Now that We are All Expert, What Do We Really Think about Online Class?

Liliek Adelina Suhardjono
Faculty Member, School of Design – Visual Communication Design
BINUS University
Jakarta, Indonesia
lsuhardjono@binus.edu

Abstract

As early as March 2020 the Covid-19 pandemic took over globally and soon the world as we used to know underwent abrupt changes, including education sector. The key motivation for this research is to understand how teaching and learning in the art and/or design discipline might be transformed in the long term, for both teachers and learners, as a reflection of teaching practices under the pandemic condition. Comparatively, this research aims to find out whether there is a shift in educators in art and/or design's perception toward online class, by considering both technological and human aspects surrounding the subjects. This research uses mixture of quantitative and qualitative methods. Quantitatively, this study analysed data from online questionnaires addressed to lecturers at Higher Education Institutions (HEI). To get a deeper understanding, this research also uses a qualitative approach, by investigating both lecturers and the students majoring in art and/or design. This research maintains that while the presence of technology and internet are vital in virtual class, but such classes can only be dubbed as successful providing there is an active role from both educators and students. Currently, the online classes that are taking place in a rather emergency manner are not yet running optimally, due to the lack of participation from the students. However, it is probable that in the future this situation may be changed, with the carefully planned curriculum, once our students are mentally prepared.

Keywords
Online class, Art and design, Teaching art, Post-pandemic and School reopening.

1. Introduction

Just like a science-fiction movie, the corona virus started spreading in 2019, and as early as 2020 the Covid-19 pandemic took over globally. World Health Organization declared the infection as a pandemic on March 11, 2020, and soon the world as we used to know came to a standstill. The overall impact fuelled by this seismic event were simply phenomenal. It is safely to accept that many aspects of our lives inevitably will not return to its pre-pandemic original state – including education sector. On March 12, 2020, the Centers for Disease Control and Prevention – the United States' federal agency dealing with public health, broadcasted revised regulation on handling Covid-19 for education institutions. Presently, the education system is a worldwide network, with the abrupt changes and the reactions upon it was a communal one. Many countries around the world have decided that the most effective and instant way to halt the spread of the virus to the students was to close the education establishments. Closing the school's gate does not mean stopping the teaching and learning process. Regardless their own level of readiness, in a short period of time, educators were demanded to alter its teaching and learning activities, as well as experimenting and finding the right recipes to deliver the course modules remotely, in the form of online class. All of that is performed from the comfort of their homes – or lack thereof. Due to various limitations, compromises were made on how educators could carry on their duties smoothly. Two years passed, after more than 500 million confirmed cases (WHO 2022) – and most importantly: three vaccinations later, we are well on our way back on track.

The key motivation of this research is to understand how teaching and learning might be transformed in the long term, for both teachers and learners, as a reflection of teaching experiences under the pandemic condition. Time is a relative concept. Two years might actually be short in terms of time span; however, we have been through a lot during those seemingly fleeting moment. Even with the support of advance of technology, the first lockdown has made most of our world topsy-turvy. But as time passes, together with the second and third Covid waves, like it or not, we adapt to it. Humankind is once again proven to be species with determination. Educational institutions around the world have

understandably responded to the dynamic that occur in real world. Based on their first-hand experience in the context of online class, people in the educational sector are now having clearer idea on what is work and what is not.

To make a successful online class we often emphasis on the necessity apparatuses such as adequate technological devices, alongside stable and sufficient internet connection. Bandwidth - things that once considered as privilege in some places, has becoming minimum requirement to access education throughout this new norm. In this comparative study, we will analyse some receptions from both the teachers and learners in Higher Education Institutions (HEI) that accompany the abrupt changes caused by the Covid-19 pandemic. Similar studies have been conducted and published in some disciplines such as English Language, Business Executive; and/or in other level of educations, namely Primary and Secondary levels; however, this research choose to focus on the of art and/or design discipline. Weisskopf (1981) juxtaposes art on par with myth and religion, as a holistic approach to human experience. And therefore, without any intention to underestimate the role of infrastructure (such as gadgets and the internet), this research is indispensable because it will touch upon the role of human's essentials feeling namely empathy, that is equally important if not more. Empathy embraces identification and imagination, dual main concepts in most art syllabus (Phillips 2003).

1.1 Objectives

Having been no choice but performing class virtually for over than two years, this research aims to uncover what has been truthfully felt by the individuals involved in the process. This research will try to measure the degree of flexibility that has been implemented by the institutions, in order to make sure that the class is still running. Comparatively, this research aims to find out whether there is a shift in educators in art and/or design's perception toward online class. Do they see the potential of this mode of learning as a suitable alternative for face-to-face class? Now that we are expectantly undergoing the final period of the pandemic and heading back to normalcy, this research can be used as a reference and to predict whether this model will sustain for education in the fields of art and/or design in the Higher Education Institution level in the long term.

2. Literature Review

In the last two years, there has been numerous publications and countless online articles discussing the abrupt changes and its impact as results of the pandemic in varies aspects of human life, including education sector. Online class is actually not a new paradigm. The earliest MOOC (Massive Open Online Course) dates back to 2008, but in 2011, Stanford University launched a revolutionary advancement with its highly publicised course on artificial intelligence (Zwaan 2017). Since 2012, the number of virtual educations increased steadily, and in 2018, the amount of student's enrolment in at least one online class in the USA had climbed to more than 34 percent (Brannen et al. 2020). Currently there are hundreds of MOOCs in many different platforms which make them relatively easy to access. However, we cannot simply equate the MOOC version of the online class with the online class that occurred during the pandemic. The latter could not be considered as carefully planned class, instead it happens with insufficient preparations. It is perhaps more appropriate to label it as emergency remote teaching (ERT), defined as a short-term shift to an alternate teaching mode due to emergency circumstances (Hodges et al. 2020; Marshall et al. 2020).

Several publications in the context of education amidst Covid-19 Pandemic. Kiliçkaya et al. (2022) edited a volume titled "The Challenges and Opportunities of Teaching English Worldwide" which include some narratives by English teachers in several countries and share their personal advices for good practices and solutions for online class. Reimers (2021) published "Primary and Secondary Education During Covid-19: Disruptions to Educational Opportunity During a Pandemic" that narrates how the radical transformation of education during the pandemic has caused learning damage and detachment from learning, especially for disadvantaged students in Primary and Secondary level. Cooker et al. (2021) composed "Transforming Teaching: Global Responses to Teaching Under the Covid-19 Pandemic, which introduces new techniques of operating and pedagogical tactics fitting for developing global skills from Nursery to University level, during the global pandemic. Meanwhile, Iñiguez and Lorange (2022) covered the same topic through the lenses of business education and executive development.

As it has been stated above, this research will be considering both technological and human aspects – more precisely, how the technological stimulus affect human behaviour surrounding the online class subjects. Preceding literature has advised that Stimulus-Organism-Response (SOR) model introduced by Mehrabian and Russell affect model can be adopted to understand the effect of stimulus on human behaviour (Goi et al. 2014). Various sources have advised that SOR model comprises of stimulus as an autonomous variable, organism as facilitator, and behavioural response as the determined variable (Spies et al., 1997; Vieira, 2013; Goi et al. 2014). Hosland, Janis and Kelley suggested that there are three variables that affecting these changes in a person, i.e. attention, understanding, and acceptance (Mar'at 1982).

This research will employ SOR model in order to find out the educator's behavioural revolution, that has been triggered by the various stimulus due to the Covid-19 pandemic.

Since this research will mainly investigates the change in human behaviour as well as their perception, it is compulsory to classify the age range of the involved parties, to understand their level of engagement with technology. As the oldest group in the educators' sample respondent, baby boomer is understood to prefer face-to-face interaction, but at the same time they are open to embrace technology. Gen-X is considered as a generation that feels comfortable with technology, and the millennial is dubbed as the first "digitally native" generation, whose daily life heavily intertwined with portable digital devices (Wang et al. 2014; Pelta 2019). Meanwhile, their students are sorted as the Gen Z group, which among others includes students who have concluded or are pursuing degrees, those who have finished or plan to finish vocational studies (Deloitte 2021).

3. Methods

This comparative research uses quantitative and qualitative methods. Quantitatively, this study analysed data from online questionnaires addressed to lecturers at Higher Education Institutions (HEI). To get a deeper understanding, this research also uses a qualitative approach, by collecting data from both parties, namely the lecturers and the students majoring in art and/or design. This individual interview recounts the personal experiences of individuals who participated in online teaching during the pandemic in more depth. The entire narrative is then juxtaposed with voices from fellow educators around the world which have been compiled and published in the form of trustworthy books, journals, and online articles.

4. Data Collection

The study relied on participants' self-reported data from online questionnaire and interviews. Throughout April 2022, an aggregate of 103 questionnaires were precisely disseminated to the teachers/lecturers in art and/or design faculties. 75 out of 103 responses (73%) from online questionnaires were fitting and valid for analyses (n=75); while the other 28 have to be rejected due to one or more unmatched criteria(s). The validity of this questionnaire is verified by using IBM's SPSS software. The functioning questionnaires acquired were exceeding the tolerable response rate of 70%. These valid responses come from 28 institutions in six different countries (Indonesia, Malaysia, China, Singapore, United Kingdom, Hungary). Age-wise, the data were organised into three clusters, following the model from Statista Research Department (2021), with:

- 41,4% responses came from millennial group (24-40 years old),
- 54,6% responses came from gen-X (41-60 years old), and
- 4% responses came from baby boomer generation (>61 years old)

The questionnaire was developed based on Stimulus-Organism-Response (SOR) framework (Table 1), to understand the effect of technological stimulus to the educators, and how flexible they adapt and response to the situation.

Table 1. Stimulus-Organism-Response (SOR) model

Stimulus	→	Organism	→	Response
Q1. Internet connection		Q4. Teacher's attention to class participation		Q7. Changing duration
Q2. Gadget (Audio-Video)		Q5. Teacher's understanding toward their students		Q8. Modifying modules/content
Q3. Situation at home		Q6. Teacher's acceptance towards class dynamic		Q9. Reducing numbers of assignments
				Q10. Lowering expectations

Respondent were asked to determine their level of agreement from the list of statements in each SOR cluster, using a five-level Likert scale ranging from (1) 'strongly disagree' to (5) 'strongly agree' (Table 2). Here is the list of those questions:

- **Stimulus**

Q1. Internet connection works sufficiently for having video call in my area.

Q2. I have sufficient gadget/Audio-Video for conducting online class.
Q3. My home situation is conducive for the teaching and learning process.

- **Organism**

Q4. I feel that my students participate actively during online class.
Q5. I feel that I can relate well with my students during online class.
Q6. I believe my students' relations goes well with each other, even though they do not physically meet.

- **Response**

Q7. My institution modifies the course duration (i.e., from 100 to 90 minutes/shift, or 2 shifts becoming 1, etc)
Q8. Me/my institution modifies the course' modules, albeit temporarily.
Q9. I reduce the numbers of student assignments.
Q10. I lower my expectations towards my students' results.

The following Table 2 shows the distribution of the Likert scale, alongside with their interpretations:

Table 2. Likert Scale Interpretation

Score	Categories
1,0 - 1,8	Strongly Disagree
1,8 - 2,6	Disagree
2,6 - 3,4	Neither
3,4 - 4,2	Agree
4,2 - 5,0	Strongly Agree

Qualitative interviews were also conducted toward students majoring in art/design subjects. A total of 321 responses were recorded, with only 3 invalid responses, leaving 318 (99%) samples to be analysed. This students' interviews were conducted in online manner, but the types of questions given were more of a descriptive/essay type, with as minimum restriction as possible, in order to give a higher level of freedom in answering. Students' identity in this questionnaire were anonymous. This is a deliberate decision so that they can feel as free as possible in expressing their opinions, without fear of being judged.

5. Results and Discussion

5.1 Numerical Results

Table 3 shows the analysis results of the respondents' answers (n=75) for the SOR questionnaire to the educators, with the Cronbach Alpha for each SOR cluster ranging from 0,729 to 0,870, which is greater than critical limit of 0,70. This numbers confirm that it will provide consistent results if the study is repeated in a larger number. The results of the standard deviations do not indicate any problems with the expectations of normality. The numerical results presented in Pearson Correlation show strong correlation, with each component exceeding the r table of 0.227. Therefore, no items needed to be dropped from the factors.

Table 3. Descriptive Analysis for the SOR questionnaire towards the educators

Variable	Dimensions	Cronbach Alpha	Mean	Standard Deviation	Likert Scale	Pearson Correlation (r table 0.227)
Stimulus	Q1. Internet connection	0,870	3,63	.897	Agree	0,940
	Q2. Gadget (Audio-Video)		3,92	.882	Agree	0,847
	Q3. Situation at home		3,67	.664	Agree	0,911
Organism	Q4. Teacher's attention to class participation	0,729	2,19	.926	Disagree	0,825
	Q5. Teacher's understanding to student		2,68	.841	Neither	0,800
	Q6. Teacher's acceptance towards class dynamic		2,49	.891	Disagree	0,791
Response	Q7. Changing duration	0,742	3,99	.951	Agree	0,766

	Q8. Modifying modules		3,67	.859	Agree	0,778
	Q9. Reducing the number of assignments		3,60	.959	Agree	0,784
	Q10. Lowering expectations		3,72	.648	Agree	0,686

Technological progresses have allowed the education sectors to offer advanced remote education courses in the form of online courses (Kelly and Columbus 2020). By using the reference of the SOR framework, we analyse the technological stimulus during the pandemic period. In Table 3 in the 'Stimulus' section, we can see that in general educators have adequate infrastructures needed for the implementation of online education. Their internet connection is relatively strong and stable (Q1), they generally own gadgets with specifications that are more than sufficient to launch an online video conference (Q2), and their teaching location and/or situation is fairly conducive (Q3). These sentiments are echoed in the Likert scale that uniformly shows agreements. From these three instruments, we can safely say that teaching and learning activities should have been running quite smoothly.

However, when we move to the 'Organism' section (still in Table 3), the reaction points to a different direction. A larger number of educators feel that the class participation of their students is lesser than their expectation (Q4). They also admitted that they were not too sure whether they could relate to and understand their students (Q5). Likewise, they are also somewhat clueless about class dynamics among students (Q6). Overall, educators felt that student reactions during online class were lukewarm when compared to face-to-face class. Upon further qualitative interviews, most educators voiced this sentiment on the grounds that most of their students were reluctant to activate their camera or give voluntary responses whenever the lecturers throw questions to the class. Even though they have tried to make their study sessions more interesting, and encourage their students to collaborate further, using various platforms, such as Kahoot!, Mentimeter, Miro, Padlet, and Quizizz to name a few. This approach might work for a while, but after some time, the students in the class returned to their passive attitude. This phenomenon is in line with the opinions of Birkinshaw (2022), who argues that there are still challenges in gaining participation and engagement in online classes, and that it is much more difficult for speakers to get response on their presentation. Classes that behave passively might happen as well in a face-to-face mode, however, with physical attendance, there is a sense of human interaction – just by being there. Signifiers such as facial expressions, body languages, and all the little gestures that accompany them create familiarity, and over time these interactions lead to empathy, both from teacher to student, and vice versa. In this regard, we cannot underestimate the power of human presence, and the effect it possesses.

In response to this, the educators were acted flexibly and willingly took compromise steps – by making some changes as shown in the 'Response' section. These changes are among others (but not limited to) changing the class duration (Q7), to prevent too much fatigue from both student and their gadgets. Understandably, with every class material presented on the screen makes the eyes and human body tired more easily. Most of the educators also willingly to modify the course' modules, albeit temporarily (Q8), reducing the number of assignments to give less pressure to the students (Q9), and finally, bracing themselves to see lesser results by lowering expectations toward the students (Q10). These changes show that indeed the educators responded to the situation in adaptive and flexible manners.

In the span of two years, safely to assume that this cycle has been going on for quite a while. But regardless of how much change and the level of flexibility educators make, it doesn't mean that the level of student participation in online classes is getting better. From the students' point of view, this finding is in line result survey launched by technological firm Top Hat, which found that students predominantly felt that ERT was unengaging and mediocre compared to their normal face-to-face class pre-pandemic period (Kelly and Columbus 2020). Hence, no matter how advanced the technology available to support this virtual experience, it does not guarantee that the class in as good as the face-to-face counterpart.

5.2 Qualitative Results

It may seem unfair if this research seeks input from an educator's perspective only, especially when the SOR questionnaire results imply that the biggest challenges of online classes are largely due to a lack of participation and/or cooperation on the part of students. Therefore, this research also incorporates voices from the students, to verify the online class situation and re-confirm the grievances from the educators' side. Questionnaires for students were given as a written outlet to convey their real thoughts anonymously. Perhaps it is more appropriate to consider this student questionnaire as a written vent opportunity.

The answers given by the students confirmed that it was indeed accurate, the fact that they feel reluctant to turn on the camera when the online class was taking place. Of course, there are some that are due to limited internet quota, but the amount is not that many. Most of them deliberately turn off the camera and mute the audio, because they are more comfortable with that condition. Only 7.5% of respondents stated that they try turn on the camera habitually, while the rest chose to be "hidden" for various reasons. With the camera in off mode, they feel comfortable with the fact that they do not need to look presentable. More importantly, they can multitask and doing other activities during the online class sessions. The variety of activities they do in lecture sessions is somewhat amazing; among others: eating, online shopping, chatting with friends about things unrelated to lectures, doing assignments for other courses, lying down – and actually fall asleep, doing household chores, exercising, watching videos/Youtube/movies, playing with their pets, singing, cooking, drawing, walking around, gossiping, freelancing/making commissioning works, some students even attending online class while taking shower. That being said, 81% respondents stated that they try their best to open the camera if they have no other choice (for instance, as a verification of their attendance in that session), and 57% also responding to their lecturers, whenever their name is specifically mentioned.

Online class indeed has its perks. Many students (and educators) love the fact that they can be more flexible in managing their life. They can save more time and money by not having to travel to and from the campus. With the meeting recording feature provided by platforms like Zoom, students can also hold a higher degree of control in their learning. When they could not fully attend the lecture session or feel unable to concentrate on the learning material, they can replay the session recording, and revisit the parts they view as important and speed up the parts they deem less important.

Thing that is quite concerning is the fact that although students have begun to adapt to the routine of online lectures, a significant number of students have expressed the impression that their mental health is in distressed. They feel overwhelmed with frequent online notifications, numerous chats related to assignments and its due dates, and in some cases, the demand to work in groups with people they have never met in real life, and often feel off-frequency. Due to prolonged isolation, displacement and sometime the death and illness of loved ones, the psychological toll the pandemic took on young people particularly (Caballero 2022). Various things can be the cause, starting from those whose home situation is not conducive for online lectures, problematic family, but this sentiment is also voiced by students whose situation and environmental conditions are fine. Feelings of boredom, numbness, feeling alone, fear of losing social skills, and feeling unsure what will happen if the pandemic is over and life resumes to normalcy. The excitement for the possibility of having face-to-face class is there but at the same time overshadowed by the fear, what if the onsite class that had been anticipated for so long turned out to be not as delightful as expected.

5.3 Graphical Results

In this section, we go back to discuss the educators' point of view. Before Covid-19 pandemic hit the world, most art and/or design educators had never taught online. Therefore, they can only imagine and assume how the online class is being held. And most of their premonitions, were not good. The first part of the questionnaire asked the respondents (n=75) to recall how they originally perceived the online class, before they had no choice and finally experienced it first-hand. Figure 1 shows that originally, that most of them do not think fondly of the idea teaching using online mode. Only 19% of the respondents were okay with the idea of online class.

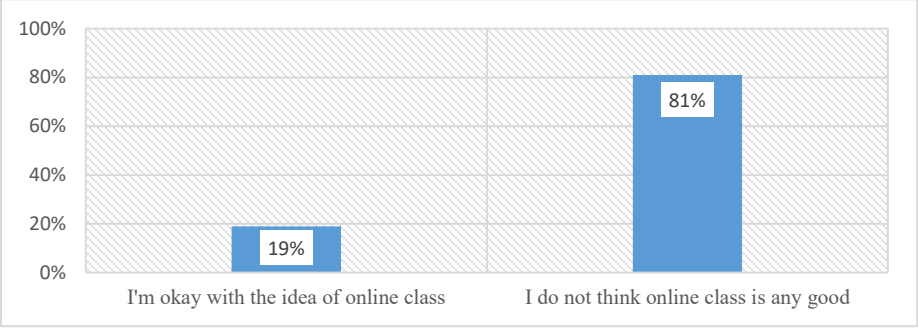

Figure 1. Educators' initial idea toward Online Class (before the Pandemic)

Later, in the final part of the questionnaire, after being forced to experiencing 2 years of unprecedented online class, due to Covid-19 pandemic, it was asked whether they have a change in perception toward online class. Figure 2 indicates the results, with 76% of respondents stating that they experienced a change in perception, while the remaining 24% stated that there was no change in perception.

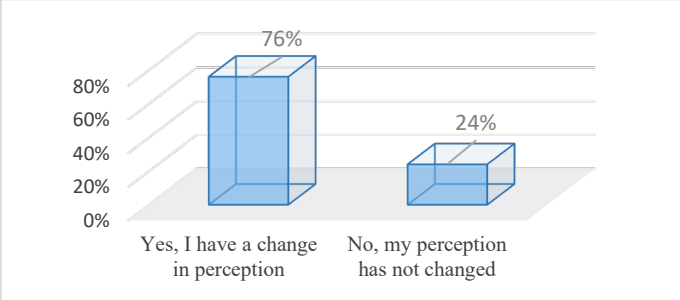

Figure 2. Educators' Change of Perception toward Online Class (after the Pandemic)

Even though most of the respondents admitted that they experienced a change in perception, it did not mean that all of those changes were going toward positive direction. On the contrary, after experiencing online class first-hand, some educators became convinced that this is not the right model for teaching art and design subjects. Figure 3 signify that while 21% concludes that they have worse experience during the online class, the bigger proportion of 79% respondents actually feels that online class is actually better than their initial thought. Of course, this opinion does not necessarily mean that educators are starting to lean toward the online education system. In fact, in a follow-up interviews, many of them rationalised that although the online mode was not as bad as they thought, but actually this model is more suitable to be applied only to theory-based modules. As for art/design classes that have practical-based, face-to-face mode is still better.

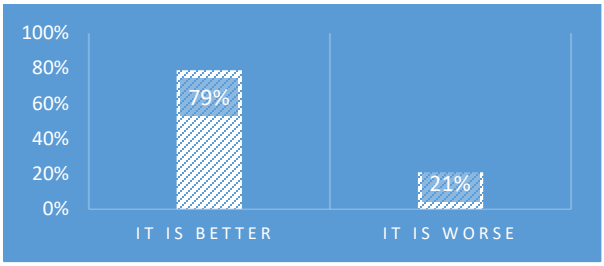

Figure 3. How the Educators' Perception Changed

From the three Figures 2 – 3 above, this research implies that indeed when we are left with no choice but to try some unfamiliar things, this new experience may open our eyes. The result might not be what we previously imagined; it could be better – but there is always possibility that it is much worse. Nonetheless these conditions force us to adapt and innovate outside our comfort zone, and in the process make us learn to become better individuals.

5.4 Proposed Improvements

This research proposes that given the adequate infrastructure and the advancement of technology, it is possible to convert a conventional class in art and/or design discipline into an online virtual class. This is especially true for the theory-based modules, but not so much for the practice-based modules. In an emergency situation, of course, an online class (even for practice-based modules) is better than having no class at all. Afterall, we as human has capability to learn and adapt. If anything, one of the biggest revolutions this pandemic has made is the acceleration towards online learning modes. It's not impossible that after this shift, blended learning is here to stay – even when the pandemic period is over.

Even though it has been stated that it is technologically possible, basically the online classes that are currently taking place are not yet running optimally no matter how high the degree of flexibility from the educators' side, mostly due

to the lack of participation from their students. In a prolonged time, this lack of participation was feared to create a snowball effect – in which educators also became less enthusiastic in teaching since they did not receive expected feedback from their students. This situation creates tension, where both parties (educators and students) consider the experience in online classes to be less than satisfactory when compared to onsite classes.

However, it is possible that in the future this situation may change, if our students are mentally prepared. Furthermore, it is vital to create a curriculum that is not materialized in the spirit of enforcement but is deliberately and consciously designed to be performed in this condition. This newly created curriculum must take into account students' grievances about their mental health during the application of ERT, so it is crucial to not only emphasize academic learning, but also knowledge that can nourish their soul, and nurture students to hone a better social skill set. This will be a whole different matter from the sudden and forced form of online classes that run suddenly and forcefully in an emergency situation like what has happening this past two years. We should not forget that no matter the form, online or face to face, a learning process should be fun and fulfilling.

5.5 Validation

After the elaboration of the research results in the previous section, in this section this research will highlight the importance of student engagement in virtual class. It is undeniable, the presence of technology and internet are vital currency in virtual class. However, online classes can only be dubbed as successful providing there is an active role from both educators and students. Lai (2002) infer what have been said by Krug, that the act of transforming a conventional class to a virtual one requires more than simply incorporating new technological tools. Lai's own experience in online teaching taught her that it is vital for students to have a learning environment that enable open and genuine discussion without the distress of being judged in regard to physical façade and attributes.

Nowadays, works in the art and/or design disciplines are not exclusive to fine art, but often have a measurable manner and rational goal in the form of applied art. However, in its creation process it is still rooted on one's feelings, emotions and imbued with aesthetic elements that make it different from other disciplines such as science or mathematics. Succinctly, this sentiment is perhaps better explained by Phillips (2003), an art educator who affirmed that his success as an art educator should not be judged by how many artists his students remember, but by their growing appreciation of other human creations and the empathy of the care given into that oeuvres. That is exactly the reason why from the educators' perspective, participation from the students is vital. Cooker et al. (2022) agreed that it would have been very challenging for educators to do a live broadcast without having audience feedback. Because even if they mentally convinced themselves that their students are there, in reality, the educators cannot feel the presence of their students without some concrete hints, no matter how small. Even if it's just a tiny box of video preview during the Zoom session, it can provide assurance that educators were not merely conducting monologues but having a live direct discussion with other human beings.

6. Conclusion

Logically, teaching at a Higher Education level supposedly demand less physical interaction than it does for younger apprentices. However, the act of 'getting to know each other' both from the perspective of educators and students are found to be indispensable. Physical presence gave an emotional yet human touch that will never been replaced by virtual experiences, no matter how superior the technology used – or at least as far as the advancement of technology that we have today. Even though it is not exclusive to the field of art & design, concrete dialogue between educators and students is a must in this field. Because at the end of the day, the expected output is somewhere between an artwork that can visually communicate to its audience and/or have the ability to connect one person to another; or vice versa, a study that can give meaning to an object, without which it would only be an inanimate entity.

Of course, this research is not without limitations. First, albeit the educators' responses were collected from 28 different institutions in several different countries, it may not entirely represent all art and/or design institutions around the world. Secondly, the answers of this research' questionnaires relied on participants' personal data and perspectives. Therefore, cautiousness is needed when deducing from these results. However, outcomes from this research are coherent with other scholarships alike. Thus, while some aspects might be differ depending on the place and conditions, we could assume that this result is still valid to some degrees. One thing that needs to be highlighted, the teaching and learning process is a two-way road. Both parties – the educators and the students are needs to be equally participate in the process, which is one of the best parts of learning experience.

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Biography

Liliek Adelina Suhardjono is a faculty member from Visual Communication Design department, at the School of Design, Binus University, Jakarta, Indonesia. She earned her undergraduate degree in Visual Communication Design from Binus University and has completed two master's degrees. The first degree was from joint program in International Performance Research, between University of Warwick (UK) and the University of Amsterdam (The Netherland); and the second degree was on History of Art and/or Archaeology from SOAS, University of London in

the UK. Having had a career in the graphic design and advertising industry for several years; at the moment she works as a structural faculty member at Binus University, Jakarta. She teaches mainly art-history related subjects, such as Eastern and Western Art Review, Visual Communication Design modules, and supervising students' Thesis during their final years in undergraduate study. She has published in several journal and conference papers, with her main interest evolves in the issue of Indonesia's nation identity in relation with its historical and cultural objects, which are collected and displayed in public realms.