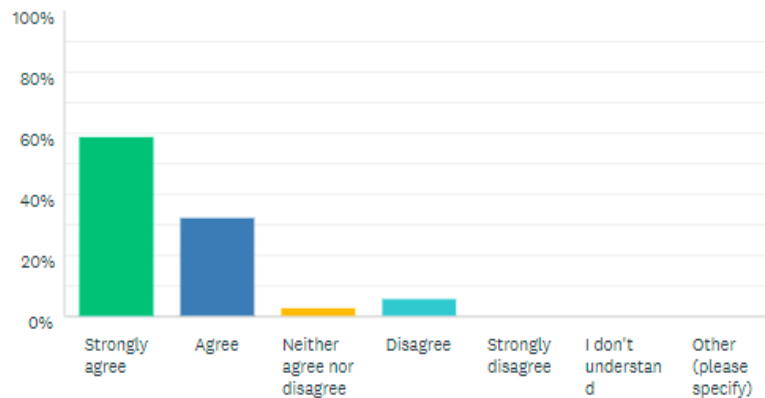| ANSWER CHOICES	RESPONSES	
▼ Strongly agree	2.94%	1
▼ Agree	41.18%	14
▼ Neither agree nor disagree	20.59%	7
▼ Disagree	26.47%	9
▼ Strongly disagree	8.82%	3
▼ I don't understand	0.00%	0
Total Respondents: 34		

4.9 Main Theme Social Interaction

Figure 1.3 depicts a histogram associated with students' view involving the online learning environment and the effect online learning has on social interaction with peers and educators. The horizontal axis represents the Likert questions involving the level of agreement from students from strongly agree to strongly disagree with the vertical axis representing the percentage of agreement in which students think online education influences the social interaction of learners. Diagram 3 clearly shows that 58% students strongly agree that online education has an effect on social interaction with their peers and tutors with 32% of students that agree education has an effect on social interaction. Figure 1.3 shows that there is a significant statistic difference between strongly agree and disagree that online education has an effect on social interaction with 6% of learners disagreeing that online learning has an effect on social interaction. The results show a 52% difference in learners strongly agreeing to disagreeing that online education has an effect on social interaction.

Figure 1.3: Depicts a histogram that represents students' views on weather social interaction has an effect when learning online and illustrates the percentage of students that think online education effects social interaction.
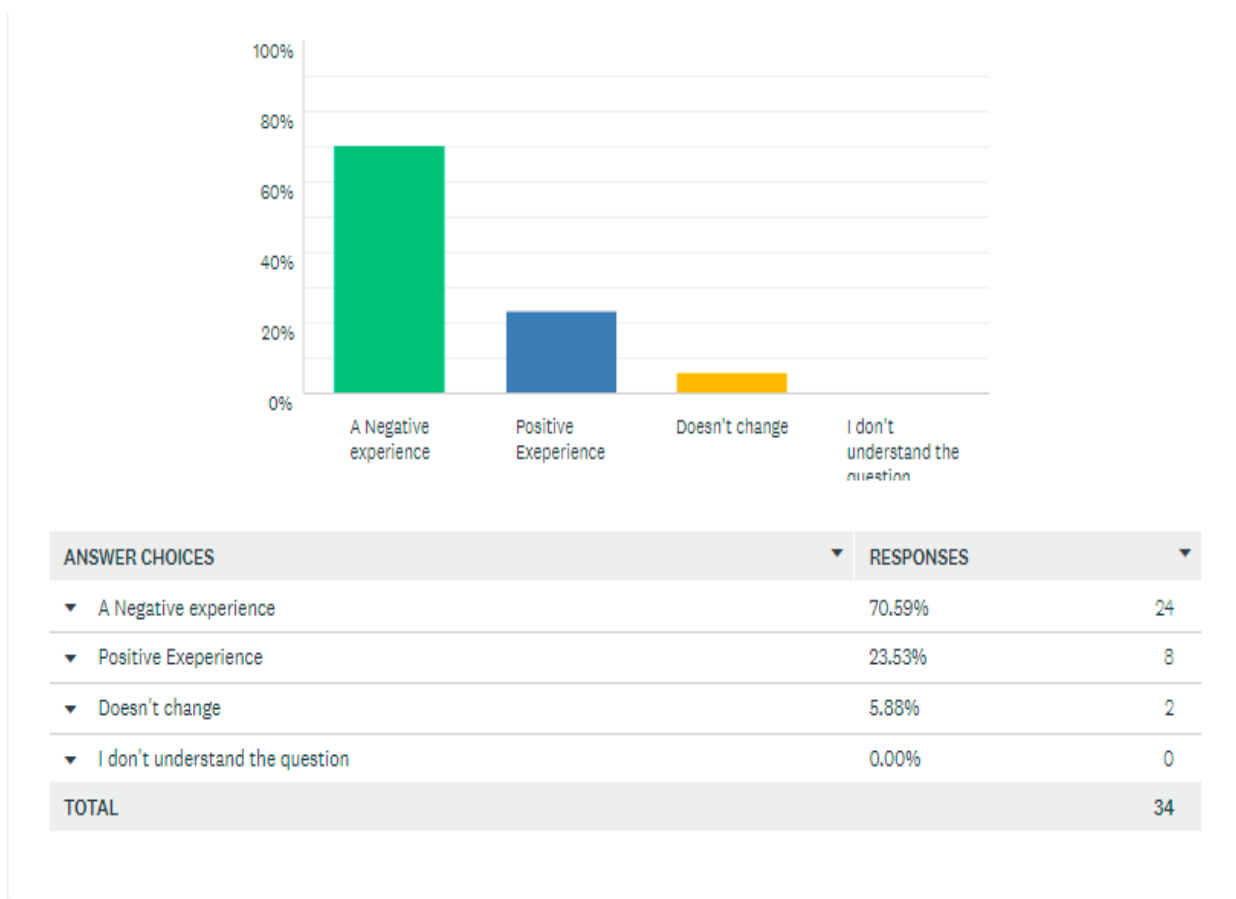

ANSWER CHOICES		RESPONSES	
▼ Strongly agree		58.82%	20
▼ Agree		32.35%	11
▼ Neither agree nor disagree		2.94%	1
▼ Disagree		5.88%	2
▼ Strongly disagree		0.00%	0
▼ I don't understand		0.00%	0
▼ Other (please specify)	Responses	0.00%	0
Total Respondents: 34			

Figure 1.4 depicts a histogram associated with students' view involving whether the online learning environment and the effect online learning has a negative or positive impact on social interaction with peers and educators. The horizontal axis represents the choice of learning experience from negative to positive: with the vertical axis representing the choice and percentage of students of the type of experience. Figure 1.4 clearly shows that when in an online educational environment social interaction is affected negatively with 70% of learners choosing a negative experience. This supports the data gathered from the interviews with educators involving the issues and difficulties with social interaction. However, 23% of learners state that an online learning environment has a positive

impact on social interaction. This supports the data gathered from participant A and D from the interviews with educators in relation to online education having a positive impact on learner social interaction. 6% of learners stated that the impact online learning has on social interaction doesn't change, meaning that social interaction is the same in both the traditional in class face-to-face setting and the online educational environment.

Figure 1.4: Depicts a histogram that represents students' views on weather social interaction has a negative or positive effect when learning online and illustrates the percentage of what type of effect students think online education has on social interaction

ANSWER CHOICES	RESPONSES	
A Negative experience	70.59%	24
Positive Exeperience	23.53%	8
Doesn't change	5.88%	2
I don't understand the question	0.00%	0
TOTAL		34

4.10 Conclusion:

This chapter allowed for the data to be analyzed and divided into five main themes. The themes that emerged from this chapter where online music educational pedagogies, online educational support, further education, social frameworks, social interaction and perceptions of educators and learners. The themes identified a broader pattern of data that relates to the research question for a more in-depth analysis Braun and Clarke state that narrowing the scope of the data gathered using the six-step process, steps 4 and five state that the themes should be reviewed and then defined this led to refining the emerged themes and data gathered into sub-themes. Braun and Clarke state that themes might not quantifiably measure the data, but it can capture more than just the research questions being asked. The themes were quite broad when it came to the research question and the necessity to refine the themes further into sub-team allowed for an in-depth analysis of the study and the phenomenon which follows Braun and Clarkes six-step framework discussed in the methodology chapter. In the final phase of the thematic analysis the experience and perceptions of the participants are vital to ensuring the phenomenon is illustrated in its complexity and provides the reader validity (Braun and Clarke, 2006).

5.0 Chapter five Conclusions and Key Findings

When conducting the research one specific outcome was not expected as the study did not only explore the advantages and disadvantages of online music teaching, but it explored and discussed the perceptions of both teachers and students in relation to the research topic on contemporary music teaching in an educational online environment. This led to a broader scope and range of discussion within the primary research involving questionnaires with students and interviews with teachers resulting in more enriched valid and reliable results. Although there were areas of focus within the interviews which were more apparent in the questions asked, the researcher did not assume that there is one definite conclusion. Not only did the outcomes of the study provide a deeper understanding of the chosen topic and be effective for my own teaching practice but will also lend support to the Further Educational Training sector.

The findings and impact of this research provide relevant evidence for current online music teaching and learning practices. In general, the constructivist and social constructivist learning methods of curriculum design methods help to provide students with interactive learning in an online environment. The importance of this research is that online music teachers should continue to actively participate in sustainable guidance and institutional support to manage new online music teachers and find past experiences of those who are open to online teaching and use technologies. innovative to teach. Overall, the rise and necessity for educational institutions to provide an online learning environment has become a major importance for future practice and the sustainability of these institutions considering covid19. Findings discuss that the covid19 pandemic forced educational institutions into an online teaching capacity including institutions who were not equipped with an online platform to adapt to this innovation. Key findings from this study highlight the need for initial and on-going training and support for both educators and learners for online education to be successful.

Findings discuss that when in an online environment social interaction of both learners and educators is greatly impacted in a negative way. That to provide learners with a successful educational experience educators and educational institutions need to support and provide a socially interactive environment. Findings show that this is specifically important within the music educational environment as the importance of social interaction through peer collaboration, networking with peers and industry professionals is of great importance in relation to lifelong learning. Social technology and online social interaction generally provide a way for learners to showcase their expertise, activities, and experiences, especially in music education, it is vital that learners ensure their musical talents are visible in an online environment which in this digital era is industry standard to grow and be successful as a musician, as well as the starting point for lifelong learning (Salavuo, 2008). Learners can now build an online portfolio on industry standard services supported by the educational institution. Online portfolios allow learners to engage with online education outside of the school setting allowing them to build and present.

5.1 Educational support innovations:

Findings state that technology and online education is an ever-growing part of the education system, and it is becoming more and more popular and successful in capturing and promoting student enthusiasm and participation. Further education (FE) plays an important role in community development, skills development and supporting social mobility. It helps prepare for the next stage of education and a diverse student population with broad needs and expectations in the workplace. The survey results show that online learning can help institutions provide attractive and flexible courses to meet the needs and expectations of students, while helping to protect and increase funding by minimizing student dropouts and expanding student enrolment. The area of contemporary music is vastly varied with multiple courses in popular music. In FE alone there are courses on music performance, sound production, music management and composition. All these courses and assessment are created and based around the use of technology in class. Technology is

required in order for students to complete the course. They are using industry standard applications so its required competency in real life scenarios

Facts have shown that online learning has become a close substitute for traditional classroom learning. During the pandemic crisis, educational institutions did not spend much time adapting to this environment. This transition was sudden and not completely planned; however, the learning did not stop. During the COVID19 pandemic crisis, when students feel social isolation and anxiety about social distancing, the effectiveness of online learning is the focus of this research. Study found that lack of social interaction is one of the obstacles to effective online learning Therefore, teachers should ensure that they have an interactive environment in the classroom.

Recommendations for Future Research 5.2:

While there are already studies and rich literature highlighting the disadvantages and advantages of the transition to online education and its impact on social interaction, the effect of online music education remains to be explored in greater detail meaning the importance of further research in field of study is imminent.

Applying the ideals and goals of the current concept of successful learning to traditional education is a daunting task (Koopman 2007: 159). But the distribution of collaborative activities, real tasks, and experience is often evident in an informal operating environment, such as a rock band or online community with an active participation rate (Westerlund 2006). Obviously, an online environment is needed, where musical collaboration can occasionally emerge and develop, where ideas are exchanged, and members' expertise can be used. Perhaps we can learn from a built environment to operate informally and open the fence around educational institutions. Social technology provides opportunities to integrate activities that take place in formal and informal settings, and provides knowledge to all users The builder, not just the recipient. These platforms can be used as an important part of everyday teaching and learning, or at least their functions should be incorporated into online learning systems or intranet systems currently used by educational

institutions. They can give you access to information, but also people who can help you with your career or study with you. The active learning network of creative people can be used as the basis for lifelong learning.

5.3 Personal Statement:

Music is a subject of passion and creativity and I have always had an interest in knowledge which motivates and inspires me as both and educator and student to learn. The further educational system is of great importance to me as it allowed me to start my music educational journey to being a further educational teacher today. From conducting this dissertation, I have developed an understanding of the importance of education and having adequate training and support from institutions. This has highlighted the importance on reflecting on your own educational practice and teacher agency which involves directing your own professional growth as an educator. This leads to the importance of professional develop and educational support and training when transitioning to an online setting. This dissertation brought to light the importance of social interaction for music education and how an online setting has a negative impact involving the lack of social interaction within this setting. Providing an environment where learners can interact with and support their peers throughout the learning journey is of great importance when carrying out the curriculum design. This highlights the need for the student voice to be heard when constructing classes in the online setting this is highlighted in the literature showing the need to show the learners perspective.

5.4 Learning Process:

As discussed in the methodology chapter, the hybrid of a mixed methods approach is considered more appropriate to the research questions being asked as it allowed perceptions and opinions to be discovered through thoughts, beliefs and values (Johnson, 2007). By adopting a mixed

methods approach, it can result in a more comprehensive analysis of the research questions and outcomes (Creswell, 2009). The online music education framework of Carol Johnsons (2018) needs to be studied as it develops the knowledge base necessary to understand the research problem in question before beginning the data collection phase.

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Information form for research participants

Department: Master's in educational Practice

Project Title: Perceptions of teachers and Dyslexia

Researcher: Janine Deegan

I would like to invite you to take part in a research study. Before you decide you need to understand why the research is being done and what it would involve for you. Please take time to read the following information carefully. Ask questions if anything you read is not clear or if you would like more information. Take time to decide whether to take part.

Introduction and Rationale

My name is Janine Deegan and I am currently a student on the Master's in Educational Practice course in The National College of Ireland. I am carrying out a Dissertation as part of a Masters of Education. My idea and chosen area of research topic involves the perceptions, experiences, and views of teachers involving online music teaching versus in class face to face teaching within the sector of Further Education. Interviews with teachers will be conducted to gather the information. The interview questions will be provided to each participant two weeks in advance to allow individual participants time to proofread and prepare. If you agree to

participate you will be asked to give written consent by signing a consent form this will be followed by a 30-minute interview conducted over Zoom. The Zoom link will be sent to each participant 48-hours in advance. Zoom interviews will be recorded for transcription purposes. When the data is collected an interview transcript can be provided to participants by email. Participants will have two weeks to make omissions or changes before publishing the study.

A questionnaire will be distributed to music students showing another viewpoint on the chosen research topic. This questionnaire will be constructed in the form of a Likert scale involving the perceptions and views of students on online music teaching versus face to face teaching. This questionnaire will be disturbed digitally online. If participants agree to participate in the study, they will sign an online consent form before taking the questionnaire. All participants will be required to click an over 18 consent box before taking part in the questionnaire. An email link will be provided in the survey for access to published study.

What will taking part involve?

Discussion will be based on educators' perceptions of teaching contemporary music online versus a face to face environment. The interview will explore and discuss the experience, views, and opinions of online music education. The interviews will take place on Zoom and will last approximately 25-30 minutes. The visual and audio will be recorder for data transcription purposes.

Why you have been invited to take part

Participants have been selected through a purposive sampling method. I have used my own judgement to recruit participants based on the experience and background subject.

Participation

Participation is completely voluntary, and participants have the right to refuse participation, refuse any question and withdraw at any time without any consequence whatsoever.

Confidentiality

To protect participants identity and confidentiality all interviews will remain anonymous in the study. Due to circumstances of Covid – 19 all forms will be emailed to participants. By doing so all computer-based files will be encrypted. Any documents printed will be stored in a locked a

filing cabinet and personal identifiers from study documents will be removed and destroyed as soon as possible. All procedures will be followed by the NCI code of conduct and ethical guidelines.

Data Collection

Signed consent forms and original audio recordings will be retained on the researcher's personal laptop in a password protected folder. The researcher will be the only one with access to the files/data until after the paper has been completed and graded. A transcript of interviews in which all identifying information has been removed will be retained for a further twelve months after this. Under freedom of information legalisation, you are entitled to access the information you have provided at any time.

Results

Plans for the research only consists of submitting the dissertation for educational purposes.

Contacts

Researcher: Janine Deegan

Supervisor: Michael Goldrick

Affiliation: National College of Ireland

Affiliation: National College of Ireland

Contact: x19105576@student.ncirl.ie

Contact: Michael.goldrick@ncirl.ie

Consent Form

Consent Form

Please read the following and, if you are happy to do so, sign at the bottom to express your informed consent to participation:

1. I volunteer to participate in a research project conducted by Janine Deegan from National College of Ireland. I understand that this project is designed to gather information about Dyslexia in Further Education in Ireland.

2. I may withdraw or discontinue participation from this study at any time up until June ………..2021. If I decline to participate or withdraw from the study, I will contact the researcher by email: x19105576@student.ncirl.ie

3. If feel uncomfortable in any way during the interview session, I have the right to decline to answer any question or to end the interview.

4. I understand that the researcher will not identify me by name in any reports using information obtained from this interview, and that my confidentiality as a participant in this study will remain secure. The data will be stored securely at all times. To ensure anonymity, all participants' names will be omitted. Data is available to subjects at their discretion and can be accessed at any time through email.

5. Subsequent uses of records and data will be subject to standard data use policies which protect the anonymity of individuals and institutions. If participants wish to view a copy of the final dissertation, they may do so by emailing the researcher at x19105576@student.ncirl.ie

6. Faculty and administrators from my organisation will neither be present at the interview nor have access to raw notes or transcripts. This precaution will prevent my individual comments from having any negative repercussions.

7. I understand that this research study has been reviewed and approved by the researcher's supervision team in The National College of Ireland.

8. I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

9. If during your participation in this study you feel the information and guidelines that you were given have been neglected or disregarded in any way, or if you are unhappy about the Process please contact: Janine Deegan x19105576@student.ncirl.ie

10. I have been given a copy of this consent form.

Signed: _____ Date: _____

Appendix C

Interview Questions

1. Are you currently teaching in an online environment, face to face or blended capacity?

2. When it comes to Music teaching what is your preference teaching online or in a face-to-face environment?

3. How do you perceive the quality of online music teaching compared to face-to-face teaching?

4.Please tell me about your online content approach and what methods of delivery are adopted for your courses?

     (a) Which of the methods do you find effective and why?

5. In your opinion, what have been the main challenges for teachers in switching to online/distance learning?

6. What factors would lead you to choose online educational programs rather than traditional in class instruction?

7. As a Teacher, how does your experience of online educational programs compare with traditional in - class instruction involving social interaction?

     (b) Is the interaction a positive or negative experience?

8.How important is communication and social interaction for you while teaching remotely?

9. In your opinion are your students learning as much now as they were before switching to remote learning?

Appendix D

Interview Schedule

Participant	Teaching Role	Years' Experience
Participant A	Music Performance	10+ Years
Participant B	Music Technology	20+ Years
Participant C	Music Business	20+ Years
Participant D	Music Composition	10+ Years
Participant E	Music Theory	2 Years

MAEP2 Marking (Dissertation)

Student name: Janine Deegan

Dissertation title: What challenges do contemporary music educators face in the transition from a traditional to an online educational environment and what are the impacts on online communities of learning?

Supervisor: Dr Michael Goldrick

Examiner I: Dr John Condon

Examiner II: Dr Yvonne Emmett

Chapter	Changes made	Page(s)
Introduction	Changed Title Restructured Abstract Changed Aims and Objective Statements	(i) 1 8/9
Lit Review	Re-ordered relevance of Literature Critiqued DES strategy	11-31 20
Methodology	Rational for Research Design Re-structure of Chapter Rationale for Mixed Methods Pilot Study Methodology relates to the research question	34 32-48 37 41 46/47
Findings and Discussion	Re-name Themes Deeper discussion (Online Support) (Social Interaction) Conclusion	49-70 58/59 60/61 70
Conclusion	Inserted new Paragraph on personal statement	73
Dissertation presentation (structure, formatting etc.)	Fixed Quotations Carried out a comprehensive deep clean of syntax, grammar, spelling, tenses especially in first three chapters and intro/abstract. Consider suggestions made above but do include personal statement/reflection to add to the purpose, validity and depth of your experience	49-70

Submission deadline: 15th September, 2021.