

DISTANCE LEARNING TIPS FOR BEST PRACTICE IN MUSIC THERAPY

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Pedagogical Approach

- **Use common language and keys so everyone develops competencies together.** For example get used to using 'synchronous' approach and choice of tools for real-time interaction and 'a-synchronous' approach and choice of tools for non real-time interaction. See example of instructions for weekend intensive, and weekly classes going on-line.
- **Keep it Simple.**
- Get to know how to use what your university/college has available in the learning platform. Such as blackboard, Moodle, canvas, office 365, adobe suite, are a few examples.
- **Shape and maintain multiple levels and ways of being present.**
 - a) Social Presence: "The ability of learners to project their personal characteristics *affectively* into the community of inquiry, thereby presenting themselves as 'real people' (Rourke, Anderson, Garrison, and Archer, 2001).
 - b) Cognitive Presence: learners are provided assignments, and opportunities to construct and confirm meaning through sustained discourse in a critical community of learners (Garrison, Anderson, and Archer, 2001).
 - c) Teaching Presence: design, facilitate, and direct cognitive and social processes for meaningful and educational learning outcomes. Course design, direct instruction, and facilitating instruction.
 - d) Embodied Presence: A state of being *kinesthetically* and *affectively* engaged. An awareness of how emotions, breath, movement and sensations resonate within oneself and another.
 - e) Aesthetic Presence: Shaping assignments and discourse that are central to artistic processes, identity, and clinical relevance. Think about the interplay of symbols, metaphors. Sensory engagement enhances and amplifies the other areas of presence.
- **A 'Sense of Community' as a Necessary Foundation.** Consider the various relationships and how to facilitate learning and connection. Communicate in all ways available so that a sense of togetherness is formed quickly, and communication flows to get information out timely. For example: teacher-learner, learner-learner, learner-content axes and then music therapy specific axes: training therapist-client, client - music, training therapist-music, training therapist - supervisor - in clinical and larger socio-cultural contexts.
- **Structure.** Immediate needs for all courses for the rest of the semester require two considerations. 1) Maintain as much routine as possible, eg: same day/time for classes to meet synchronously and a-synchronously. 2) re-imagining and constructing the classroom experience and assignments with technology and online work that meet competency-based training. Keep things simple. Only use two or three main tools for this immediate need. Eg: zoom and kaltura for canvas users or collaborate and voicethread (blackboard users). Use office 365 suite tools for community and large group, course program communications. Creating "Teams" sites is a recommendation.
- (See example of clinical musicianship instructions example for structure and re-imagining in-class work). The class is meeting in real-time at the beginning and end, and working 'together' as a class offline, but on assignments, uploading using a-synchronous tools, and reviewing together for the end of the class.

- **Expectations.** Online courses need to be explained and described in more detail. Eg: Embed grading rubrics in every online assignment; add the time as well as the date an assignment is due. For example, final thesis drafts are due on April 1st, 2020, by 11.59p.m. Consider moving assignment deadlines to weekends or a day that fits the cohorts immediate needs. Have flexibility during this time of crisis - if someone needs a few days, it may be because they have to take care of someone, or someone's children, or figure out rent, food, or basic needs. Remember that learners and their families and loved ones will be impacted socially, economically, psychologically, and physically.
- **Resources.** Be sure to include on your course site contact information or links for students to be able to reach out to your institutions Information Technology (IT) personnel

Guiding Principles for Best Practice for Moving Online Quickly in Music Therapy:

1. **Student - Faculty Contact.** Advisor-advisee contact is important. Individual contact, group contact, direct and prompt contact. Get a feel for each student's situation. Some will be fine, others will be experiencing extreme hardships which will impact learning. Schedule virtual office hours for students to have access to connect in real time.
2. **Work with What you Have.** Work with the tools that your university has or is recommending.
3. **Prompt Feedback.** Time feels and is experienced differently online.
4. **Effective use of technology.** Keep it simple for now. Get to know only several new tools to help you get through the semester.
5. **Communication of Expectations.** See examples below for initial visual and descriptive instructions.
6. **Time on Task.** Communicate the amount of time students should spend on tasks. It helps students to anticipate the time needed. For example, technology management, uploading, downloading audio/video musical material.
7. **Respect for Diverse Abilities and Learning Styles.** This will need mentorship and advisement on individual basis.
8. **Active Learning.**
9. **Aesthetic and Embodied Presence.** Become familiar with videoing and recording yourself doing demos, lectures, check ins with the tools your university is recommending, and uploading onto your university or college platform - kaltura and voicethread are typical ones to use.
10. **Ask for Help.** You are not alone! We are all in this together. Use each other and students to practice and familiarize yourself. We are a community of learners. You have a distance learning team available for practice, advice, ideas, or concerns. Contact Becky Zarate: rzarate@lesley.edu 617.349.8927.

Getting Started: Preparation

1. Zoom pro is a popular and recommended tool. Invites can be sent ahead of time, quality of video and audio is good. Or use whatever the university or college is asking you to use and has integrated into its platform.
2. Place computer 4 inches above the table or desk using books or blocks so you are eye level with the camera.
3. Make sure you have an uncluttered background that does not show anything you do not want your supervisees to see.
4. Check audio and video are on, working, and linked to software.

Facilitation and Technology: Focus on Supervision

1. Both the supervisor and supervisee must have familiarity with the technology being used, both the asynchronous and synchronous delivery methods, and stay up to date on the most current innovations for reducing lag time and facilitating collaborative music making online.
2. An asynchronous tool (email, discussion thread) should be used for task items such as scheduling, sharing resources discussed in supervision sessions, or for deepened deliberation on readings or self-reflection.
3. Synchronous tools should be used for such items as building the supervisory relationship, playing music together, or negotiating professional boundaries (Orr, 2010).
4. It is preferable to use a direct internet connection with a wire rather than wifi in order to sustain a better connection.
5. The supervisor and supervisee should discuss backup plans for when the technology fails during supervision. These guidelines should be included in the contract agreement.

Regulations

1. Supervisor and supervisee must understand and comply with applicable laws for the localities (federal, state, county) they are working in.
2. Supervisor and supervisee must have liability insurance appropriate for their locality.

Confidentiality

1. The supervisor and supervisee must use equipment and systems that are set up to protect the supervisee and their client information and identification, using systems that are secure and end-to-end encrypted. (Note: ZoomPro and Skype for Business are tools that are frequently used but are not the only available platforms.)
2. Supervisor and supervisee should familiarize themselves with the Safe Harbor method of de-identification and adhere to this method in all communications.
3. The supervisee must be informed of the additional risks to confidentiality when using technological transmissions.
4. The supervisor and supervisee should discuss confidentiality, security, and encryption policies and these should be written into the contract agreement.
5. Supervisors must be familiar with FERPA and HIPAA guidelines as necessary. This information should be included in the contract agreement and all federal and state laws must be followed.
6. A consent for consultation with on-site supervisors signed by all parties involved should be used whenever possible.
7. Both supervisor and supervisee should be in a private space free of outside interference when videoconferencing. There needs to be an agreed upon norm regarding the mindful use of and respect for the supervisory space. This should be stated in the contract.

Creating Presence and Safety

1. The supervisor must maintain a state of embodied presence at all times when videoconferencing with the supervisee.

2. Extra attention from the supervisor is required to create the community space, allowing for listening and holding to take place. Supervisors need to model online presence, focused attention, patience, and listening.
3. It is preferable that the supervisor and supervisee have at least one in-person encounter before engaging in distance supervision in order to meet and get to know each other. It may also be helpful to have the supervisee tour the supervisor's office via videoconferencing.
4. Getting online and checking the technology before the actual beginning of the supervision session is important to avoid potential technological malfunctions. It should be understood that the supervisor and supervisee will be ready to begin at the appointed time.
5. Supervisor and supervisee should discuss how the supervisor should be contacted in case of an emergency and what is the expected response time for both parties.
6. It is highly recommended the supervisor has the opportunity to "view" the supervisee's work, either live or recorded. The frequency of such viewings is a question to be explored.

Cultural Issues

1. The supervisor should display cultural humility towards the supervisee and have training in working with cultural differences and multicultural supervision.
2. Supervisor and supervisee should discuss cultural and language differences, ie confidentiality, boundaries, etc. that may have an impact on distance supervision.
3. The supervisor needs to be aware that, in distance supervision, they are entering into the supervisee's cultural space and that the supervisee remains immersed in their own culture.
4. Supervisor needs to not only map out their own intersectional identities considering where they have power and privilege, but also ask supervisees to do the same. The supervisor can then use these visuals during calls as a reminder of where they share intersectional cultural identities and where they are different. The supervisor can also be aware of cultural power differences within the relationship(s)
5. The supervisor and supervisee need to pay attention to the affect conveyed in written word correspondence and be aware that writing in a non-native language can impact interpretation of intended meaning.

Educational and Supervisory Pedagogy and Andragogy

1. The supervisor should establish a clear understanding of how distance learning and supervision change the face of traditional supervision and are best facilitated online.

Examples of Initial communication from instructors to students for class structure, tools, and formatting:

Example A)

Instruction and transition document for students and faculty to use for weekly semester-based courses.

Clinical Musicianship Checklist for Online Learning – Spring 2020 (Classes 8-14)

Language and procedures

The following information will guide our online learning for the rest of the semester. You will find a key for some distance-learning language, some tools we will use, our class format for when we meet, and some ways to prepare. Note that class time, frequency and topics are not changing.

Key:

Synchronous: Tools that allow us to meet in real time, together as a group – for example Blackboard Collaborate Ultra and Zoom.

A-Synchronous: Tools that allow us to do assignments that would have been in-class, such as demos of skills and applications, presentations, and so on. Examples: Voicethread, Kaltura, Discussion Board.

Presence: There are a number of ways we can stay connected, organized, and present. Academic presence: written assignments, discussions, postings. Aesthetic presence: sharing music, art, written word. Social presence: actively participating in synchronous meetings, keeping in touch with classmates, sharing resources (e.g. music technology platforms), showing up often in the many ways available.

Tools used in this course: (Keep it simple and consistent.) Email, Announcements on course site, Discussion Board, Blackboard Collaborate Ultra (for synchronous class meetings).

Class format:

Time of Class	Section of Class	Time spent	Tool
4p.m-4.45 pm	Intro, large group work	45 mins	Collaborate
4.45p.m-5.45 pm	Individual in-class assignment/partner work?	60 mins	Voicethread
5.45p.m-6.30 pm	Large group reconvene	45 mins	Collaborate

(Include all points that pertain to specifics for dates and instructions per course below).

- Classes will be held online for the rest of the semester, and we will meet during the assigned class time and day.
- Check your hardware and software.
- Familiarize yourself with the tools we will be using.
- We will use Blackboard Collaborate Ultra for all Class meetings. (Note: Zoom will be used only for backup—not as a primary tool). *Access Blackboard Collaborate Ultra from our class Blackboard site, under Course Tools. It's actually quite easy to use!*
- Show up to class with your guitar and keyboard (if you have one) handy.
- Keep your mic on mute unless you are speaking. This keeps echoes and extraneous audio distractions down. Using earphones can be helpful.

Example B)

Moving weekly group work classes to online delivery and how assignments have been kept the same, but re-imagined in online versions using synchronous and a-synchronous tools.

Music Therapy Group Work Spring 2020 Distance Learning Model (3/26/2020-5/7/2020)

Online Learning Terminology:

Synchronous- Tools that facilitate learning that occurs at the same time, simulating face to face contact, through video conferencing, such as Blackboard Collaborate Ultra and Microsoft Teams

Asynchronous- Students respond to materials on their own within a specific time frame utilizing tools such as Voicethread and Kaltura. These tools will allow you to complete assignments that would have been done in class, such as presentations and demonstrating group leadership techniques.

Presence: There are a number of ways we can stay connected, organized, and present. Academic /Cognitive presence: written assignments, discussions, postings. Aesthetic presence: sharing music, art, written word. Social presence: actively participating in synchronous meetings, keeping in touch with classmates, sharing resources (e.g. music technology platforms), showing up often in the many ways available.

Tools Utilized: Blackboard Collaborate Ultra (Microsoft Teams as a backup), Voicethread, Blackboard Discussion Board

Weekly Class Schedule

Time	Platform	Tasks
9:35-10:30am	Blackboard Collaborate Ultra	Check in (can be musical), discussion of readings, group process
10:30-11:50am	Voicethread	Review uploads- song shares, curriculum presentations, co-led experientials. Provide comments and critiques as would be done in class. Please comment at least 2 times.
11:50am-12:05pm	Blackboard Collaborate Ultra	Wrap up discussion, further comments/conversation, questions

Modifications to In Class Experiences with Voicethread

All Voicethread materials should be uploaded by Wednesday night at 11:59pm to ensure access for class the next morning. During the Asynchronous learning time, students are expected to review all student submissions for that day and comment at least twice to provide constructive feedback for classmates.

Song Share

Please upload your song share using a video on Voicethread to demonstrate how you would have played/sang it during class time.

Co-Led Experiential

Please upload the description of the experiential as you normally would have on the Discussion Board. Each of you will then upload a video to Voicethread demonstrating what your co-leadership role would have been. This will take some imagination! The important thing is to demonstrate skill, explain what you imagine your co-leader would have been doing and share their role. Ultimately, it should be clear that you worked together to create your individual sections of the Voicethread while being on the same page about the expected goals/outcome.

Group Curriculum Presentations

Please upload your presentation (ex. PowerPoint slides) and use the comment tool to record a video comment as you go through the slides, as if you were doing your presentation live in class. You will also upload a video of yourself simulating the execution of a session as noted in the syllabus. This may require you to explain how group members might respond to the session or play both the role of the therapist and group member.

Tips for a Smooth Transition

- Please familiarize yourself with all the necessary online platforms. There are guides and videos for Blackboard Collaborate Ultra and Voicethread to help you get started. Please reach out to me with plenty of time and notice if you are having difficulty completing any tasks!
- Keep an instrument nearby for synchronous class experiences in case we use music for checking in.
- Keep your mic on mute unless you are speaking. This keeps echoes and extraneous audio distractions down. Using earphones can be helpful.

Example C)

A Two - Weekend Intensive In-person Format Adjustment. Weekend Two. (Weekend One had already taken place).

**Community and Therapeutic Applications of Drumming
Checklist for Online Learning – Spring 2020 (2nd Weekend)**

Language and procedures

The following information will guide our online learning for the rest of the semester. You will find a key for some distance-learning language, some tools we will use, our class format for when we meet, and some ways to prepare. Note that while we will not be together contiguously throughout the weekend, we will be frequently gathering in synchronous learning and our course load will still reflect the timeframe of the weekend intensive format.

Key:

Synchronous: Tools that allow us to meet in real time, together as a group – for example Blackboard Collaborate Ultra and Zoom. (*If you have not already secured your login credentials for these programs please do so before we meet on the 27th.)

A-Synchronous: Tools that allow us to do assignments that would have been in-class, such as demos of skills and applications, presentations, and so on. Examples: Voicethread, Kaltura, Discussion Board.

Presence: There are a number of ways we can stay connected, organized, and present. Academic presence: written assignments, discussions, postings. Aesthetic presence: sharing music, art, written word. Social presence: actively participating in synchronous meetings, keeping in touch with classmates, sharing resources (e.g. music technology platforms), showing up often in the many ways available.

Tools used in this course: Email, Announcements on course site, Discussion Board, Blackboard Collaborate Ultra (for synchronous class meetings), Zoom (this could be used as an alternative to BBCU if necessary).

Class format: *please note this schedule is subject to change...check e-mail and Blackboard announcements for latest information**

Time of Class	Class Topics	Time spent	Platform
3/27			
6 pm-7 pm	Intro, Weekend Overview	60 min	Collaborate
7 pm-8 pm	ICA #2	60 min	VoiceThread
8 pm-9 pm	ICA #2 contextualizing/drumming skill building (DCF techniques begin)	60 min	Collaborate
9 pm-10 pm	Article reading/Heuristic Journaling	60 min	N/A (individual)

3/28			
9 am-10 am	Welcome/Drumming Skill building	60 min	Collaborate
10 am-11 am	Entrainment articles	60 min	Individual
11 am-12 pm	Entrainment discussion/cultural contexts	60 min	Collaborate
12 pm-1:15 pm	Lunch		N/A
1:15 pm-2:30 pm	Song Swap (D&SC)	75 min	Collaborate
2:30 pm-3:30 pm	Article reading	60 min	Individual
3:30 pm-4 pm	Article commenting	60 min	VoiceThread
4 pm-5 pm	DCF techniques	60 min	Collaborate
5 pm-6 pm	DCF practicing	60 min	Voicethread
3/29			
9 am-10 am	Welcome/Drumming Skill building	60 min	Collaborate
10 am-11 am	Article reading	60 min	Individual
11 am-12 pm	Article Swap	60 min	VoiceThread
12 pm-1:15 pm	Lunch		
1:15 pm-2:30 pm	Drumming skill building/clinical contextualization	60 min	Collaborate
2:30 pm-3 pm	break	30 min	N/A

3 pm-5 pm	Final Presentations	120 min	Collaborate/VoiceThread
5 pm-6 pm	Heuristic Journaling	60 min	Individual

- Classes will be held online for the 2nd weekend of our intensive, and we will meet through Blackboard Collaborate Ultra during the times designated above.
- Check your hardware and software.
- Familiarize yourself with the tools we will be using.
- We will use Blackboard Collaborate Ultra for all Class meetings. (Note: Zoom will be used only for backup—not as primary tool). *Access Blackboard Collaborate Ultra from our class Blackboard site, under Course Tools. It's actually quite easy to use!*
- Show up to class with a drum and/or other percussion instruments if you have access to them.
- Keep your mic on mute unless you are speaking. This keeps echoes and extraneous audio distractions down. Using earphones can be helpful.

References

MacDonald, M., Routhier, C., & Whitehead-Pleaux, A. (2019). Distance music therapy supervision: questions, reflections, and practices. In M. Forinash (Ed.) *Music therapy supervision (2nd edition)*. (pp. 239-260). Barcelona Publishers.

Sajnani, N., Beardall, N., Chapin Stephenson, R., Estrella, K., Zarate, R., Socha, D., & Butler, J. (2019). Navigating the transition to online education in the arts therapies. In R. Hougham, S. Pitruzzella, S. Scoble, & H. Weingrower. (Eds.). *Traditions in Transition in the Arts Therapies* (pp. 153-170). Plymouth, Devon, UK: University of Plymouth Press.

Link to the chapter and ebook:

<http://ecartepublications.co.uk/traditions-in-transition/#p=154>

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