

Performative Artistic Practices in the Conditions of the Distance Learning Process

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The performing arts practices in the conditions of distance learning are currently not only an actual phenomenon for the modern educational process but also a leading alternative to the classical type of knowledge transfer in certain disciplines to a new generation of specialists. This publication covers the importance and scientific originality of the stated subject. The author shares the methods of studying performing practices and the principles of their presentation by means of the latest digital technologies. In particular, the content of these categories and the principles of their implementation on the Internet are analysed. The result of the study of the problem is to show the overall picture (in the form of a table), which gives a description of teaching performing arts in distance. The publication also provides a discussion of the leading subject, referring to researchers and specialists from different countries, cultures, and schools.

Keywords: educational programme, performance elements, the principle of dialogue, art projects, online audience, online art practices

INTRODUCTION

The emergence and continuous updating, improvement of computer technology software allow implementing a huge number of artistic projects, including performative practices. The uniqueness of the above lies in the fact that outstanding examples of culture, both classic and modern, are available to a wide audience around the world, regardless of the location of the potential viewer and the time of viewing art acts (musical, theatrical). Of great importance is the fact that the most valuable materials of artistic creativity

are now protected by archiving. Almost all samples of art projects – from amateur, folk performances – to the largest stage productions (opera) are preserved in full on electronic media and replicated using high-quality engineering equipment. They also become the most important component of the materials of educational programmes adopted in primary, secondary, and higher educational institutions, where art is studied in all its forms and manifestations. It is the principle of visualisation of objects of history and theory of artistic creativity, provided by the latest information and communication equipment, that contributes to improving the quality of presentation of educational materials and the success of their perception, assimilation by students. Visibility is especially effective when mastering traditions, creative schools of remote epochs and nationalities.

In this aspect, software tools that capture and process information sources related to the above task represent excellent opportunities and value. Performative practices, as the material of the study will show, with the advent of new learning conditions, namely, the transition of education into the framework of the distance learning process, have acquired a number of functions, including innovative, deeply creative, and individualised (Sahaidak et al., 2021). One of them is the method of presenting materials in the form of a performative action, which contributes to the effective assimilation of a large amount of educational material. This publication discusses the types of performative practices and the forms of their presentation in distance learning. The importance of all components providing communication between the teacher and the student in the conditions of online education is analysed. The study highlights the cultural breakthrough regarding the spread of performative practices by means of the Internet (Huhmarniemi and Jokela, 2020; Gavran et al., 2021), their impact on social, political, and economic systems in the life of society (Ackland and O’Neil, 2011; Nauha, 2016a). The character of the fulfilment of the possibilities of the thinking apparatus and the human body in art actions is considered (Nauha, 2016b). The problem of further prospects of the educational process in the context of online learning is touched upon by involving such a phenomenon as performance (Vella et al., 2021; Suominen et al., 2021). The importance of an interdisciplinary approach to the development of artistic disciplines by students who receive education remotely, including in remote regions of the planet is discussed (Hiltunen et al., 2020; Omelchenko, 2019).

This study collects and systematises the material devoted to the implementation of performative practices in distance learning, analyses them as a cultural phenomenon, an artistic reflection of the life of society. The opinions of researchers from various countries and time periods on the problem stated at the beginning of the study are also given. Specialists focus their attention on certain facets of such a phenomenon as performative artistic practices. This fact has provided considerable assistance to the author of this publication in researching the subject of the study. In particular, it contributed to the derivation of categories (types) of art projects, the possibilities of their practical implementation. The above appeared to be the basis for creating and demonstrating the overall picture-panorama that embodies the role and importance of performance practices, their direct impact not only on educational processes but also on human life in new conditions when information technologies act as one of the leading conductors of culture. They allow collecting valuable sources of art projects, creating their base, which, in turn, is divided into groups (segments) that differ in content and main theme.

The study of materials related to the implementation of artistic and performative practices contributes to the development of effective educational programmes in the context of distance learning and, in the future, of a scientific field exploring the processes of mastering performing disciplines by students online. The development of such a branch of the latest pedagogical activity (in particular, artistic performance) is the promising basis for the implementation of experimental principles in educational practice, in the history of culture, which contributes to new discoveries and achievements.

MATERIALS AND METHODS

The research material in this publication is the types of performative practices used in distance learning. There are a number of examples of this phenomenon that contribute to the transfer of educational information to students through information and communication technologies. The most important place among them is occupied by full-length video recordings of art action. Its base can be a theatrical production,

a musical composition, a concert performance programme, where there is a chain of contrasting, deeply individual artistic acts, an exhibition of works in the field of painting and applied art. No less considerable is such a phenomenon as a video lesson, a video lecture, an educational video course, where performance is the main element of information and a way of presenting knowledge related to disciplines related to performing.

The methods of studying the performative practices of artistic creativity in the conditions of distance learning are the derivation of categories of these practices; the analysis of each of the categories separately; the systematisation of the information obtained in the form of a general picture – a table that gives a characteristic of the typical online art of the modern time. With the emergence of the need to conduct classes with students remotely, various options for collecting, fixing educational material, and ways to transfer it to students have appeared. Leading in this regard is the principle of searching for available video materials on the subject under consideration, their configuration. Thus, there is a database of references to valuable primary sources that give an idea of the character of artistic performative practices peculiar to a particular cultural tradition.

Next, the material obtained during the search and collection is distributed into groups, in accordance with its content and essence. This stage of the development of a teaching aid for distance learning is the most crucial since it establishes a calendar-thematic training plan that implements programmes in primary, secondary, and higher educational institutions. The next step in the implementation of the educational process in the conditions of distance learning is the creation of a collection base of outstanding performance samples of various eras, countries, schools, styles. It gives students the opportunity to observe the history and modernity of art projects and, most importantly, to draw independent conclusions from their own observations on them.

The final element of the online learning chain is control, test tasks that provide various types of certifications, both intermediate and final. They are created based on those virtual primary sources with which students, through information and communication technologies, had the opportunity to get acquainted during the study of disciplines related to artistic and performing practice. Conclusions about the productivity of a particular educational programme designed for distance learning are made based on the results of qualitative mastering of the material of disciplines related to artistic and performing practice. The results are determined by the degree of success in completing the final test. Thus, during online learning and certification upon its completion, the most effective principles of distance teaching and educational dialogue between teacher and student are established, and, in general, optimal educational programmes are created during “distance learning practice, where artistic performance plays a key role.”

RESULTS

In studying the materials devoted to performative artistic practices in the conditions of distance learning, the author identified their varieties, which are given below (Table 1).

TABLE 1
TYPES OF PERFORMATIVE ARTISTIC PRACTICES

Name	Characteristic features
Orator’s speech (message, report, sermon)	The speaker’s thought and voice prevail.
Rite (spiritual ritual)	The word (in some cases, prayer), singing, rhythm, plasticity, and playing musical instruments are united in an indissoluble unity.
Theatrical production	The artistic expression, storyline, psychological and emotional architectonics are synthesised, including the sound (sometimes autonomous, behind the scenes) of music (both vocal and instrumental).

Musical performance	The leading role is assumed by a musician (or a group of musicians): singer or instrumentalist.
Media art project	A modern composite form of performance, combining elements of previously emerged types of artistic practices and the latest means of information and communication technologies.

The origins of performative practices at the dawn of civilisation are ritual actions and the orator's speech. It was in them that the concentration of features characterising art projects in general originated. These features can be defined as the establishment of psychological and emotional contact with the viewer (listener), the implementation of the main idea (idea) by means of words, movement, decoration (singing, instrumental performance) (de Brito et al., 2019). These types of performances have centuries-old history and remain relevant to this day.

Such a kind of performative artistic practice as theatrical staging seems to be multicomponent. This art sphere has many embodiment options, differing in ideological content, volume, character, and style of presentation of images, moods, plot. There, various elements of art enter into an inseparable synthesis: artistic expression, facial expressions, plastic movements, acting, and musical accompaniment. This kind of performance, along with the orator's speech, ritual action in a classical and modernised form exists at the present time.

Musical performance is original, inimitably unique. This type of performative practice requires not only innate abilities for it but also serious professional and technical training. The history of musical performance is a phenomenon that is continuously enriched with new expressive and instrumental possibilities, expanding the scope of the means used to present a sound idea. In this period of time, this kind of performance is in demand by society, due to its flexibility, ability to respond to changes in the life of society, to its requests, and serve as its cultural support, providing the best examples of its progress (Kovalchuk, 2021).

The newest type of artistic and performative practices – media art project – is naturally called upon to fulfil its mission: to organically combine the best traditions of diverse types of performance of the past and modern discoveries in this field, inextricably linked with achievements in the field of digital technology software (Serbănescu and Ciuchi, 2021). It is the most complex structure, characterised by versatility, multiplicity of its constituent elements and their individuality, sometimes demonstrating the multi-vector components of this type of performative artistic practice. It is intended to preserve and popularise examples of the art of past eras, to show inclusiveness expressed by interest in the cultures of other (sometimes distant) peoples. It is also a symbol of a breakthrough into the unknown future since it promotes the active use of various experimental techniques for the implementation of a certain art project. Thus, this type of performative practice was the result of the development of the cultural traditions of mankind and a navigator in the field of contemporary art.

As a phenomenon in the history of world culture, performance (or performative artistic practices) has various forms of implementation and presentation of material to the audience (Table 2).

TABLE 2
WAYS TO CONVEY THE IDEOLOGICAL CONTENT AND ALL THE COMPONENTS OF
THE PERFORMANCE TO THE VIEWER

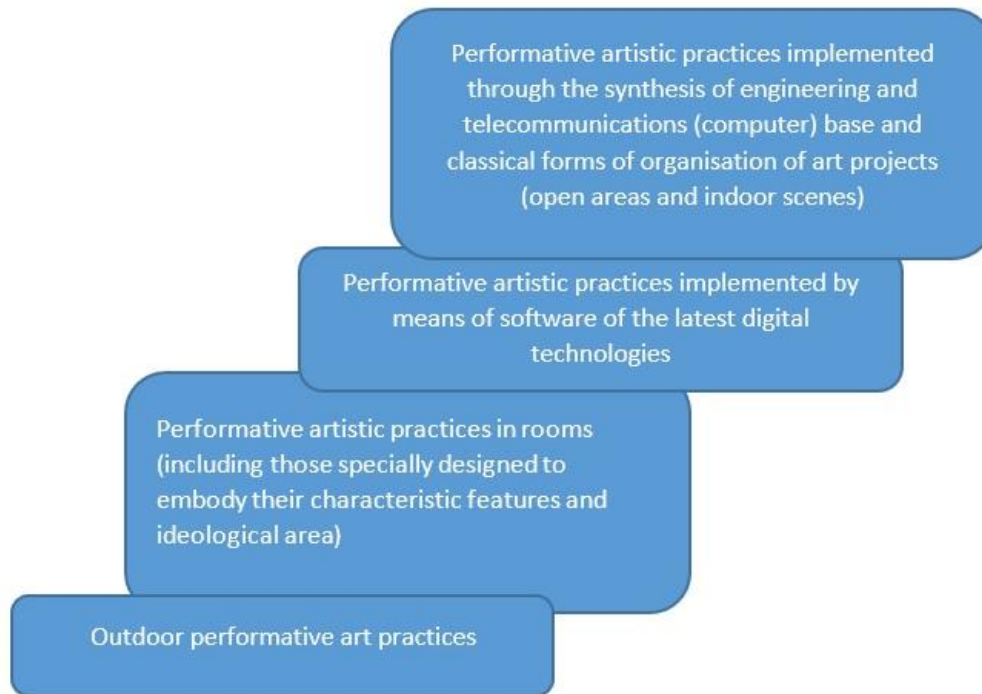
Outdoor performance	The oldest form of establishing a dialogue with the audience, the most practical, accessible to a wide range of people, exists to this day. It can include all five types of performance, which were mentioned earlier (Table 1).
Indoor performance (concert halls of diverse sizes, theatres, rooms in institutions and homes)	A more recent form of interaction of participants in performative practices with the audience. It also remains relevant at the present time and implements all five types of art projects.
Online performance	The newest form of performance broadcasting aimed at the widest audience, available anywhere in the world and having no restrictions in terms of the time of its implementation. It meets the demands of modernity, since it operates with all kinds of artistic performative practices and, at the same time, makes the ways of their fixation and presentation universal with the software of information and communication technologies.

Thus, the ways of transmitting artistic performative practices expanded and enriched their framework, technological capabilities, and improved over time. Their versatility lies in the fact that they are capable of introducing viewers to all types of performative artistic practices. The most flexible in terms of ideas and content is such a form of demonstration of art projects as an outdoor performance. It allows implementing experiments related to the character of images and plots, technical support, the principles of working with sound and visual components, and the actual presentation of the composition material. This is a direct reflection of cultural innovations related to the features of contemporary art (Fomchenko, 2019).

This is also the disclosure of the cipher of avant-garde tendencies, which has arisen and is emerging in all epochs, being a representative of all artistic and aesthetic schools and trends. “Generally, performance is considered a phenomenon of the art of the 20th century, which was particularly widespread among radical artists of the late 1950s and continues its development today. However, over the years of its existence and continuous change, performance has gone far beyond radical art and has acquired new types of implementations – through political actions, dance practices, theatre, contemporary art, and art therapy. Despite the existence of considerable differences in the understanding of this phenomenon depending on the field under consideration, the concept itself carries some characteristics inherent in performance in general. “Firstly, performance, regardless of whether it is about art or socio-political life, always involves some kind of innovation, going beyond the existing norms. Performance in the art of the 20th century was called the avant-garde, in socio-political life, performative practices are often aimed at loosening standard social attitudes, drawing attention to urgent socio-political problems, raising controversial issues” (Performance... 2021). Admittedly, two other forms of submitting art projects also fulfil their mission. Artistic performative practices organised in the room are often addressed to a certain audience that “professes” certain, not only aesthetic but also socio-political views.

The newest form of broadcasting, consisting in the use of media, information and communication technologies, is a universal method of communication between the authors and performers with the audience. It can be provided both outdoors and in a certain type of room. Moreover, it is not limited by the time and place of its holding. This is the progress in the development of technologies that contribute to the implementation of the most daring, innovative art projects. Figure 1 shows the current state of modern art, in particular, performative artistic practices, as a result of preserving classical art traditions and combining them with the latest trends in technological progress.

FIGURE 1
RENEWAL OF THE FORM OF PERFORMATIVE ARTISTIC PRACTICES



In distance learning, the newest form of transmission of performative artistic practices – synthetic – is in demand and the main one in establishing the teacher-student dialogue. It certainly has great prospects in the future related to the improvement of online education methods.

DISCUSSION

Researchers are actively studying the problem of the implementation of performative artistic practices in distance learning. A number of specialists focus on the fact of the implementation of digital technologies as a way of organising online education. According to M. O’Neil (2021), the art of modern times, which means media art and digital art, is directly related to computing.

The education of online communities also appears to be one of the most important segments in the organisation of online art education. Thus, Internet resources become the basis for communicative and organisational processes in the life of social groups and movements organised by them. There are models of online societies where participants exchange practical experience in acquiring the necessary resources in the field of cognition using hyperlinks and online network frames. The nodal links of a hyperlinked network are websites. They also provide a source of information, facilitate the implementation of communicative functions that contribute to the creation and functioning of unions and organisations, the unification of disparate groups and audiences into a single whole, and the development of a sense of “critical attitude” to the media.

Researchers study the functioning of distance learning within a certain economic system and conduct a deep philosophical analysis of its foundations. T. Nauha (2016), in the study, covers the functioning of artistic culture in a modern capitalist society, where the materialistic aspect plays an important role. This aspect drives the development of society and its enlightenment, in particular the implementation of performative artistic practices. Researchers also cover such a phenomenon as the modernisation of artistic practice through the prism of updating philosophical views on society and the economy. Thus, in the doctoral thesis, T. Nauha describes the transformation that took place in the field of performances, live art

in the era of industrialism, modernism, contributing to their unification with the updated forms of labour, economy. According to the specialist, “cognitive capitalism”, “affective labour”, “post-Fordism”, “neoliberal market economy” have emerged. Artistic practice, and consequently works of culture, in particular, performance, were implemented in the conditions of immature capitalism. The researcher’s goal is to create a model of thinking in which artistic practice and research activities can serve as a critical tool in relation to the proposed system of the immanence of capitalism (Nauha, 2016c).

Performance is studied as an artistic phenomenon in the conditions of modern capitalist society, designed to reflect the deep reality of the surrounding world, which is not limited only to the economic system (Nauha, 2017). The real and virtual world in the performing arts becomes a leading subject in another study by T. Nauha. The specialist covers the synthesis in the performing arts (performative artistic practice) of objects of reality and the engineering and technical base that fixes this material and processes it. There, the organic unification of voice and plasticity of body movements, thoughts and material components of the art project takes place. The performance demonstrates a certain artistic “pose” according to T. Nauha (2016), which personifies the difference between the real world and the imagined.

The latest technologies in the remote (virtual) implementation of performing practices are intensively studied in the modern scientific field. In particular, the effect of “mutation” is covered, in which the actor, being the leading participant of the performance, acquires such a perfect technique of performing the role entrusted that at the moment of its implementation embodies the qualities of a superhero. The problem of adaptation of classical traditions of performing arts to the requirements of modern art practices is considered by researchers N. Hammad, E. Sanoubari, S. Somanath, and P. Finn (2019)

The interrelation of performing practice and the social and political life of society is also the focus of modern research. The Yugoslav researcher analyses such categories of artistic culture as progressive theatre, street theatre, modern dance, interdisciplinary performative experiments in music. They embodied the socio-political realities of life in Yugoslavia during the 1960s – 1980s. The importance of performative artistic practices is ensured by updating the tactics of building a dialogue between artists and performers with the audience, and by revising and modernising its content in accordance with the requests of society (Založnik, 2020).

The phenomenon of “culture” in the ideological and technical renewal of art education systems is covered in the study of R. Vella, C. Caruana, and C. Zammit. They specify the benefits of an art education model based on the goals of sustainable development of society, study the links between art and social aspects, analyse discussions on performative artistic practices conducted by various social groups, and the influence of the art sphere on politics (Vella et al., 2021). The role of the humanitarian orientation of the performing arts in preserving the future of society, the interdisciplinary approach in modern pedagogical artistic practice are the leading problems in the study of specialists A. Suominen, M. Hiltunen, and E. Anttila. In their opinion, pedagogy in the field of art education is based on interdisciplinary connections that come into contact with materials of teaching and research activities, and data on the needs of the population, on the achievements of global culture, economics, and politics. The indisputable importance of educational projects in the field of art which are supposed to be developed considering the main goals of the UN aimed at preserving and enriching the aesthetic components of progress is stated (Suominen et al., 2021). Multiculturalism (interculturalism) as a way of effective development of artistic traditions is considered by a group of researchers: M. Hiltunen, E. Mikkonen, and M. Laitinen. According to their concept, one of the leading teaching methods in the modern world is the integration of the achievements of classical world culture into local artistic practices and vice versa. This method also acts as a guarantor of the sustainability of society’s development and progress in the educational sphere (Hiltunen et al., 2020).

The principle of “immersion in the new” as one of the ways of the progress of performing practices was highlighted by M. Huhmarniemi and T. Jokela: “There is a growing interest among artists, researchers, and politicians in Arctic art and culture, in sustainability. However, until recently, the understanding of Arctic art and culture within the framework of sustainable development remained vague. This study, upon analysing the various discussions at the 2019 *Arctic Arts Summit* in Rovaniemi, explores how the arts and culture sector contributes to the sustainability of the Arctic. Analysis of abstracts, conclusions, blogs, and newspaper articles reflecting presentations, art events, exhibitions, and dialogues showed that the discourse

on sustainability is organised around five subjects: (1) global politics and environmental crises as part of the cultural policy of the Arctic; (2) art and culture of indigenous and non-indigenous peoples of the Arctic; (3) “handicraft” and the material culture of the Arctic; (4) arrangement, revival, and regional development; and (5) cost-effectiveness and sustainability. These partially interrelated subjects are relevant to policy development, defining the principles of financing art and culture, artistic practice and Arctic research. In addition, education and artistic training are important for all five subjects. Consequently, the resources of educational institutions are crucial for the sustainable future of the Arctic. Art, culture, and education have the potential to empower people in the Arctic, increase cultural pride, educate and inform a global audience, and create a relationship between the past, present, and future. Art, culture, and education contribute to the sustainability of the Arctic” (Huhmarniemi and Jokela, 2020).

Interdisciplinary educational projects are shown in the study of M. Hiltunen and M. Kallio-Tavin. Thus, they consider critical and socially considerable issues of education in the field of Arctic visual culture (AVC) in Finland, which are covered in the context of culturally sensitive subjects in Finnish art education. The study of the researchers stems from research interests related to specific places in the education of fine arts teachers as they touch upon a critical study of AVC, Arctic art, Sámi art and crafts, current development and discussion in Finnish contexts, also, the study demonstrates their importance for the education of art teachers. The authors’ research approach is based on Finnish art education and knowledge gained in previous eras, on culturally sensitive, socially oriented approaches to art education, which are practised in two Finnish universities. Through this collaboration, it is possible to continue research and practice related to this subject. The context of cooperation is a three-year interdisciplinary nationwide project “Reform and Research Teaching in the Arctic”, funded by the Ministry of Education and Culture of Finland (Hiltunen and Kallio-Tavin, 2021).

The interrelation of science (including climate science) and art, the function of culture as a factor of saving nationalities are covered by M. Huhmarniemi (2019). Opinions about distance learning are individual for each of the researchers who have devoted their activities to the study of this problem. Thus, T. Valtonen, J. Kukkonen, P. Dillon, and P. Väisänen note that the Finnish secondary school system in rural areas is facing problems due to a reduction in the number of students. In this situation, a new emphasis is placed on online learning. It offers secondary schools new opportunities to provide equal learning conditions to their students. Specialists investigate the willingness of students to adapt their educational skills in “networked” secondary schools by stating their beliefs about online learning (Valtonen et al., 2009).

Remote performance practices as a means of uniting communities through continuous dialogue between them, contributing to the development of self-awareness, awareness of society in a cultural context are analysed by M. Hiltunen. In his opinion, from a sociocultural standpoint, there is a need to search for personal, local, or national identity. Social structures have become differentiated, and people identify with different groups in multicultural and multidimensional networks (Hiltunen, 2012). The principle of dialogue consistently retains its relevance in educational programmes related to performing practices (Anttila and Scenica, 2003).

However, the need to create a panoramic picture dedicated to performative artistic practices in the conditions of modern distance learning remains urgent.

CONCLUSIONS

This publication conducted a collection, a systems analysis (based on the identification of types and forms of performative artistic practices) of the material devoted to the subject of the study. In addition, a conclusion is given on the principle of the implementation of art projects, which is most in demand at present due to the conditions of distance learning.

Performative artistic practices have existed since ancient times. One of the first examples of this cultural sphere can be called the speeches of the orator, ritual performances. Notably, the latter, performed by communities in ancient times and now (meaning individual tribes that have retained adherence to the traditions of the way of life of their distant ancestors) is a type of art project where viewers become direct

participants in rituals. More complex is the theatrical production, where a considerable number of artistic components are synthesised: words and facial expressions, acting and music. Special vocational training (folk art is an exception) requires such a type of performance as musical performance (instrumental, vocal, solo, orchestral, choral, mixed). Finally, the personification of modernity is a media art project, which combines classical elements of artistic practices and advanced ideas of information and communication technologies. All the types of art actions listed above can act both separately and in inseparable unity with each other. This is especially evident in contemporary art, which seeks to embody the traditions of the classics and, at the same time, an experimental approach to creativity.

In the course of historical development, enrichment and expansion of the cultural needs of peoples and the world community in general (new and modern times), forms of implementation of performative art projects arose and gradually modernised. From the outdoor performances, in various types of premises – to online broadcasting of performances in modern conditions of distance education. This is exactly how the panorama of ways of embodying artistic practices that differ in their content seems to be. The possibility of a full-length, comprehensive embodiment of various types of performance by means of information technology ensures the effectiveness of online learning, its accessibility to the widest range of students, which, in turn, embodies its universality. Moreover, performative artistic practices offer new ways of presenting the material of educational programmes. In this case, they act as a practical visual aid, covering the history, theory of culture, introducing its outstanding representatives of different eras, schools, with their methods of activity and achievements. The software tools allow making the structure of sources for study comfortable and extremely expressive, in accordance with the goals of the educational process. Thus, the implementation of performative artistic practices in the framework of distance education has great prospects and is a valuable ground for further research by specialists.

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