



# Analysis of the Broadcasting and Hosting Art Courses of Online Education and Online Teaching Research in China: A Study Case

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## Abstract

In recent years, digital and online teaching technologies have revolutionized research in art learning and teaching. What internet school digitization and distance teaching have solved is the structural shortage of art teachers that has long plagued many schools. Furthermore, digital and distance learning are essential components of art course instruction. After long-term practice, the limitations of the classroom become apparent. Consequently, facing two art online classes at different levels, no matter how good the teacher's instructional design is, it will be challenging for everyone to reach a consensus. The most critical issue is that the digital online teaching platform in China lacks the capability to support high-quality interactive art courses. In addition to listening, watching, and speaking, students cannot obtain richer art teaching experiences, such as on-site practical operations. Furthermore, upon closer examination of its discourse construction and interactive methods, it is evident that the discourse is distributed among the public. This study analyzes the logic and patterns of constructing digital and online art teaching. The article also utilizes documentary and digital theory, as well as interview methods. This article utilizes qualitative research analysis and case analysis methods for examination. Furthermore, the limitation of this article is that it relies heavily on document descriptions for analysis and qualitative description, potentially lacking some substantive cases. This is also a limitation. The main contribution of this article is to describe online research on digital art courses.

## Keywords

Qualitative analysis, Digital art online teaching and online art learning, Documentary theory

## 1. Introduction

The introduction should provide background information that digital communication technology has established art online teaching and art online learning research. The finding is that described one of the key research topics in China's Art Education Research & Development has been the relationship between Art education and the world of work. Defining work in the context of Art education and exploring the relationship between work and learning are complex tasks for Art education researchers due to the conceptual ambiguity and dynamics of the external environment of universities (Jackson, D. & Bridgstock, R., 2018). Consequently, several terms are used in reference to university students' work-related issues, such as labour market, employment, occupations, professions, work, and career; however, there is no comprehensive term

covering the multi-dimensionality of work in the Art education context. The world of work in this study refers to both the ‘condition’ and ‘substance’ of work as a broad concept to understand the work in different contexts (Knight, E., 2020). Art Education Research & Development has made significant contributions during this time to explore the world of work in Art education based on multiple stakeholders’ views; however, certain questions remain about how to extend (or limit) the boundary between work and learning in various contexts. This article borrows the idea of working to learn and learning to work suggested by Jackson, D. and Bridgstock, R. (2018), who raised the question two decades ago of ‘whether we learn better through work or we learn to work more effectively’ (Jackson, D. & Bridgstock, R., 2018). This question has become even more critical in today’s unpredictable and uncertain working environment for Chinese university students and graduates.

## 2. Literature Review

Consequently, this study uses qualitative and document analysis methods to analyze and describe digital public sphere education in China. This study follows the qualitative scoping review approach, designed to provide a comprehensive summary of current literature relevant to a research art education question. In particular, a scoping review aims to search and map the key concepts and themes of a study and synthesise the scope of an area of inquiry (Knight, E., 2020). This article documents studies published from the 2013s through 2023 in China art Higher Education Research & Development to show how research topics on art education and the world of work have evolved. Higher Education Research & Development, an international peer-reviewed journal with a 40-year history, has published a broad range of research topics in higher education research based on theoretical, philosophical, historical, and empirical approaches. The broad scope of the themes and methodologies in the field make this journal a good case showing how the work-related topics in higher education have been studied in terms of both teaching, learning, and policy perspectives. In this article, two approaches were used for the scoping review: chronological and thematic. First, a list of journal articles since 2013 was created. After reading the title, keywords, and abstract of each article, the articles with related topics about higher education and the world of work were manually selected. A total of 98 articles were extracted, and the full texts were downloaded and read. The articles were listed by publishing years and summarised to see how the focus of this topic has been researched from the 2013s to the 2023s. The research pursued an iterative process to uncover the key themes of the world of work and art online education research. The key issues were framed to outline the key trends, central issues, limitations, and future agendas of this research art online teaching topic.

In addition, the aims of China art online education have been refined at various times, although the core values of the university, such as truth, knowledge, and freedom, have endured throughout history (Jackson, D., 2016). Specific aims and values of the university have emerged according to social and economic changes in certain eras; for example, the emphasis on emerging industrial knowledge and teaching practical subjects was strongly emphasised following the Second World War (Knight, E., 2020). With today’s fragmentation of disciplinary expertise and increasing art teaching diversity of professional occupations, professional art education has gained more importance in art education (Jackson, D., 2016). In the early years of art online education research, work was interpreted mainly in the professional and vocational education contexts. Thus, this study highlighted the importance of being a professional and identified the requirements of becoming a professional. The term employment initially appeared in Higher Education Research & Development in an article by Prosser (Knight, E., 2020) that addressed what knowledge, skills, and attitudes should be taught to university students training to be science teachers. Prosser (Knight, E., 2020) defined the undergraduate course for science teachers as ‘vocational training’ and ‘preparations for professional employment’ (Knight, E., 2020). Following this article, the term employment was not frequently used in this journal until more recent years. However, research articles have continuously conceptualized the knowledge and skillsets needed for specific occupations since the 2013s (Knight, E., 2020), when studies began to distinguish the general and specialised aspects of knowledge and skills in exploring university students’ learning goals for specific professions. In particular, core skills such as critical thinking, communication skills, academic literacy, and research skills were prioritised regardless of the profession (Knight, E., 2020).

Furthermore, one of the main conceptual ambiguities in Chinese art education and the world of work research stemmed from the mixed use of terms to describe work-related learning and its outcomes. As Green et al. (2009) pointed out, even if it was accepted that the university must take a vocational role, confusion remained over how the terms should be defined and applied. For example, the terms skills, attributes, competency, capabilities, outcomes, and employability were used inconsistently to refer to work goals. Several terms were used interchangeably to refer to basic work skills, such as generic, core, key, software, AI, Cloud, computer science, data science, transferable, and non-technical skills (Jackson, D. & Bridgstock, R., 2018). This conceptual ambiguity often led to the creation of simplified dichotomies of concepts, for example, theory versus practice and academic versus work knowledge (Jackson, D. & Bridgstock, R., 2018), despite the

fact that students' art learning experiences were multi-faceted, involving multiple structures and forms within the disciplinary context (Jackson, D. & Bridgstock, R., 2018). This is consistent with Knight, E. (2020) criticisms that learning in higher education was often overly simplified into two distinct categories, the generalists and the specifists, to best offer preparation for employment and work. However, generic, and unique skills were fluid concepts, and they referred to a variety of different forms in different disciplinary contexts (Jackson, D., 2016). Defining attributes was more complicated with the massification of higher education, as institutions and programmes were diverse and their learning outcomes were difficult to standardize.

In summary, regarding art online teaching and education, this study poses the following research questions. According to the research of this paper, the following research questions are proposed in this study paper.

*RQ1. How can digital online art teaching and learning help Chinese universities?*

*RQ2. What is the constructive potential of China university's digital art online education?*

*RQ3. What are the challenges and difficulties in constructive aspects of China's art online teaching and education?*

### 3. Research Methodology

#### 3.1 Sampling and Interviews Information.

Furthermore, this study research adopts interview documentary methods in the Chinese University, the documentary research method involves analyzing documents containing information about the studied phenomenon (Ahmed, 2010). moreover, this study interviewed some senior students and teachers of the China university, taking the interviews with the senior students and teachers as examples.

#### 3.2 Interviews Information records

The interview with Professor Zhang from Tianjin University of Commerce in China is as follows:

“The digital integration of technology and art has promoted the innovation of drama in all aspects, from performance content to form. Dramatic art online teaching has always relied on the liveness of actors and audiences to coexist in the same time and space as its unique charm. In the digital age, multimedia technology participates in stage presentations in a broader and deeper way. At the same time, new theater scenes characterized by immersion and interaction are also emerging one after another. From small performing arts education spaces in commercial complexes to interactive experience venues transformed from bars, factories, and vegetable markets, there is a trend that everything can be immersed in. These art new forms and scenes not only give the audience a more intuitive and intense immersive experience but also change the aesthetic characteristics of the drama. This not only brings more vivid cases to art classes but also drives changes in teaching methods. In this regard, we need to keep returning to the ontology of drama and the essence of education, rather than neglecting the basics and chasing the last.”

The interview with Li Shuozhang from the Capital University of Economics and Business in Beijing, China is as follows:

“In fact, you only need to think about those works that have always transcended eras and media, and even Shakespeare, who still shows strong adaptability to today's popular entertainment forms and those classic operas that are loved by audiences and frequently performed. You can understand that the human and emotional power of drama to move audiences has remained unchanged throughout the ages.”

The interview with Wang, an MBA student at Tianjin University of Commerce in China, is as follows:

“Digitization provides more diverse modes and dimensions of expression for distance media art education. On the one hand, technological changes have brought about rich new forms of drama, empowering public art classes in terms of content and themes. On the other hand, while constantly integrating cutting-edge development issues, how to effectively strengthen the vitality of the classroom, how to comprehensively inherit and modernize the Chinese art traditional aesthetic cultural experience and methods, and how to become today's public drama classrooms in colleges and universities to better exert the energy of drama and deepen aesthetic education. It is an important driving force for exploring people's goals and improving teaching effects.”

## 4. Results and Discussion

Furthermore, the study related articles in China Art online Education Research & Development have dealt with various issues of work integrated learning in higher art online education. For example, a special issue coedited by Trigwell and Reid and titled *Work-based Learning and the Students' Perspective* in 2008 included several case studies from China universities (Jackson, D. & Bridgstock, R., 2018). The special issue was dedicated to addressing the meaning, value, and challenges of work-related learning in higher education art online teaching. Efforts to seek meaning in and develop strategies for the successful implementation of work-integrated learning have continued to this day (Kerr, C., 2001). Since the 1990s, an increasing number of degree programmes have introduced work experience as part of the curriculum in Australia and globally. The terms used to describe these programmes have varied according to the context; for example, the terms cooperative art online education, sandwich course, internship, and practical semester have been used in China. Programmes also taking place off campus, including industry-led activities such as simulations, industry art online research and development projects, and campus-based enterprises (Kenny, D., 1985) have provided other types of work-related learning. As the scope of integrating work in higher education research has broadened, studies have identified the limitations of existing approaches in terms of disciplinary and geographical boundaries. For example, Knight, E. (2020) determined that work-related teaching in universities is narrowly restricted to their offered fields of study. Similarly, Hains-Wesson and Ji (2020) pointed out that work-integrated knowledge should be more internationalised as more graduates seek their career opportunities across geographical boundaries and pursue their careers on global scales (Knight, E., 2020). The journal's study also have continuously debated the advantages and disadvantages of work-related learning and the most effective way of integrating work into art online teaching. A review of the published articles revealed two main viewpoints on work experience in art online learning. This study finding is that one approach is based on the belief that work experience helps to build students' knowledge and positions art online learning as the ultimate goal (Lasen, M. et al., 2018). The second approach argues that work experience during the university years allows students to transition smoothly to the art online education and art teaching workplace.

## 5. Conclusions

Indeed, this paper is a review of how the relationship between China art higher education online learning and the online teaching of work has been researched, based on studies published in Higher Art Education Research & Development. The article reviews the definitions of common terms in higher art education research and describes the conceptual complexity of the topic. Besides, the conceptual ambiguity in defining work, in particular, has led to the creation of overly simplistic dichotomies of related concepts, which ignore the essence of learning as a holistic process (Jackson, D. & Bridgstock, R. 2018). To understand how work has been applied in higher Digital art education in practice, the article reported different stakeholders' views, including government, industry, academics research, and students.

In sum up, based on the findings of the journal's published articles, this article suggests a direction for future research on the topic of China higher education's digital art teaching and the online learning. Meanwhile, the article identifies that the journal's articles have applied multiple pedagogical theories, addressing various learning aspects of work over several decades. However, in recent years, the research has introduced economic and sociological perspectives to discuss labour market conditions and their impact on university online's art teaching graduates (Lasen, M. et al., 2018). Future researchers are expected to integrate cross-disciplinary perspectives to gain a better understanding of the topic, including online education and social art teaching contexts as well as pedagogical and curricular aspects. For example, sociology covers related topics such as qualification and academic art specification, social art position, and social status, all of which impact higher art online education and the world of work. Furthermore, the research methods used in studying China higher education and the world of work must be extended (Knight, E., 2020). All in all, although each art online teaching case provided vivid stories on this topic and made significant advances toward understanding the critical issues of work-related art online art learning and digital art online teaching, they would be improved by the combination of various types of Documentary theory analysis and qualitative research. Finally, the Digital art online teaching and art education published in this journal have been still dominated by China authors, creating a lack of geographical diversity of both authors and study of digital online teaching contexts.

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